



# BORDERLINE OR BORDERLIE?

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A Chicano Perspective  
on the  
Recently Released Film "Borderline"

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Compiled By:



What the media  
says about  
Borderline

# Borderline or Burdenlie: An Interview with the CCR

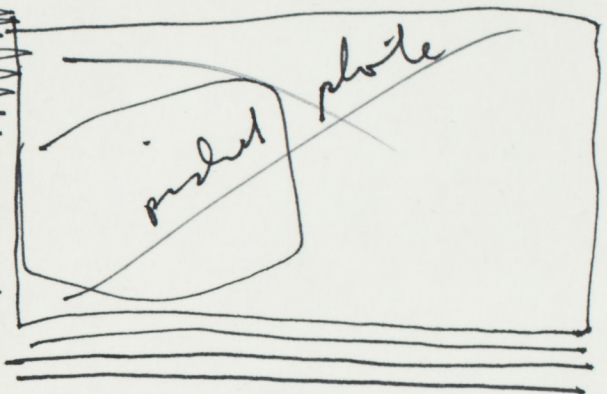


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Handwritten scribbles consisting of several horizontal lines, some with wavy or irregular patterns.

BORDERLINE

What the producers of Borderline say:

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7-20-80

\* Pop-culture-boring-film-hold heart's Britain

I Desc. Film

II I don't have to convince you  
Ex.

III Terrorize + subj - their role

IV Bottom line - Clean up their image - <sup>more</sup> more biting

V Distance - People don't know anything about Immig.

VI More will define - Bible accurate dep. the reality

meat

- (1) Tear the inaccurate + unrealistic of film
- (2) 1979 murder - the recruit, <sup>over</sup> smuggler, <sup>pendant</sup>

### Packet

- (1) Press Release - Not
- (2) Day Release
- (3) Fact Sheet C
- (4) Letter to Nat'l Org. - Pen. our
- (5)

You might it call Border  
To me it is Border-Lie  
with the B.P. - the B.P.  
Combat the B. Image  
It is a Lie  
~~B.P.~~ - Cases

- (1) Border Lie - Our feeling is the same
- (2) Depict for the 1st what is  
the reality of the US <sup>mexico</sup>
- (3) Prop - made by the B.P. - ~~to~~  
the B.P.
  - (x) Agent in Charge
  - (1) SS Agent
  - (3) B.P. Equipment
  - (4) Tech advisor - 30 yrs
- (4) Nazi Art - Glorifies law breaker,  
Chen - what - attempt to  
~~Right~~, wrong Right by  
part it false

Bordet - will ~~affect~~<sup>shape</sup> Public opinion <sup>create</sup>  
which in turn will affect  
Pub policy concerning the increase  
in budget, personnel & equip. That  
is our greatest worry because  
those are the factors which have  
been victimiz

What is it about the film <sup>that</sup>  
unduly glorifies the B.P.

Border Line - Border Lines  
Proy - By for the  
Result

Eddie Flores  
939 Colburn Street  
Redland, Ca 92373  
1-714-5552  
714-8842  
730.2271

# PICKET!

**STOP!** MEDIA DISTORTIONS AND FALSEHOODS LIKE THIS:

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



"Borderline", a commercial film starring Charles Bronson is not entertainment. It is political propoganda that was made for the Border Patrol and with the Border Patrol. La Migra Boss Don Cameron appears in the film as do fifty other Border Patrol agents. The technical advisor to the film was one of La Migra for thirty years. The film-makers say his advice made the film accurate, but La Migra is never shown abusing, brutalizing, beating, shooting, raping or killing undocumented workers. Instead, Bronson as a Border Patrol Supervisor is made out to be a glorified hero. Unless we raise our voices and picket this film the whole world will believe this big lie. Join us to expose the brutalities of the Border Patrol.

6:00PM, FRIDAY, SEPTEMBER 26, 1980  
PACIFIC CENTER 3 CINEMA  
HIGHWAY 8 AT STADIUM WAY IN MISSION VALLEY



(714)474-8195





- (1) Promote the Hispanic image
- (2) Improve the image

\* Like or not you have <sup>become</sup> involve  
in a political issue

\*



## 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 its 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 committed 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

# LA PRENSA SAN DIEGO

Page 6 La Prensa San Diego September 19, 1980

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 authenticity. **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 blatant 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 FORGETTABLE FILM OF THE YEAR."

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

# 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.

"Obviously, 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 a local economy.

'Borderline' Filmed Here

# A Marginal Curiosity



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 multimillion-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.

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.



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

Call

213-760-1028 - Barry Lorrer

604-689-2929

July?

Nelson

Several screenings of Howard involved in it

Roger Hedgecock involvement? was he paid?

Sheriff Dept involvement

Was B.P. or Pad! Was not Pad

Will he sell to TV eventually

because we will

demand Equal Time

factually? - yes

3 meetings on telephone  
everything was fine -  
please come by  
nice guy

9-23-80

what does he  
think about pickett

Our org would like to bring to your attention a

A serious matter involving S. R. H. & <sup>regarding</sup> ~~has~~ what <sup>considers to be</sup> ~~inprop~~ <sup>in prop</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~exp.~~ <sup>for</sup> ~~of~~ <sup>the</sup> ~~production~~ <sup>of</sup> ~~of~~ <sup>of</sup> ~~a~~ <sup>of</sup> ~~soon~~

to be released film entitled "Borderline" ~~has been~~

presented to ~~our org~~ <sup>that</sup> which we believe <sup>that this pol. prop. film</sup> merits an

investigation by the S.D. County Grand Jury. The issues

involving S.H. which we seek an investigation of, are

as follows:

(1) What is the P, L, & C of an <sup>S.H.</sup> ~~elected~~ <sup>exp.</sup> ~~the~~ <sup>the</sup> ~~use~~ <sup>of</sup> ~~P.F.~~ <sup>tax</sup> ~~supported~~ <sup>tax</sup> ~~bdg.~~ <sup>supported</sup> ~~for~~ <sup>bdg.</sup> ~~for~~ <sup>for</sup> ~~a~~ <sup>a</sup> ~~film~~ <sup>film</sup>, which can only be desc. as <sup>pol.</sup> ~~political~~ <sup>prog.</sup> ~~prog.~~ <sup>film</sup>?

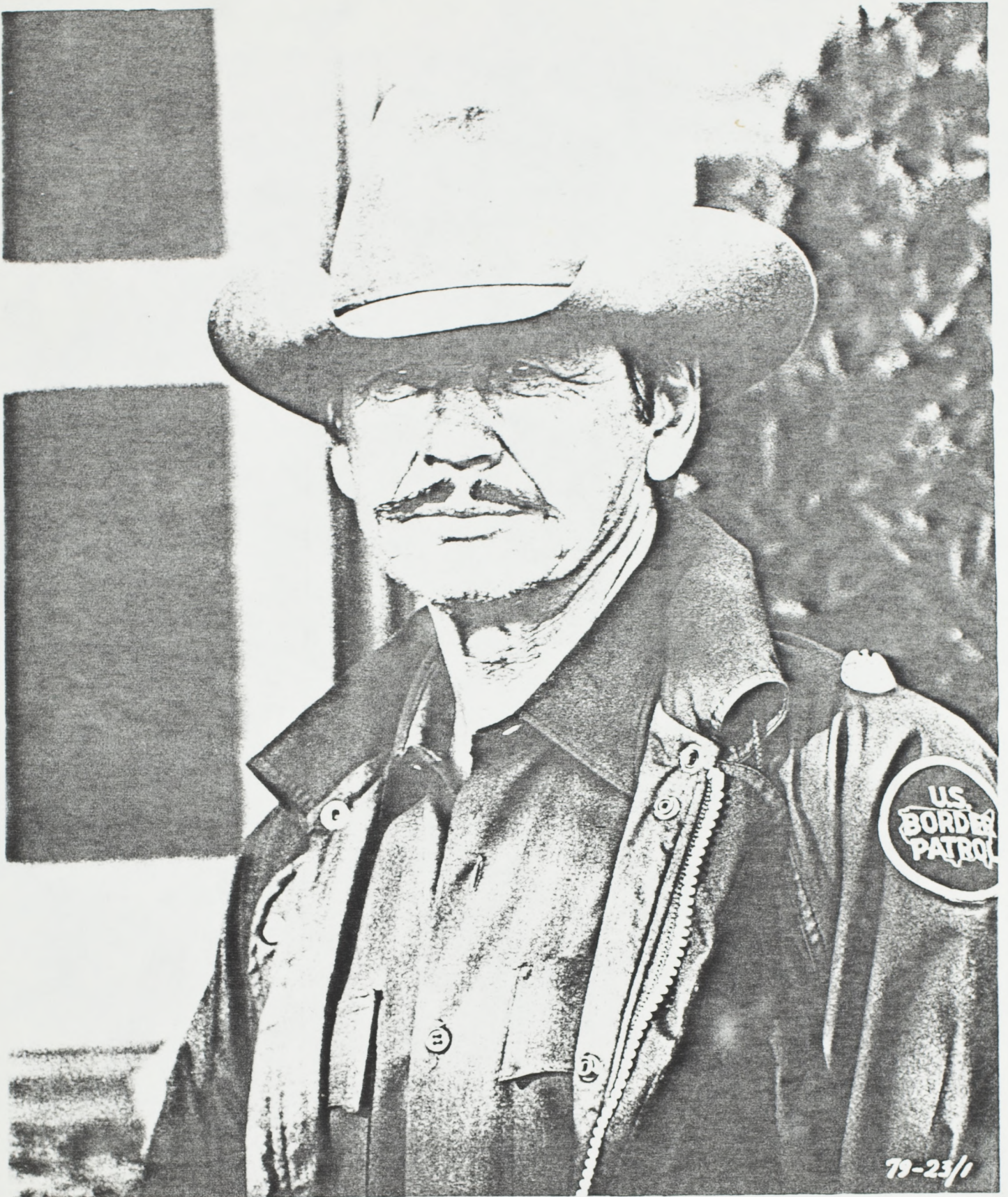
(2) ~~Who~~ <sup>was</sup> ~~the~~ <sup>the</sup> ~~county~~ <sup>county</sup> ~~reimbursed~~ <sup>reimbursed</sup> ~~for~~ <sup>for</sup> ~~the~~ <sup>the</sup> ~~use~~ <sup>use</sup> ~~of~~ <sup>of</sup> ~~the~~ <sup>the</sup> ~~bdg.~~ <sup>bdg.</sup> ~~&~~ <sup>&</sup> ~~for~~ <sup>for</sup> ~~Super~~ <sup>Super</sup> ~~N.~~ <sup>N.</sup> ~~time~~ <sup>time</sup> ~~which~~ <sup>which</sup> ~~appeared~~ <sup>appeared</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~movie?~~ <sup>movie?</sup>

(3) Who in the County Administration gave permission <sup>to S.H. to</sup> ~~for~~ <sup>for</sup> ~~the~~ <sup>the</sup> ~~use~~ <sup>use</sup> ~~of~~ <sup>of</sup> ~~the~~ <sup>the</sup> ~~bdg.?~~ <sup>bdg.?</sup>

(4) Can any <sup>elect or app</sup> ~~Supervisor~~ <sup>Supervisor</sup> ~~utilize~~ <sup>utilize</sup> ~~the~~ <sup>the</sup> ~~public~~ <sup>public</sup> ~~bdg.~~ <sup>bdg.</sup> ~~for~~ <sup>for</sup> ~~their~~ <sup>their</sup> ~~pet~~ <sup>pet</sup> ~~whatever~~ <sup>whatever</sup> ~~film~~ <sup>film</sup> ~~is~~ <sup>is</sup> ~~being~~ <sup>being</sup> ~~prod.~~ <sup>prod.</sup> ~~or~~ <sup>or</sup> ~~pol~~ <sup>pol</sup> ~~project?~~ <sup>project?</sup>

It is our position that S.H. involvement in

(5) ~~Who~~ <sup>is</sup> ~~has~~ <sup>has</sup> ~~the~~ <sup>the</sup> ~~county's~~ <sup>county's</sup> ~~tacit~~ <sup>tacit</sup> ~~approval~~ <sup>approval</sup> ~~represent~~ <sup>represent</sup> ~~movie~~ <sup>movie</sup> "B.L." <sup>of</sup> ~~represent~~ <sup>represent</sup> ~~the~~ <sup>the</sup> ~~position~~ <sup>position</sup> ~~of~~ <sup>of</sup> ~~S.D. County?~~ <sup>S.D. County?</sup>



"BORDERLINE"

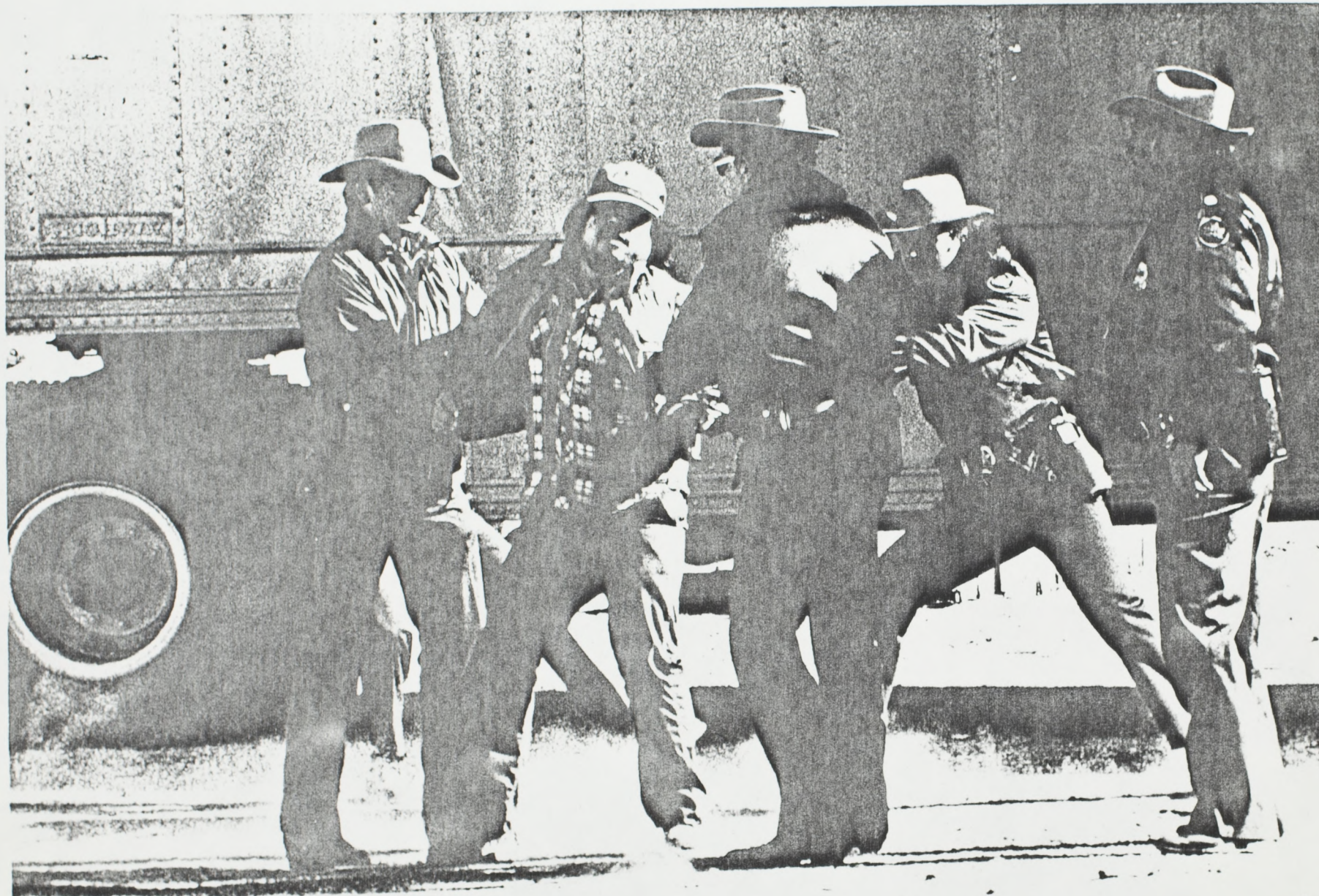
  
1980 ASSOCIATED  
Film Distribution



  
1980 Associated  
Film Distribution

"BORDERLINE"





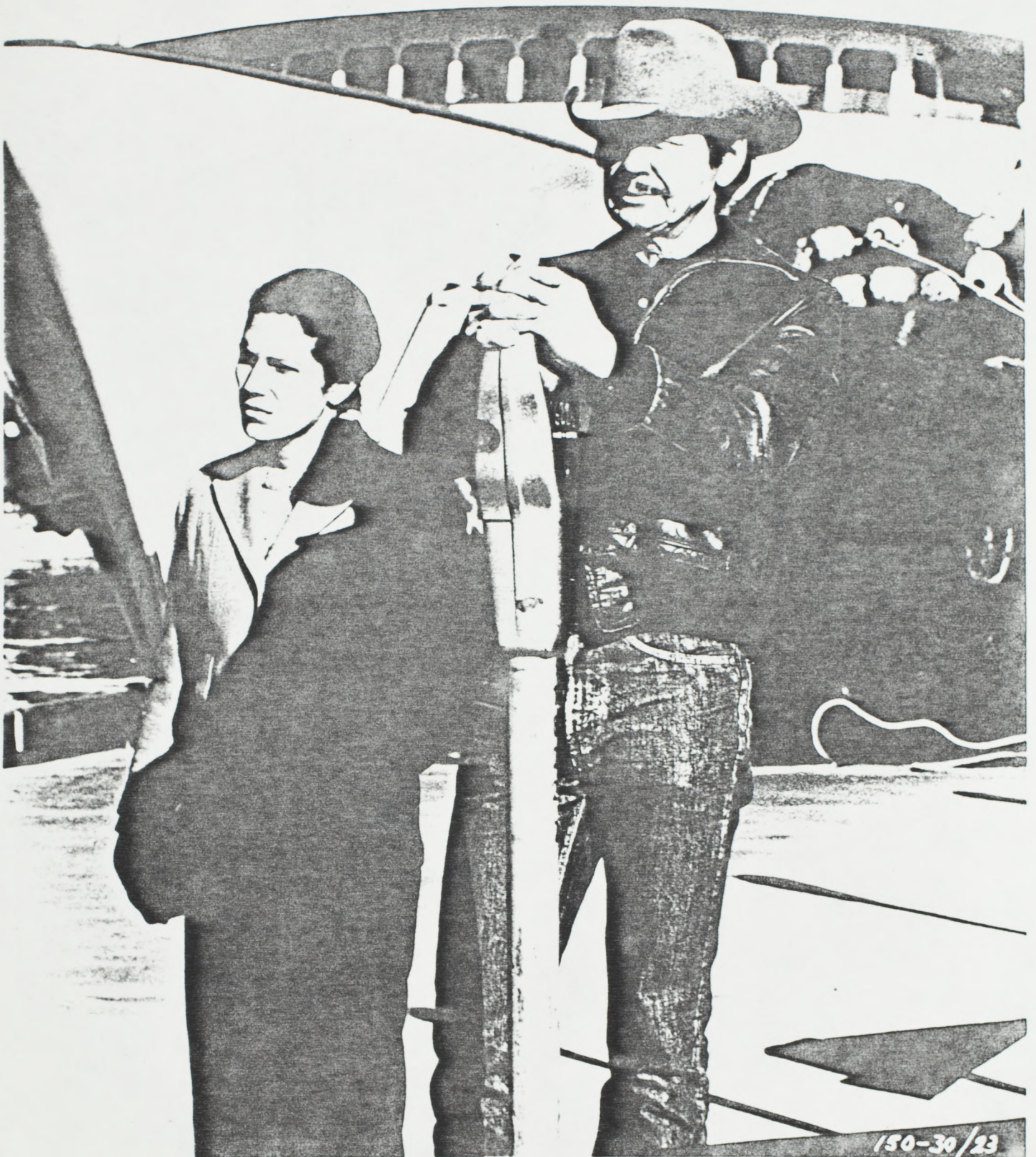
"BORDERLINE"

APD  
1980 Associated  
Film Distribution



# "BORDERLINE"

  
1980 Associated  
Film Distribution



150-30/23

# "BORDERLINE"

  
APD  
1980 Associated  
Film Distribution

141-20A/28

"BORDERLINE"

Charles Bronson (1.) is starred as the U.S. Border Patrolman in charge of a station on the U.S.-Mexico border who leads a daring raid on the stronghold of a powerful organization engaged in the multi-million dollar smuggling of illegal aliens in "Borderline."

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Publicity Department, AFD, 12711 Ventura Blvd., Studio City, CA. 91604



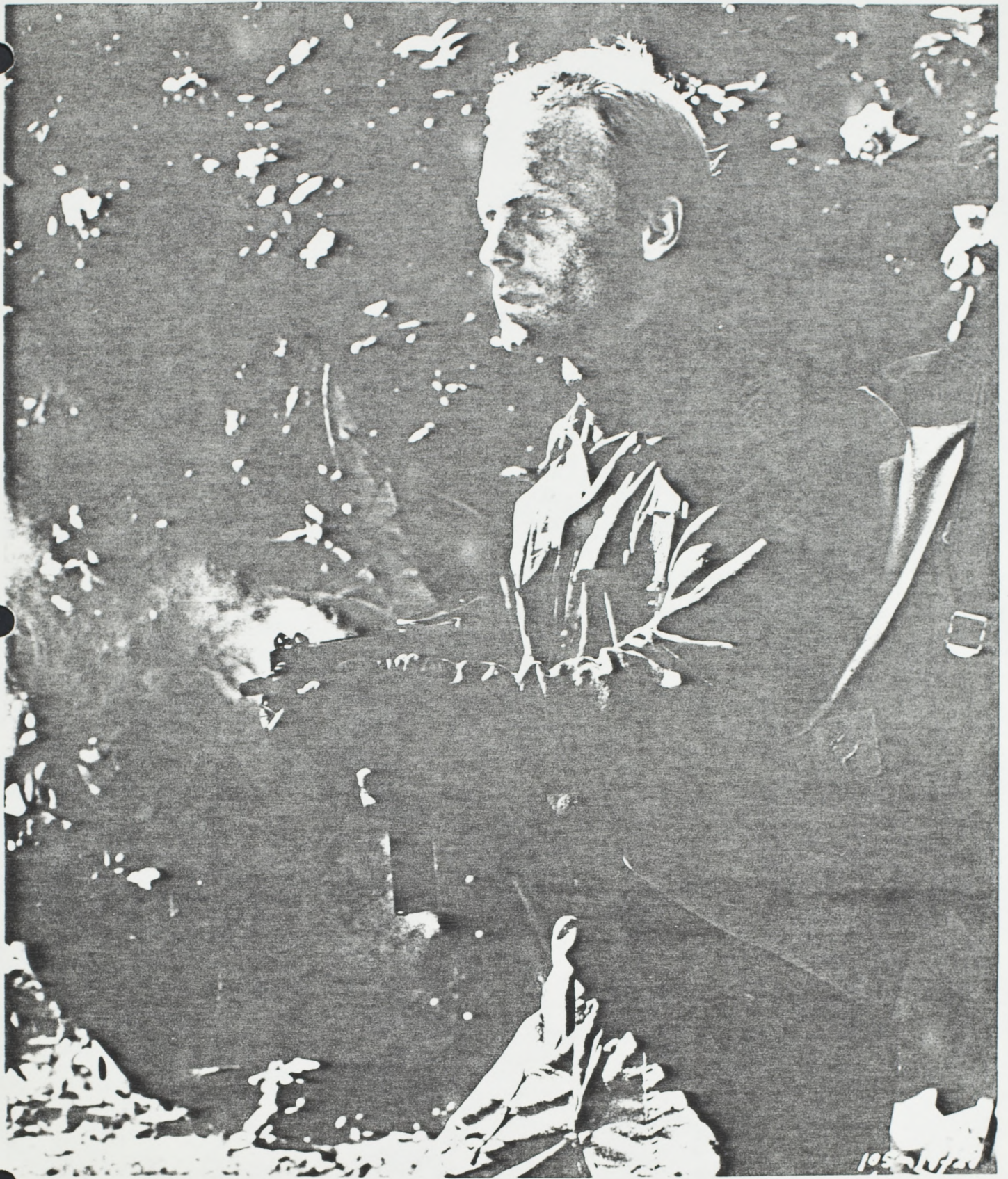
"Borderline," contemporary action drama of illegal alien smuggling across the U.S.-Mexico border, stars Charles Bronson as a patrolman in charge of a station on the California border and was produced by James Nelson and directed by Jerrold Freedman from a screenplay written by Freedman and Steve Kline.

The new motion picture, filmed on locations in Southern California and along the U.S.-Mexico border, is a Lord Grade Presentation and will be released on Friday, September 26 in the U.S. and Canada by AFD (Associated Film Distribution).

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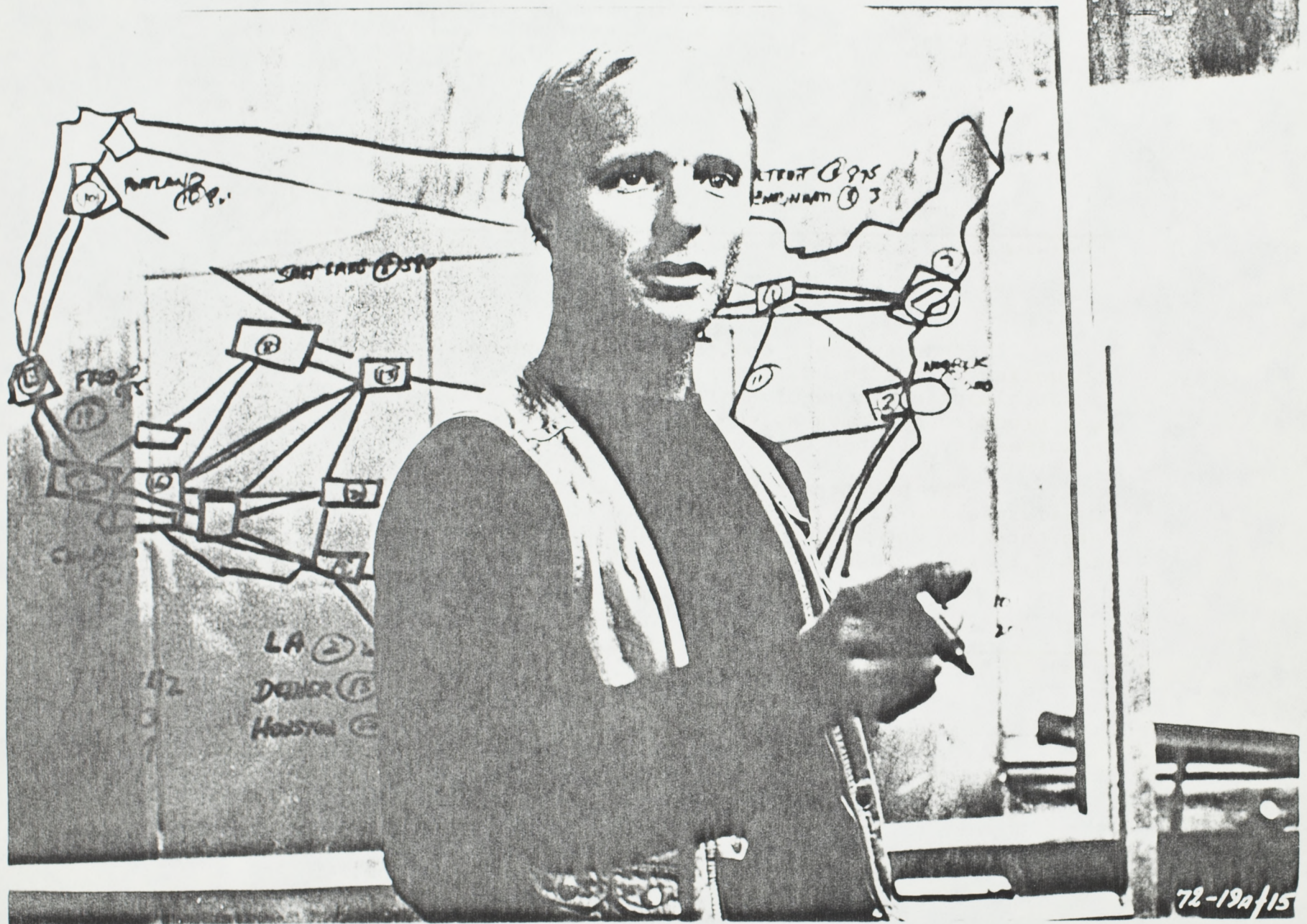
Publicity Department, AFD, 12711 Ventura Blvd., Studio City, CA. 91604





**"BORDERLINE"**

**AFD**  
1980 Associated  
Film Distribution



72-19a/15

"BORDERLINE"





25-6af/9



1980 Associated  
Film Distribution

"BORDERLINE"



75-18/16

# "BORDERLINE"



105-17/27

"BORDERLINE"

Ed Harris, in his feature film debut, is co-starred with Charles Bronson and portrays a ruthless Vietnam combat veteran who becomes a "pollero" (guide), for a powerful organization engaged in the smuggling of illegal aliens across the U.S.-Mexico border in "Borderline."

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Publicity Department, AFD, 12711 Ventura Blvd., Studio City, CA. 91604



"Borderline," contemporary action drama of illegal alien smuggling across the U.S.-Mexico border, stars Charles Bronson as a patrolman in charge of a station on the California border and was produced by James Nelson and directed by Jerrold Freedman from a screenplay written by Freedman and Steve Kline.

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Publicity Department, AFD, 12711 Ventura Blvd., Studio City, CA. 91604





## Associated Film Distribution

12711 Ventura Boulevard  
Studio City, California 91604  
(213) 760-1028

### B I O G R A P H Y

#### CHARLES BRONSON

Charles Bronson stars as United States Border Patrol officer Jeb Maynard in his 62nd motion picture, "Borderline," an AFD (Associated Film Distribution) release. The character of Jeb is not unlike the real Charles Bronson. They both are strong, independent men who care about the injustices they see around them. Jeb is the head of sector headquarters near the U.S.-Mexico border and is the "last of the cowboys." He operates in the field with his men and is not saddled to a desk and paperwork. Jeb is concerned about the plight of the illegal Mexican aliens who are exploited at every turn. Bronson, who is a first generation American, also feels an empathy for the struggle these people have to make a better life for themselves.

Bronson is internationally renowned for his screen image of strength and determination. These qualities are more than a mere image, however, for they are the very roots of his early life.

Born in Ehrenfeld, Pennsylvania in 1921, Charles Buchinsky and his two elder brothers worked in the coal mines to support their family of twelve younger siblings and their mother. Bronson's father died when he was thirteen and, when his brothers were drafted into the Army during World War II, he was the family's key support until he too was drafted to drive a mess supply truck.

After his discharge, Bronson chose not to return to the mines and worked at various jobs, including the graveyard shift at the local

(more)

bakery. He eventually moved to Atlantic City where he and Jack Klugman became roommates and his interest in acting began. He was 27 at the time.

Bronson began his acting career in Philadelphia and soon moved to New York to play in stock and reperatory companies on and off-Broadway. In 1950, he moved west to enter the Pasadena Playhouse and was later cast there in the lead of "Command Decision." Spotted on stage by director Henry Hathaway, he was offered his first film role in support of Gary Cooper in "You're In The Navy Now." The year was 1951. Since that time, it has been all success stories for the miner turned actor.

In 1952, Bronson's career continued in Joseph Newman's "Red Skies Of Montana" with Richard Widmark, followed by George Cukor's "Pat and Mike" with Katharine Hepburn, Stanley Kramer's "My Six Convicts" with Gilbert Roland, and two Andre de Toth films, "House Of Wax" with Vincent Price and "Crime Wave" with Sterling Hayden.

For Charles Bronson, 1958 was an important year. He appeared in "Showdown At Boot Hill," directed by Gene Fowler, Jr., and in Roger Corman's "Machine Gun Kelly." It was these two films that foreshadowed the Bronson trademark of controlled determination. That same year also saw Bronson's television debut in the syndicated series, "Man With A Camera." He also appeared in such notable television series as "The General Electric Theater," "Playhouse 90," "Combat" and "Bonanza."

In 1963, during the filming of John Sturges' "The Great Escape," Bronson met his future wife, Jill Ireland. They were married in 1968. It was also in 1968 that Bronson achieved his position as Europe's most popular actor, a top attraction at the boxoffice which still holds today, when he starred in Sergio Leone's "Once Upon A Time In The West."

ADD "BORDERLINE" Charles Bronson Biography...-3-

Since his screen debut, Bronson has appeared in over sixty motion pictures, including "Kid Galahad," "The Sandpiper," "Battle Of The Bulge," "This Property Is Condemned," "The Dirty Dozen," "The Magnificent Seven," "Rider On The Rain," "The Valachi Papers," "Death Wish," "Mr. Majestyk," "Hard Times," "Breakheart Pass," "From Noon Till Three," "St. Ives," "Love And Bullets," and "Cabo Blanco."

After completing his role in "Borderline," Bronson reported to star with Lee Marvin and Angie Dickinson in his sixty-third film, "Death Hunt."

- \* \* \*



## Associated Film Distribution

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Studio City, California 91604  
(213) 760-1028

### CHARLES BRONSON MORE THAN CASUAL OBSERVER ON FILMS

Charles Bronson, star of "Borderline," an AFD (Associated Film Distribution) release, is an actor who has earned his international acclaim over the years. Through his lengthy skein of films Bronson always has been keenly observant of all activities around him, technically and personally.

During the production of "Borderline," Bronson often conferred with producer James Nelson and director Jerrold Freedman about the nuances of his characterization for scenes in the script by Freedman and Steve Kline. He would offer his suggestions, as well as listen to their points of view.

In "Borderline," Bronson portrays U.S. border patrolman Jeb Maynard, an independent, strong-willed and determined man whose character is similar to his own. Jeb Maynard was modeled after the film's technical advisor, Ab Taylor, a retired border patrolman and the "last of the cowboys." Bronson and Taylor worked closely to develop the style and authentic action in the life of the border patrolmen who deal compassionately with the plight of illegal aliens crossing the southern U.S. borders.

From Taylor, Bronson learned the tracking methods used in the field how the rights of aliens are treated when apprehended, the accurate terminology used by the INS (Immigration and Naturalization Service), and how border patrolmen react under unusual circumstances.

Bronson, a thorough professional, always arrives on the set prepared for the day's work. He is technically attuned to camera moves, and knows which angles are the most effective for the players and action. He always takes an interest in the crew's preparations and absorbs the

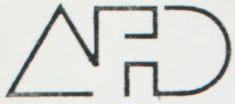
(more)

many details in setting up a scene.

Although Bronson has a reputation for being reclusive, he always joined the film crew for lunch and participated in several impromptu basketball games while filming at the McGrath Ranch in Oxnard. Having given up smoking, Bronson often munches on snacks. On several occasions, his family and friends visited the set, and at Thanksgiving, Bronson's wife, Jill Ireland and some of their children were on the scene to celebrate the holiday. They also attended a horse show in Santa Barbara where Jill rode.

Since most of the exterior scenes in "Borderline" were filmed in canyons, mountains, gullies, back roads, and marshes, Bronson was in his element as he loves the outdoors. He surprised the crew by identifying types of trees, plants and flowers of the area, particularly warning people to avoid the poison oak which was rampant.

\* \* \*



## Associated Film Distribution

12711 Ventura Boulevard  
Studio City, California 91604  
(213) 760-1028

### 'BORDERLINE' NOT YOUR 'AVERAGE' CHARLES BRONSON FILM

In "Borderline," an AFD (Associated Film Distribution) release, Charles Bronson appears in a starred role that is unique even for his long and varied career. The character of border patrolman Jeb Maynard is a man who feels a strong compassion for the suffering which illegal aliens endure at the hands of smugglers who take their money and lead them on an often dangerous route across the border. *agents!*

"Borderline" is a contemporary human action drama that examines the plight of illegal Mexican aliens and the problems encountered by the U.S. border patrol in their efforts to assist these people and protect them from their exploiters. *B.S.* The screenplay, written by Steve Kline and Jerrold Freedman, was produced by James Nelson and directed by Freedman.

Bronson, who had a commitment to ITC Films, elected to star in "Borderline" because he believed it dramatized a significant social problem. When Jerrold Freedman went to Bronson's home in Vermont to discuss the project, Bronson told him that one of the reasons he agreed to star in the film was because of what it says about people trying to come into this country for a better life. He was very aware that the subject of illegal aliens is an explosive one. *and how.*

The Jeb Maynard character, though similar to Bronson's own personality in his strength, independence and determination, is unique when compared to Bronson's previous film roles. In many of his films Bronson has portrayed men who live on the fringe of society. Bronson agrees that "they were characters of vengeance, more or less."

(more)

"I was usually the judge, jury and executioner," he says. "This film is not that way, it's a different approach to a dedicated human being."

"Borderline" has little of the violence of some other films in which Bronson has starred. Jeb Maynard displays his strength and courage with a great deal of patience and understanding. What provokes him is the poverty, injustice and cruelty. The smugglers who exploit the illegal aliens anger him. The employers who force them to live in squalid conditions and to work for meager wages anger him. He is provoked by the tangle of federal bureaucracy and will not be tied to a desk. He is "the last of the cowboys," tracking the killers by instinct and persistence.

*Nothing  
abt Border  
agents*

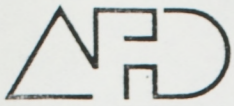
Bronson feels that now there is a trend away from very violent films, and lauds this move. Even when a violent scene occurs in the script, the direction is subtle. When the scene is ultimately filmed, the tendency is not to exploit it.

As the star of "Borderline" Bronson believes the film will do well both in the United States and the foreign market, where he has a tremendous following.

"It is both controversial and dramatic," he says. "I believe that films can inform and still be entertaining. And 'Borderline' does both."

\* \* \*





## Associated Film Distribution

12711 Ventura Boulevard  
Studio City, California 91604  
(213) 760-1028

### A GLOSSARY OF TERMS ON BORDER TRAFFIC IN SMUGGLING OF ILLEGAL ALIENS

"Borderline," an AFD (Associated Film Distribution) release starring Charles Bronson, deals with the contemporary drama of the plight of illegal aliens and the problems encountered by the United States Border Patrol in their efforts to assist these people and protect them from their exploiters.

Charles Bronson stars as a border patrolman who feels a tremendous compassion for the suffering which the Mexican aliens endure at the hands of the smugglers who take their money and lead them on the often-dangerous route across the border.

The following are some of the terms used by border patrolmen and the aliens pertaining to the traffic across the U.S.-Mexico border:

"Wetbacks" ("Los Mujados"): This is an appellation used since the 1920s. It designates persons who crossed the Rio Grande from Mexico to enter the U.S. without legal inspection.

"Alambrista": The one who cuts a fence to cross the border.

"Bracero": The seasonal farm worker from Mexico in the U.S. on a temporary contract. The bracero movement was begun during World War II by an international agreement between the U.S. and Mexico to help the war effort. This was the first legal importation of Mexican labor because of the wartime emergency and the foundation of the bracero program which lasted until 1964.

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"Commuters": Persons with immigrant visa Form I-151 (the green card) which entitles them to reside and work in the U.S. as legal resident aliens. They can live in Mexico and work in the U.S. (Commuters also exist between Canada and the U.S.)

"Border Crossers": Persons with border-crossing permit Form I-186. They can cross for 72 hours. If they work, they violate the law.

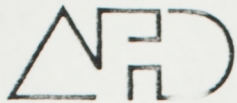
"Polleros" or "Coyotes": The smugglers who are paid to lead "pollos" ("chickens") (aliens) on the dangerous border crossings.

"La Migra": Mexican slang for the U.S. Border Patrol.

"Enganchistas": Labor contractors who literally steal Mexican labor and sell the people to several different employers. The term also means "man-snatchers."

"Cholos": The landless peons who forded the Rio Grande in the dead of night to work for the railroads in the early 20th century. When ever a railroad labor camp was established, a Mexican "colonia" exists today. The Mexican settlement in the Watts section of Los Angeles, called "Tajauta" by the Mexicans, dates from the importation of a carload of "cholos" in 1906.

\* \* \*



## Associated Film Distribution

12711 Ventura Boulevard  
Studio City, California 91604  
(213) 760-1028

A.H.A.

### "BORDERLINE"

#### PRODUCTION INFORMATION

"Give me your tired, your poor, your huddled  
masses yearning to breathe free;  
The wretched refuse of your teeming shores.  
Send the homeless tempest tossed to me.  
I lift my lamp beside  
The golden door."

--Inscription On The Statue Of Liberty,  
America's Symbol Of Welcome

#### About The Production...

"Borderline" is a contemporary human drama fresh from the pages of today's headlines. It depicts the plight of illegal aliens from south of the border, who, like their immigrant predecessors from Europe and Asia, enter the United States to seek a better life, an escape from the rampant poverty of Central and South America. They become victims of unscrupulous smugglers who exploit them at every turn.

Faced with an incredible influx mounting yearly, the U.S. Border Patrol, nonetheless, maintains its vigil to control the flow over the southern U.S. border.

Charles Bronson stars in the new motion picture as border patrolman Jeb Maynard, a man who feels a tremendous compassion for the suffering which the Mexican aliens endure at the hands of the unscrupulous ~~smugglers~~ <sup>Agents!</sup> who take their money and lead them on the perilous route across the border. James Nelson produced, and Jerrold Freedman directed from a screenplay by Steve Kline and Freedman.

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Much of the material for "Borderline" was originally gathered by Steve Kline when he was a journalist researching a series of articles on the U.S. Border Patrol and their problems with the tremendous influx of illegal aliens. Kline spent several weeks at a time at the U.S.-Mexico border observing at first hand the operation of the patrolmen. While there, he met and developed a friendship with border patrolman Albert S. ("Ab") Taylor, who later became technical advisor in the filming of "Borderline."

When Kline was asked to write a script based on a concept he had for a novel, he included in his story many of the elements he had learned at the border. The character of Jeb Maynard, played by Bronson, was loosely patterned after Ab Taylor.

The final script, as re-written by Jerrold Freedman, retains the authenticity necessary for a story which has a factual basis. It has the excitement of a thriller, yet is thought-provoking in its contemporary theme. The illegal alien is a person so strongly motivated by the unemployment and poverty of Mexico and Central and South America that he will risk everything, including his life, to reach the "land of opportunity." The smuggler ("pollero") is a person so strongly motivated by money, that he too will take high risks, but with other people's lives, to make a profit in a heartless business which nets millions of dollars each year.

Immigrants have sought refuge inside the United States borders ever since the earliest colonists settled here to escape the religious persecution they faced in Europe. Later, immigrants sought employment or escape from oppressive modern governments. In recent years, the increase in illegal traffic from south of the border has been overwhelming because of the various social problems in Mexico and other countries to the south. Deplorably, the demand for cheap labor in the U.S., has made the smuggling

(more)

of workers a very lucrative big business, and has caused a near-overwhelming increase in border activities which taxes the already overburdened border patrol.

The illegal aliens pay the smugglers as much as \$250 to \$300 each to take them across the border from Mexico. Central and South Americans will pay as much as \$1500 each. People sell everything they have or chattel themselves. They become, in effect, indentured servants. Much as the miners of old they "owe their souls to the company store," according to producer James Nelson. Once they are here, they never get out of debt. They often are attacked, robbed, raped, and killed by bandits along the border. It now is estimated that there are approximately between six and twelve million illegal aliens in the United States.

"Borderline" does not pretend to offer any solutions to the illegal alien problem, but rather addresses the subject cinematically with truth, realism and a faithful authenticity and poses thought-provoking questions within the structure of a suspenseful human-action drama. *where is ducon new!*

"Borderline" was filmed with the total cooperation of the United States Border Patrol, a department within the U.S. Immigration and Naturalization Service. Technical advisor Ab Taylor is a veteran border patrolman who recently retired. He was the head of the El Cajon, Calif. station. To the border patrolmen, he is a living legend and the country's greatest foot-tracker. His reputation is such that if a person can be found by footprints alone, Ab can find him. He is the "last of the cowboys," and much of Taylor is reflected in the Jeb Maynard character portrayed by Charles Bronson.

All of the tracking and all of the electronic equipment used in "Borderline" is authentic. The terminology used by the actors portraying border patrolmen in their daily activities is accurate. Taylor was on hand

during the filming almost every day to make certain the action with regard to uniforms, tracking handling of aliens, and other activities were presented correctly. He conferred often with the producer and director on the genuine procedures and tactics of the patrolmen and other agencies.

"Borderline" was filmed entirely on locations in the Southern California area and near Mexicali, Mexico. Most of the action scenes are outdoors and take place in various rural locations along the rough, wooded Mexican border terrain, where scenes are filmed of the smuggling of large numbers of illegal aliens, convoys of vehicles, a border patrol helicopter rousting aliens from a stream-bed, two on-camera slayings and at the busy San Ysidro, Calif. border crossing.

Other major locations used for "Borderline" were the Newhall Ranch, the Piru Canyon area outside Los Angeles, the McGrath Ranch in Oxnard, the San Ysidro Port of Entry, the county building in San Diego, and the Fort Rosecrans National Cemetery in San Diego. The only sets built on soundstages were a men's room, where a violent fight takes place, and a reproduction of the Chula Vista headquarters sensor room. The command center for the smugglers was constructed inside a barn at the McGrath Ranch in Oxnard, while a Mexican bar was "dressed" in an empty store in the East Los Angeles barrio.

Producer James Nelson worked closely on the logistics of filming in the various locations with director Freedman, cinematographer Tak Fujimoto and art director Michel Levesque. The nightwork was particularly complicated because the locations chosen were often small canyons and gullies in mountains where it was extremely difficult to bring in the equipment and trucks, and which were quite often on dirt roads which had to be wet down to eliminate dust obscuring the scenes.

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In discussing the technical problems he dealt with on "Borderline," director Freedman observes: "This picture has more exteriors than any other picture I've ever directed. Of the 48 days of shooting, we shot over 30 days of exteriors. There was a great amount of night work, and that in itself presented major technical problems. We had to invent special banks of lights because we were shooting out in country where we didn't even have buildings or backgrounds off which to reflect the light.

For most of the night filming, cinematographer Tak Fujimoto relied on a unique light source to give the illusion of moonlight without using harsh light or any kind of key light. The lighting fixture was called a "pyramid light" (known to the crew as the "Fujimoto Moon"). This unusual concept is a large framework, covered with muslin, consisting of four 2500-watt lights angled in such a manner as to diffuse light through the muslin. The entire framework can be taken apart so that it can be easily transported and stored. It is suspended 100 feet in the air by a 75-ton crane. Visitors to the scene at night thought they were seeing a very large UFO!

Fujimoto used two cameras to shoot all of the action sequences in the film. For a vehicle convoy scene at the smugglers ranch command center, four cameras were placed strategically to capture the excitement of the climactic scene. Three cameras, protected by plexiglass shields, were employed for a special effects scene in which the front end of a truck and the windshield were machine-gunned.

In a scene involving a helicopter, there were two cameras on the ground and one with superspeed lenses on a Tyler mount on the Bell Jet Ranger II chopper.

Camera operator Ray de la Motte did a considerable amount of deft hand-held shooting on every location. A Panaglide camera and special

operator went to San Diego for one of the final scenes in the film--a long, intricate shot which follows Bronson and other actors from the corridor of a building, down a flight of steps, down a 50-yard path, to a crane on which the operator was lifted for a high-angle shot--all done in one take without a stop!

The "La Mesa" border patrol headquarters, at which Bronson is the agent in charge, was originally a bunkhouse on the Newhall (Calif.) Ranch.

The Newhall family bought the land in the 1800s as part of a land grant. It has 40,000 acres. The near-by town of Valencia (site of the Magic Mountain amusement complex) was created on Newhall land. The interior of the set was dressed to authenticate a real border patrol office with the help of technical advisor Ab Taylor. Ab made certain that all of the paraphernalia in the office was correct. Props included topographical maps, starscopes, charts of bootprints, immigration forms, sector maps, and other genuine articles.

Several particularly difficult scenes were shot on the Piru Canyon location. For a daylight scene with Charles Bronson and Bruno Kirby tracking the killers of a border patrolman and a Mexican boy, the actors and most of the crew gingerly climbed down a steep 75-foot embankment to reach the bottom of a canyon. The camera crew, and everyone else who could help, carried equipment, including two cameras, in backpacks down to the floor of the canyon, where a long dolly track was laid after clearing the rocks from a rough trail. The entire side of the hill was wet down with hoses dropped over the embankment. The climb back was even more difficult. The next day, all of this was repeated to complete the scene.

Among the difficult night scenes was a bandit attack on the group of aliens with whom the disguised Charles Bronson and Karmin Murcelo are traveling. It involved three difficult nights of filming in a remote



section. Five stuntmen were used as both bandits and aliens. The group had to climb down a steep hill and then fight off their bandit attackers at the bottom. Director Freedman, cinematographer Tak Fujimoto and stunt coordinator John Moio carefully choreographed the long scene in pieces.

After the fight with knives, clubs, guns, sticks and bottles, two "bandit" stuntmen jump two "alien" stuntmen and all dive into a pond, as aliens disperse in different directions. Two cameras were used for the entire sequence, one of them mostly hand-held by camera operator Ray de la Motte. Met.  
OF  
WMM

For two nights, another remote part of the Newhall Ranch was used as the Otay Mesa area along the border where illegal aliens often cross a shallow stream bed surrounded by brush to reach the U.S. In this area, the border patrol uses helicopters and spotlights to roust smuggled aliens.

The Bell Jet Ranger helicopter was equipped with a searchbeam with four DC-7 landing lights ("hot lights") of 450 watts, 28 volts each, which when hovering at 15 feet above the aliens hiding in the brush became a very ominous machine harrassing the smugglers and the smuggled.

One hundred extras were alternated for this scene since most of them had to run repeatedly through the night-cold stream. The extras were outfitted with vinyl jogging suits, diver's "booties" and thermal socks and underwear. The crew was equipped with sand goggles and bandannas to protect them from the flying sand and dust churned up by the chopper.

The company spent eleven days for scenes at the McGrath Ranch in Oxnard, which doubled for the smugglers' headquarters. The McGrath Ranch is owned by Judge Charles McGrath, a member of an old and venerable California family. It is a working vegetable farm with numerous buildings and a house which has become an historical landmark of the State of California. The "Borderline" company was the first production unit to obtain permission to film on this property.

Here, some of the film's most elaborate sequences were completed for the final scenes of the film. Over 500 people were hired through the Oxnard Office of Rehabilitation (Employment), mostly Mexican-Americans or registered aliens. Many were provided with wardrobe, and interpreters were present to translate directions for those who spoke only Spanish. Four versions of the climactic scenes were shot involving 2,000 aliens.

The last major location was the San Diego area where "Borderline" filmed for an entire day at the busiest border crossing point in the country--the San Ysidro Port of Entry. With the cooperation of the U.S. Immigration and Naturalization Service, four inspections lanes were closed to normal traffic and were used for the filming.

U.S. border patrolmen and their families and customs officials worked as atmosphere extras in the scenes shot there. One of them was a stunt in which a woman tries to smuggle a Mexican maid into the U.S. under the hood of her brand new automobile and is caught when the engine overheats and burns the hidden girl.

The company next moved to the Fort Rosecrans National Cemetery in the Point Loma section of San Diego, the first film crew to use the military cemetery in its history. Border patrolmen and their families again participated as extras in a funeral scene, together with a U.S. Marine Corps military burial detail which fired a 21-gun salute after a U.S. Navy chaplain conducted the service.

\*

#### About the Players...

CHARLES BRONSON stars as border patrolman Jeb Maynard in his 62nd motion picture. The character of Jeb is not unlike the real Bronson. They are both strong, independent men who care about the injustices they see around them. Jeb is concerned about the plight of the illegal aliens

(more)

who are exploited at every turn. Bronson, who is a first generation American, also feels an empathy for the struggle these people have in making a better life for themselves.

The internationally renowned star lifted himself out of the poor coal-mining town of Ehrenfeld, Pennsylvania when he began acting in the late 1940s. After moving to California in 1950, Bronson was spotted by director Henry Hathaway and offered his first film role with Gary Cooper in "You're In The Navy Now" in 1951. Since that time, it has been all up-hill for the miner turned actor.

Bronson's numerous credits include his early television series, "Man With A Camera," and appearances on most drama anthologies, and series such as "Combat," "Bonanza," and "Playhouse 90." His features have included "Pat And Mike," "Machine Gun Kelly," "The Great Escape," "Once Upon A Time In The West," "The Battle Of The Bulge," "The Dirty Dozen," "Rider On The Rain," "The Valachi Papers," "Death Wish," "Hard Times," "Love And Bullets," and "Cabo Blanco."

Bronson followed his starring role in "Borderline" with his 63rd film, "Death Hunt," co-starred with Lee Marvin and Angie Dickinson.

A line-up of fine actors are starred and featured with Bronson in "Borderline." Many of them have worked previously with director Freedman or with producer Nelson. A. WILFORD BRIMLEY, who portrays Jeb's friend "Scooter," appeared in top roles in "The China Syndrome" and "The Electric Horseman." BRUNO KIRBY, the rookie border patrolman, "Jimmy Fante," worked with Freedman on the television feature film, "Some Kind Of Miracle." His other feature credits include "Cinderella Liberty," "The Godfather, Part II," "Baby Blue Marine," with Peter Boyle and Bill Murray in the recent "Where The Buffalo Roam," and in the new "Modern Romance."

A promising new young actor, ED HARRIS, is "Hotchkiss," the "pollero" (smuggler guide) who preys on the illegal aliens. "Borderline" is Harris' first feature film role. His screen presence is reminiscent of the young Richard Widmark in "Kiss Of Death," and also reminds of the early-career Robert Shaw. He has been guest-starred on a number of television series ("Paris," "Barnaby Jones"), and received rave reviews in the Hollywood production of "Sweet Bird Of Youth" in 1979.

KARMIN MURCELO has the only major woman's role in "Borderline," that of Elena Morales, a Mexican woman whose son is killed by smugglers. Karmin has been the co-host of "Mundo Latino" on L.A.'s Spanish language television station. She has had credits on both stage and television, with leading roles in "Blood Wedding," "Bernarda Alba," and "Uprooted" on stage, and in television guest-starring roles on "Kojak," "Police Story," "All In The Family," and "Centennial." She was co-starred in the feature "Walk Proud."

Featured in the cast are such veteran players as Bert Remsen, Norman Alden, Michael Lerner, Kenneth McMillan, Enrique Castillo, James Victor, Lawrence Casey, John Ashton, and Charles Cyphers, and juvenile Panchito Gomez.

Most of the actors actually researched the milieu of the film. Several became observers on the border patrol all-night vigils. They arrived at six in the evening and worked straight through until six the next morning, crawling on their stomachs in the weeds and the mud in search of aliens. Some of the players even became involved in a 105 mph high-speed chase on a winding freeway near San Diego. Understandably, they brought to their performances a whole new feeling that this film is something beyond the ordinary and prompted an admiration for the border patrol's humane response to a sensitive social problem.

(more)

About The Filmmakers...

JERROLD FREEDMAN, the director and co-screenwriter, made his feature film bow with "Kansas City Bomber," starring Raquel Welch, and also directed Joanne Woodward in the television feature, "The Streets Of L.A." Freedman won a Writers Guild Of America Award for an episode of "Kojak," and has been nominated twice for the Emmy Award.

Freedman has written and directed for such television series as "The Senator," starring Hal Holbrook, and "Night Gallery." He directed the television movie thriller, "A Cold Night's Death," and wrote and directed "Blood Sport," one of his favorite projects, which starred Gary Busey and Ben Johnson.

Freedman always has tried to be involved on film projects which treat important political or social issues. He directed a civil rights movie about a black sheriff in Alabama, a true story entitled "This Man Stands Alone," which starred Lou Gossett, a television feature named one of 1979's best by TV Guide. Other Freedman projects have been "Some Kind Of Miracle," about paraplegics and quadriplegics, and "The Boy Who Drank Too Much," a Xerox presentation concerning alcoholism among teenagers.

Freedman feels that the subject matter of "Borderline" certainly fits his philosophy of making meaningful films. He says: "It's a condition that should be revealed and I believe audiences will respond favorably to the film. Mexican-Americans we worked with and with whom I've discussed this problem have very positive feelings about the film. I feel it will be well received in the Chicano community because I believe it's an honest, empathetic portrayal of the plight of the illegal alien. The heavies are the guys who exploit them. The aliens remain the victims."

JAMES NELSON, the producer, has been involved in the film business for most of his adult life. Both of his parents were in film production,

and he followed suit. He has been a film editor, sound effects editor, post-production supervisor and then the associate producer on two recent screen successes, "Star Wars" and "The China Syndrome."

Nelson began in television in 1952, then moved to features in 1958, when he became a sound effects editor at RKO Pictures, then still owned by Howard Hughes. Later, through his own company, he supervised the post-production and sound effects on such films as "Bye Bye Birdie," "Walk On The Wild Side," and "Birdman of Alcatraz."

After a rash of teenage movies in the early 1960s, Nelson supervised the post-production on some of the most successful films made in that decade, including "Easy Rider," "Five Easy Pieces," "The Last Picture Show," and "Johnny Got His Gun."

Nelson then functioned in production and post-production supervisory capacities on a number of award-winning films of the 1970s. Some of these films are "Cabaret" (which won an Academy Award for Best Achievement in Sound in 1972), "The Candidate," "American Graffiti," "The Exorcist" (which won the Motion Picture Sound Editor's Golden Reel Award for Best Sound Effects Editing in 1973 and the Academy Award for Best Achievement in Sound), "Hearts And Minds," and "Freebie And The Bean" (which also won a Golden Reel Award for Best Sound Effects Editing in 1974).

Nelson believes that "Borderline" will make a significant social statement about the plight of illegal aliens.

"They are exploited by everyone. They have a rough time getting here. Everybody's out to get them. The guys who bring them over rip them off. The border patrol waits to send them back; the people who paid to bring them over in the first place are going to put them in squalid conditions and work them like animals. Their's is a miserable life but, unbelievably, better than that which they left."

(more)

"In "Borderline" we show the border patrolmen as the decent, compassionate but necessary dispassionate human beings they are. They treat the aliens with a great deal of sympathy and dignity, they don't treat them like criminals. They uphold and enforce the laws, and it's a very tough job with very few rewards."

STEVE KLINE, the co-screenwriter, is a former journalist who was born in New Jersey. He attended Penn State University for three years as a journalism and advertising major. He was graduated from the University of Oregon. His first newspaper job was with the Portland Oregonian as a general assignment reporter covering police news.

Kline moved to Los Angeles in 1970 and first worked as a reporter for the Santa Monica Evening Outlook and then the Los Angeles Times. While at the Times, he was introduced to the illegal alien problem. He became interested in their plight and was surprised that the Times had not given the problem much coverage.

Through the help of a photographer friend, Kline visited the El Cajon Border Patrol station. Kline subsequently wrote a number of articles and series on the subject of aliens and the U.S. Border Patrol for such publications as Northwest Magazine, the Field newspaper syndicate, and the Portland Oregonian.

Kline moved to Alaska in the mid-'70s and worked as a laborer in the oil fields for a year on the north slope about 250 miles south of the Artic Circle. While there, he also opened his own advertising agency in Anchorage.

In 1977, Michael Douglas induced Kline to write a screenplay on the alien smuggling theme. Jerrold Freedman was then brought into the project and did a revised screenplay with Kline.

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Kline still is very concerned with the plight of the illegal alien and the problems facing the United States with the increasing influx each year, and he has spent a considerable time with the U.S. Border Patrol as well.

A current project on which Kline is working is a true story about the roughnecks in the oil fields of Alaska. Concurrently, he has written for "Lou Grant," "The White Shadow," and "The Lazarus Syndrome," and also is developing a number of television pilot scripts.

GIL MELLE, who composed and conducted the music for "Borderline," is highly individualistic and gifted. Melle was one of the early pioneers in the field of electronic music, using his talents not only in composition, orchestration and conducting, but in the design and construction of innovative equipment as well.

Melle learned to discipline his creative juices at a very early age and spent many afternoons during his mid-teens teaching himself to play the oboe in a deserted boxcar. When he had mastered that, he went on to learn the saxophone, which eventually became his main instrument. He followed with piano and, later, the synthesizers--all without benefit of a single lesson. By the time he was nineteen, he had made his first album for Blue Note Records in New York. To date, a total of thirteen albums bear his name as composer and/or performer.

Melle has composed the music scores for more than a dozen motion pictures, among them the Golden Globes-nominated "The Andromeda Strain," George C. Scott's "The Savage Is Loose," "Embryo" starring Rock Hudson, "The Organization," and "The Sentinel," for which he designed two new and original instruments--the Tubo Continuum and the Digital Modulator.

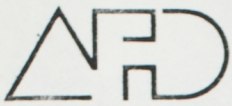
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His movies for television number almost twenty, headed by the award-winning "My Sweet Charlie," with Patty Duke Astin and Al Freeman Jr.; "That Certain Summer," which presented the first homosexual theme for television viewing and starred Hal Holbrook, Martin Sheen and Hope Lange; "Frankenstein--The True Story," with Michael Sarrazin; Lee Grant in "Lt. Schuster's Wife," "The President's Plane Is Missing" and, most recently, the critically acclaimed "Attica."

In addition to scoring the music for many television series, among them "Columbo," "Night Gallery," "Then Came Bronson," "The Bold Ones," "Ironside," and others, Melle has composed for a number of documentaries and has performed his music in concert and lectures at universities around the country. He also has performed at many music festivals, among them the first Newport Jazz Festival, the Monterey Jazz Festival and the Kansas City Jazz Festival, to name a few.

\* \* \*



LORD GRADE

Presents

CHARLES BRONSON

In

"BORDERLINE"

Starring

BRUNO KIRBY BERT REMSEN

MICHAEL LERNER KENNETH McMILLAN

Introducing

ED HARRIS

Co-Starring

KARMIN MURCELO ENRIQUE CASTILLO A. WILFORD BRIMLEY

NORMAN ALDEN JAMES VICTOR PANCHITO GOMEZ

JOHN ASHTON LAWRENCE CASEY

Produced by JAMES NELSON

Directed by JERROLD FREEDMAN

Written by STEVE KLINE and JERROLD FREEDMAN

Music by GIL MELLE

Director of Photography, TAK FUJIMOTO

Art Director, MICHAEL LEVESQUE

Film Editor, JOHN F. LINK, II

Filmed In Panavision And Eastman Color On Locations In

Southern California And At The U.S.-Mexico Border

- An AFD (Associated Film Distribution) Release -

THE CAST

Jeb Maynard.....CHARLES BRONSON  
Jimmy Fante.....BRUNO KIRBY  
Carl Richards.....BERT REMSEN  
Henry Lydell.....MICHAEL LERNER  
Malcolm Wallace.....KENNETH McMILLAN  
Hotchkiss.....ED HARRIS  
Elena Morales.....KARMIN MURCELO  
Arturo.....ENRIQUE CASTILLO  
Scooter Jackson.....A. WILFORD BRIMLEY  
Willie Lambert.....NORMAN ALDEN  
Mirandez.....JAMES VICTOR  
Benito Morales.....PANCHITO GOMEZ  
Charlie Monroe.....JOHN ASHTON  
Andy Davis.....LAWRENCE CASEY  
Ski.....CHARLES CYPHERS  
FBI Agent.....JOHN ROSELIUS  
FBI Agent.....MURRAY MacLEOD  
Police Photographer.....JERRY DeWILDE  
Mrs. Stine.....KATHERINE PASS  
Bandit Leader.....VIRGIL FRYE  
Bandit.....LUIS CONTRERAS  
Mexican Policeman.....EDUARDO RICARD  
Morgue Attendant.....JOHN O'BANION  
Reporter.....RODGER LaRUE  
Alien Girl.....TANYA RUSSELL  
Kathy Landry.....VIRGINIA BINGHAM  
Guatemalan.....ANTHONY MUNOZ  
Bartender.....RAY OCHOA  
Border Patrolmen.....AB TAYLOR  
FRANK DEUTSCH  
JUAN DeLIRA  
Border Patrolwoman.....TAMMY WILSON  
Alien Guides.....CHRIS CORONADO  
TONY ALVARENGA  
FERDINAND PINA  
ARNOLD DIAZ  
Drivers.....SY FUENTES  
CARLOS MUNOZ  
Worker at Shantytown.....NORBERTO HERNANDEZ  
Helicopter Pilot.....ROSS REYNOLDS  
Stuntmen.....MIKE ADAMS, DAVID CADIENTE  
BOB K. CUMMINGS, LARRY DURANT  
JOHN ESCOBAR, EDDIE HICE  
MIKE JOHNSON, VICTOR PAUL  
CHARLIE PICERNI, JR., THOMAS ROSALES  
SOREN S. PRINCOPIE

\*

(more)

THE CREDITS

Produced by  
Directed by  
Written by  
Music by  
Director of Photography  
Art Director  
Executive In Charge of Production  
Film Editor  
Executive Production Manager  
Post-Production Supervisor  
Production Manager  
First Assistant Director  
Second Assistant Director  
Technical Advisor

Script Supervisors  
Camera Operator  
First Assistant Cameraman  
Second Assistant Cameraman  
Production Sound Mixer  
Boom Man  
Property Master  
Set Decorator  
Set Designer  
Model Builder  
Construction Coordinator  
Costumer  
Still Photographer  
Make-Up Artist  
Gaffer  
Key Grip  
Stunt Coordinator  
Transportation Coordinator  
Transportation Captain  
Special Effects  
Craft Service  
Casting  
Location Manager  
Production Assistants  
Production Coordinator  
Publicist  
Location Auditor  
Assistant to the Producer  
Atmosphere by  
Mexican Associate Producer  
Assistant Editor  
Sound Effects  
Music Editing  
Re-recording Mixers

Sound by  
Titles & Opticals

JAMES NELSON  
JERROLD FREEDMAN  
STEVE KLINE, JERROLD FREEDMAN  
GIL MELLE  
TAK FUJIMOTO  
MICHEL LEVESQUE  
RICHARD L. O'CONNOR  
JOHN F. LINK II  
HOWARD ALSTON  
JAMES POTTER  
CHRISTOPHER N. SEITER  
CHARLES A. MYERS  
MARY ELLEN CANNIFF  
ALBERT S. ("AB") TAYLOR  
(U.S. Border Patrol, Ret.)  
MIMI LEDER, SANDY NELSON  
RAY de la MOTTE  
HORACE JORDAN  
MICHAEL CHAVEZ  
GENE CANTAMESSA  
RAUL A. BRUCE  
SAL SOMMATINO  
RICHARD SPERO  
BEVERLI EAGEN  
JOHN CURTIS  
ROBERT E. KRUME  
RON ARCHER  
JOHN MONTE  
MARK REEDALL  
MEL MAXWELL  
TOM RAMSEY  
JOHN MOIO  
BOB HENDRIX  
EDWARD A. WIRTH  
WAYNE BEAUCHAMP  
FRED BORCHERS  
TOM KIBBE, CAMILLE TAYLOR  
MAXWELL MENDES  
DAVID ARNTZEN, SCOTT CHESTNUT  
SHIRLEY SNYDER  
JOAN EISENBERG  
PENNY McCARTHY  
SUSAN BECTON  
EXTRACAST  
OCTAVIO R. ELIAS  
MARY McGLONE  
WILLIAM WISTROM  
ROBERT BADAMI, LaDa PRODUCTIONS, INC.  
RAY WEST C.A.S., DICK TYLER C.A.S.  
BOB MINKLER  
GLEN GLENN P.A.P. SYSTEM  
CFI



## Associated Film Distribution

12711 Ventura Boulevard  
Studio City, California 91604  
(213) 760-1028

### SMUGGLING OF ALIENS DEPICTED IN BORDERLINE A BUSINESS IN MILLIONS

"Borderline, an AFD (Associated Film Distribution) release starring Charles Bronson, is a contemporary human action drama which depicts the plight of illegal Mexican aliens and the problems encountered by the U.S. Border Patrol in their efforts to assist these people and protect them from their exploiters.

Bronson stars as a border patrolman with compassion for the suffering the Mexican aliens endure at the hands of the smugglers who take their money and lead them on the often dangerous route across the U.S.-Mexico border. James Nelson produced the motion picture, directed by Jerrold Freedman from a screenplay by Freedman and Steve Kline.

Steve Kline began to research the special problems of illegal aliens in the early 1970s while he was a journalist writing a series of articles on the U.S. Border Patrol. He learned that alien smuggling was a widespread, organized and very lucrative business, with alien workers being shipped to such far-off places as Alaska, New York, and Oregon.

At one time, Kline discovered, there was an illegal alien working as a gardener at President Nixon's estate in San Clemente. Another was found to be a gardener at the White House and, during a Bicentennial celebration, an Immigration and Naturalization Service officer was watching television and observed an entire crew of illegal aliens busily painting the Statue of Liberty!

(more)

The smugglers, called "Polleros" or "Coyotes," are in business strictly for the money. They care nothing about helping their own impoverished people. Some smuggling rings, such as the organization depicted in "Borderline," make millions of dollars a year.

According to Kline, "Some smugglers give their drivers severe tests so that they won't get caught driving erratically in the United States. One smuggling ring in Tijuana, Baja California is a third-generation group. It now is estimated that ten percent of the population of Tijuana are intent upon getting across the border illegally--about 100,000 people.

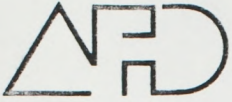
*Jesse Christ!*

"According to research, there are about five thousand smuggling rings of various sizes operating in Tijuana. Most of those are Mexican, but there was a time when there were as many Anglos involved in smuggling operations."

The U.S. Border Patrol can apprehend just so many illegal aliens before they have to discontinue their border surveillance and process the aliens back to Mexico. Each alien involves hours of paper work. If there are two patrolmen covering a thousand-mile area, by the time they capture forty illegal aliens their patrolling operation is halted and the border literally becomes a sieve.

Although a federal law exists against smuggling of human beings, it remains extremely difficult to prosecute the smuggler or the alien. To keep a smuggler in jail, it is necessary to detain witnesses, as well. It means feeding and housing perhaps 30 people in security facilities for at least a month. This may constitute a violation of witnesses' civil rights. If the cases reach the courts, another member of the smuggling ring can often coerce the group of witnesses and aliens, who then will "forget" the identity of the smuggler.

It remains, to this day, a vicious circle of illegality.



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### "BORDERLINE" -- GENERAL CAPTION INFORMATION

#### NEWS ACCOUNT, JULY 6, 1980:

Associated Press--The bodies of a party of El Salvador citizens being smuggled across the borderline between Arizona and Mexico were found today after their guides, or "coyotes," had robbed and deserted them en route to the U.S. in the wilderness which serves as cover for the illegal entry. Thirteen victims, both men and women, were recovered by the U.S. Border Patrol as the search for survivors continued. Most of the dead had perished from heat prostration, exhaustion, and dehydration, after the smugglers had robbed the aliens and left them without water in the endless desert wasteland on this borderline, where sand temperatures reached 150 degrees....

\*

"Borderline" is a hard-hitting contemporary action drama of the multi-million dollar traffic in smuggling illegal aliens across the U.S.-Mexico border and the continuing efforts of the U.S. Border Patrol to police the insidious practice that exploits human suffering and despair.

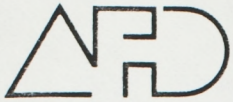
Charles Bronson is starred as Jeb Maynard, hard-nosed patrolman in charge of a California border station who feels compassion for the danger and hardship the Mexican aliens must endure at the hands of their unscrupulous "polleros," the men who guide the aliens to labor jobs in the United States.

In a powerful depiction, Bronson sets out to avenge the slaying of a patrolman-friend by smugglers and tracks a ruthless ring operating out of a California ranch and masterminded by a powerful syndicate based in San Diego. With the aid of a Mexican woman, Bronson becomes an alien himself and the ruse leads to an eventual showdown with the callous Anglo killer who deals in death rather than be exposed.

Starred with Bronson in "Borderline" are Bruno Kirby as a novice patrolman from the big city, assigned to Bronson as his trainee. Ed Harris, in his feature film debut, portrays the Vietnam veteran who uses his combat cunning and disregard for life and becomes the main target for Bronson's vendetta. A. Wilford Brimley portrays the slain border patrolman, an act that prompts the all-out search. Karmin Murcelo is cast as the Mexican mother whose son is slain in a flight across the border and who helps Bronson pose as an alien in a step to entrap the smuggling ring.

"Borderline," a Lord Grade Presentation released by AFD (Associated Film Distribution), was produced by James Nelson and directed by Jerrold Freedman from a screenplay written by Freedman and Steve Kline. The motion picture was filmed on locations in Southern California and along the U.S.-Mexico border.

\* \* \*



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### B I O G R A P H Y

#### BRUNO KIRBY

Bruno Kirby co-stars as Jimmy Fante, a rookie border patrolman fresh from New York city who is assigned to the California-Mexico border in "Borderline," starring Charles Bronson. As Fante, Kirby quickly learns how to deal with the problems of the patrolmen along the border, mainly the smuggling of illegal aliens by unscrupulous guides ("polleros").

The son of actor Bruce Kirby, Bruno was born in New York City and grew up in Hell's Kitchen. He got his first taste of acting when his dad would take him along on casting calls or let him visit Lee Strasberg's classes at the Actors Studio.

Kirby attended school in New York City. During his high school years, he worked as an usher at the Radio City Music Hall, as well as a counselor for the Police Athletic League in Spanish Harlem.

Kirby's first actual acting experience was in summer stock. He and his brother John had bit parts in "Gypsy" and "Bye Bye Birdie," shows in which his father was starring.

When Bruno was 18, the Kirby family moved to Los Angeles. There, he attended Los Angeles City College and worked at songwriting with a friend, Sam Fox. Together they wrote and produced a record for the MGM label, "Hello," and "I've Gotta Try." Later, actor David Soul included their song, "Seem To Miss You So Much," on his album.

(more)

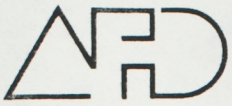


Kirby's first important professional role was in the film, "The Young Graduates." He next appeared on three segments of the television series, "Room 222." His next feature credit was "The Harrad Experiment," which was followed by a role with Robert Young in an ABC Movie of the Week, "All My Darling Daughters."

Rob Reiner and Phil Mishkin then cast him in a co-starring role with Richard Castellano in their ABC-TV summer replacement series, "The Super." Following that were featured roles in Disney's "Superdad," "Cinderella Liberty" and "The Godfather, Part II," as the young Clemenza. For the latter role, he gained 50 pounds and shaved his hairline back four inches to resemble more closely the older Clemenza, played by Richard Castellano in the original "The Godfather."

Kirby's most recent feature films are "Baby Blue Marine," "Between The Lines," "Almost Summer," and "Where The Buffalo Roam," and his television credits include "Kojak," "Columbo," and "Emergency," as well as the television feature film, "A Summer Without Boys."

\* \* \*



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### B I O G R A P H Y

#### ED HARRIS

Ed Harris is introduced as Hotchkiss, the unscrupulous alien smuggler, his first major film role, in "Borderline," co-starred with Charles Bronson. His screen presence is reminiscent of the villainy delineated by the young Richard Widmark in "Kiss Of Death" and Robert Shaw in "From Russia With Love."

Harris was born and raised in Tenafly, New Jersey. He attended Columbia University for two years then transferred to Oklahoma University. There, he studied acting, dance and voice for a year and appeared in the University's summer repertory theatre. He left school to appear in community theatre in Oklahoma City and appeared in the role of King Arthur in "Camelot."

In 1973, Harris was admitted to the California Institute of the Arts in Valencia, where he continued his acting studies. While there, he appeared in some 15 plays in two years, invaluable experience for a young actor. He was graduated in 1975 with a Bachelor of Fine Arts degree.

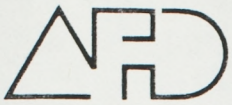
Since graduation, Harris has portrayed over a dozen characters in Los Angeles stage productions ranging from classical to modern drama. He was Stanley in "A Streetcar Named Desire," Tom Joad in "The Grapes Of Wrath" with John Carradine, and Laertes in "Hamlet." He also performed

(more)

a variety of roles with the South Coast Reperatory Theatre in Costa Mesa, California, played Mickey in Murray Mednick's "Are You Lookin'?" in Hollywood to favorable response from critics. After completing his role in "Borderline," Harris was starred as Chance Wayne in the Hollywood production of "Sweet Bird Of Youth" at the Dynarski Theatre.

Harris has been guest-starred on various television series, including "Paris" and "Barnaby Jones," and also had a small role in the feature film, "Coma."

\* \* \*



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### B I O G R A P H Y

#### JERROLD FREEDMAN

Jerrold Freedman, director and co-writer of the Associated Film Distribution release, "Borderline," was born in Bladensburg, Maryland. He attended public schools in Maryland and the University of Pennsylvania, where he earned a BA degree in English and a Master of Fine Arts Degree. Freedman won several writing prizes while in college and had some of his short stories published. He also worked on a novel.

When Freedman began his college career, he needed a part-time job and went to work as an assistant for a relative who was a film editor with a film commercial company. Later, he operated cameras and directed commercials for the company. While in graduate school, he became involved with WHYI-TV, an educational television station in Philadelphia, where he eventually became a cameraman and a floor manager, and directed some of the shows.

After a stint in the Army, Freedman went to New York to find a job. Through a friend, he met Lew Wasserman, head of Universal Studios, and was asked to come to California to work as a trainee (Junior Production Coordinator) in 1965. He first was assigned to two Universal Television series, "Bob Hope Presents The Chrysler Theatre" and "Run For Your Life," both successful quality shows. In his post, he served as liaison for the producers, the studio and networks. The job was a stepping stone to bigger things,

(more)

and Freedman got involved very quickly in production. He met John Cassavetes, observed him while he was cutting "Faces," and also spent much time with other young filmmakers.

In a short time, Freedman became an associate producer on three film projects, first on "Prescription: Murder," the basis for the "Columbo" series with Peter Falk. Then, Chrysler Theatre producer Jack Laird assigned Freedman to other projects. By the end of the 1960s, executive producer Laird and Freedman produced "The Protectors" series, which starred Leslie Nielsen as a police chief and Harry Rhodes as a black mayor in a small California town. Freedman also wrote several of the scripts and directed some episodes.

Freedman next wrote and produced a pilot for a series to be called "The Psychiatrist," starring Roy Thinnes. The pilot segment, "God Bless The Children," won an Emmy nomination for Freedman and he went on to produce the series, as well as writing and directing some of the episodes from 1970 to 1971. He also wrote and directed some of the episodes of "The Senator" series, which starred Hal Holbrook, and segments of "Night Gallery."

Freedman's first feature directing assignment was on "Kansas City Bomber," which starred Raquel Welch. He next directed a television movie, "A Cold Night's Death," now a late-night thriller shown repeatedly on television. He then wrote and directed "Blood Sport," one of his favorite projects, starring Gary Busey and Ben Johnson.

Freedman also directed a civil rights movie about Tom Gilmore, a black sheriff in Green County, Alabama. The television feature was a true story and titled, "This Man Stands Alone," starring Lou Gossett in the title role. Next, he directed "Some Kind Of Miracle," a film about

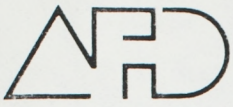
ADD "BORDERLINE" Jerrold Freedman Biography...-3-

paraplegics and quadriplegics, "The Boy Who Drank Too Much," and "The Streets of Los Angeles," starring Joanne Woodward.

Freedman's old friend Michael Douglas then involved him in the "Borderline" project. He revised scriptwriter Steve Kline's script and then was asked to direct it. He brought the project to Marble Arch which had a film commitment with Charles Bronson. Bronson liked the script and agreed to star.

Freedman now has several other film projects in mind which will touch a variety of subjects and filmic styles.

\* \* \*



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### B I O G R A P H Y

#### JAMES NELSON

"Borderline" producer James Nelson has been involved in the film business most of his adult life. His father, Sam Nelson, was active in films for 50 years in such capacities as production manager, assistant director and director, and Nelson's mother was a casting director at Columbia Pictures.

Nelson's current producing credit is the AFD (Associated Film Distribution) release, "Borderline," starring Charles Bronson. The new human-action drama was directed by Jerrold Freedman from a screenplay by Steve Kline and Freedman.

Nelson is a fourth generation Californian and was born in Los Angeles. He attended North Hollywood High School and the University of Southern California, then attended UCLA extension courses in motion picture management.

In 1952, Nelson became an assistant film editor for Bing Crosby Enterprises. From 1954 to 1956, he was a supervising sound effects editor for Dennis Day Productions/NBC Productions. He then worked on the popular television series, "Medic," as supervising film editor and sound effects editor.

Nelson moved to feature films in 1958 when he was assigned as sound effects editor at RKO Pictures on the last seven features made there while it was owned by Howard Hughes.

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From 1959 to 1964, Nelson was vice-president and general manager of the Primrose Company, then the largest post-production operation in the industry. At Primrose, he supervised the post-production and sound effects on all Screen Gems and Columbia Pictures presentations. Some of these films were "Bye Bye Birdie," "Walk On The Wild Side," "Under The Yum Yum Tree," "Birdman of Alcatraz," "Experiment In Terror," among others.

In the mid-sixties, Nelson supervised the editing of sound effects on all productions made by American International Pictures. During this period "teen-age" films were the craze, and Nelson worked on such films as "How To Stuff A Wild Bikini" and "Muscle Beach Party."

In 1965, Nelson became co-owner and vice-president of Edit-Rite Inc., Post Production Center, and Synchronfilm, Inc. This entity grew to become the most respected post-production organization in the motion picture industry. It was responsible for the completion of some of the most successful films made in that decade. Nelson supervised "Easy Rider," "Five Easy Pieces," "The Last Picture Show," "Johnny Got His Gun," and many others.

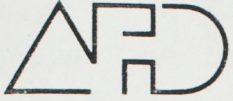
Now, since 1972, as head of James Nelson Enterprises, Inc., he has functioned in production and post-production supervisory capacities on such features as "Cabaret" (which won an Academy Award for Best Achievement in Sound), "The Candidate," "American Graffiti," "The Exorcist" (which won the Motion Picture Sound Editors Golden Reel Award for Best Sound Effects Editing, 1973, and the Academy Award for Best Achievement in Sound), "Hearts and Minds," and "Freebie And The Bean" (which also won the Golden Reel Award for Best Sound Effects Editing, 1974).



Most recently, Nelson was associate producer on the award-winning "Star Wars" and 1979's highly acclaimed "The China Syndrome." Michael Douglas, the producer of "The China Syndrome" and a close friend of Nelson, asked him to produce "Borderline," a project that Douglas bought from the original writer, Steve Kline. Douglas then asked Jerrold Freedman to re-write and eventually direct the ITC/Marble Arch project for release by Associated Film Distribution.

Nelson's aim as a filmmaker now is to continue to produce meaningful, entertaining films that will "make moviegoers feel they got their money's worth and give the investors a fair profit."

\* \* \*



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### B I O G R A P H Y

#### KARMIN MURCELO

Karmin Murcelo is cast in the only major woman's role in the human-action drama, "Borderline," starring Charles Bronson. She is cast as Elena Morales, a Mexican woman whose son is killed, along with a border patrolman, by smugglers of illegal aliens. She got the part by sheer determination.

Karmin had heard about the "Borderline" part before producer James Nelson and director Jerrold Freedman were ready to cast the screenplay by Steve Kline and Freedman. Her name was submitted by her agent and then, after a long delay, Karmin wrote a letter to producer Nelson. With the letter, she enclosed publicity materials from her appearance in the television mini-series, "Centennial."

Of the letter, Karmin says: "I wrote saying that I believed I should be given a chance for the part, that there are so few parts for Latin women, so very few, and when a good one comes along, they should give everybody a chance to compete for it. And also that I was the part...I didn't even know what the part was, but I was the part! The following day, they called me for an interview with Jerry Freedman."

After some readings, to which Karmin came dressed in thrift shop clothes to look the part, Nelson and Freedman signed her for the important role in which she appears in key scenes with Charles Bronson.

(more)

Born in Mexico City, Karmin Murcelo came to the United States about 25 years ago and first lived in Miami. After Coral Gables High School, she went to New York for a while, then she and her mother moved to Los Angeles about 13 years ago.

Karmin had done some acting in school but never seriously considered becoming an actress. She first attended an acting workshop's training program as a hobby and then continued for two years with drama coach Ivan Markoda. By 1969, Karmin was appearing in bit parts in independent film productions. Throughout this period, she supported herself as a model for fashion illustrators at several department stores.

Karmin's serious acting career burgeoned through appearances on episodic television. She performed in many educational series on Public Television, including KCET's "Visions" as a semi-regular. On network television, Karmin appeared as two different characters in one year on "Kojak." She also has had roles on "Cannon," "Police Story," "All In The Family," and other top series, and such television movies as "A Killing Affair," "Mary Jane Harper," and James Michener's "Dynasty."

For the past two years, Karmin was the co-host on a television magazine format show, "Mundo Latino," on L.A.'s Channel 34 Spanish language station.

As a member of a theatrical group called the Bilingual Foundation of the Arts, Karmin has performed in both Spanish and English at the Mark Taper Theatre in Los Angeles and on tour. At the Mark Taper, she appeared in "The Death And Life Of Jesse James." She has had lead roles in the Spanish classics, "Blood Wedding," "Bernarda Alba," and in "Uprooted," a contemporary play which deals with the immigration problem. Most recently, she guest-starred in "Centennial," the television mini-series, and was co-starred in the feature, "Walk Proud."

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).

Board of Dir. is unavailable

\* \* \*

They wrote it - had not seen the film  
before

KFMB-TV

# eight memo

DATE:

9-26

TO:

Herman

FROM:

Isela

SUBJECT:

The Enclosed

I guess Hollywood  
Chicanos think the film  
is ok -

What do you think of  
that? The current Presi-  
dent of Kosotra is  
Jerry Velasco

# '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 repeats this ominously in case the point was missed the first time.

Imagine this playing to the heartland of America. Long after the rich 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, cruelty 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.

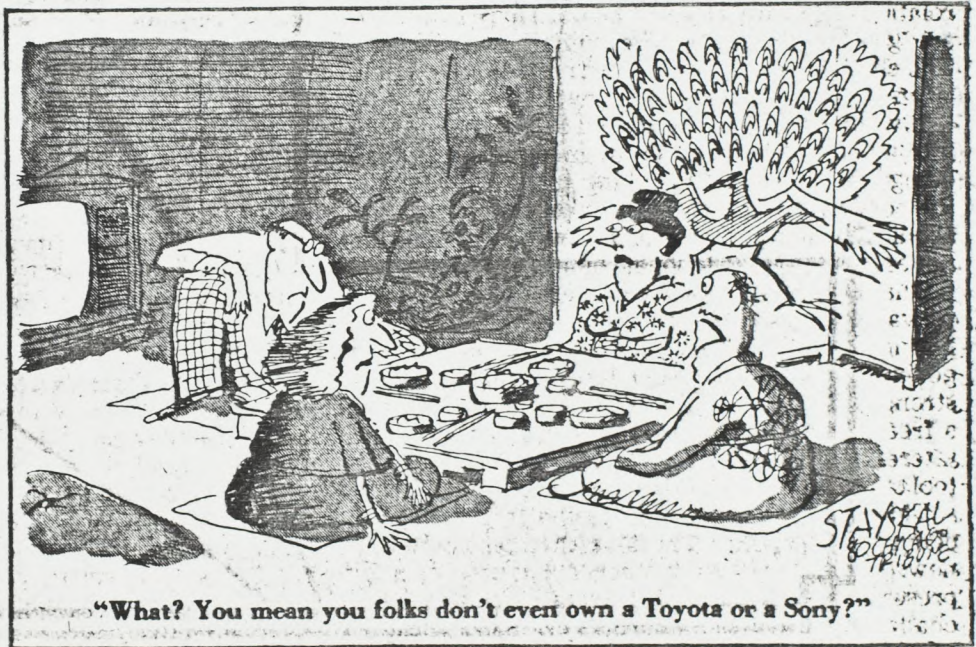
After 12 hours of discovering with Blackthorne the customs and attitudes of this "exotic" land, Americans came no closer to fathoming the roots of things Japanese than before.

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, the meaning 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."

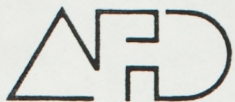
The solution is obvious: Read the book "Shogun," which is rightly subtitled "A Novel of Japan." It is rich in detail, gives the viewpoint of every major character and is marvelously plotted.

But then again, considering the book trade tie-ins, that could be the producer's 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.



L.A. Times  
9-26-80



"BORDERLINE"

SYNOPSIS

Jeb Maynard (CHARLES BRONSON) is the U.S. Border Patrol officer in charge of the La Mesa, California station, 20 miles east of San Diego. Jeb is an unorthodox administrator--the "last of the cowboys." His best friend is the older, veteran border patrolman, Scooter Jackson (A. WILFORD BRIMLEY). Rookie Jimmy Fante (BRUNO KIRBY), a recent New York City transplant, is assigned to Jeb for experience.

A young Mexican boy (BENITO MORALES) begins a journey to the United States to join his mother. He is guided by a "pollero" (smuggler), an American ex-GI and Vietnam veteran named Hotchkiss (ED HARRIS), who is part of a highly organized and efficient smuggling operation.

On a routine highway surveillance for illegals, Scooter stops the truck in which Hotchkiss's group of aliens are being transported. When its rear doors are opened, Hotchkiss fires a sawed-off shotgun point-blank at Scooter, killing him and seriously wounding the young Mexican boy. Hotchkiss coldly kills the youth and leaves the two bodies in a roadside ditch.

Jeb is on the murder scene before the FBI and finds an unusual boot heelprint which he discerns as the killer's. The FBI insists the killings are drug-related.

Hotchkiss's boss, Carl Richards (BERT REMSEN), a wealthy "vegetable gardener," orders him to ship all the illegals out of the Richards Ranch command center because of the killings. Richards then

(more)

meets with Henry Lydell (MICHAEL LERNER), head of Lydell Industries, the San Diego front for the illegal traffic. Lydell informs Richards to up the count of smuggled aliens to meet greater demands from New York, Chicago, Boston and other cities.

Jeb gathers his crew at La Mesa to plan the hunt for Scooter's killer. Jimmy pairs with Jeb and is given his first tracking lesson, learning how to "cut sign" (track footprints). They discover disconnected sensor wires near the murder site.

Jeb sadly attends the funeral for Scooter, dead just months away from retirement. He then locates the slain Mexican boy's mother, Elena Morales (KARMIN MURCELO), tells her of the killings and asks that she identify her son's body. Shortly afterward, Hotchkiss's truck is found with the driver's body in it. The FBI agents discover traces of drugs and are convinced that was the cause of the killings. Jeb is not.

Jeb persuades Elena to take him across the border and set him up with the smuggling ring. This is arranged in Tijuana. They join a group of would-be illegals who are surprise-attacked in the wooded area by bandits. On the run, Jeb and Elena are "apprehended" by Jeb's surprised patrolmen. On the trip, Jeb has learned that an American is involved in the trafficking.

Jimmy brings Jeb new information from the U.S. Agriculture Agency of a pesticide and Jeb gathers his crew again to narrow their pesticide search to six ranches, including the Richards Ranch. There Jeb finds the killer's heelprint and orders his men to surround the place, over Richards' protests. The border patrol then begins a surveillance of all movement to and from the ranch.

Richards still must accomplish his accelerated program of smuggling and Lydell's plan to ship a large group of illegals on Christmas Eve and Christmas Day when the border patrol is short of crew. Jimmy's



further research places Lydell Industries as the owner of the Richards Ranch.

Tension builds as Hotchkiss tells his guides of the big run of illegals on Christmas Eve. As the men leave the ranch, Jeb observes the activity. He follows a guide he recognized, a man named Arturo (ENRIQUE CASTILLO), and beats him into submission to reveal the truth about the murders.

On Christmas Eve, Jeb's men surround the Richards Ranch and wait for the caravan of vehicles carrying the illegals. Jeb arrests Richards. The other patrolmen begin to herd the illegals into a herd as a bus, then a van, and then a tank truck arrive, all with human cargo.

Jeb and the killer Hotchkiss finally come face-to-face when Hotchkiss's truck arrives at the ranch. Hotchkiss blasts at the patrolman with a sub-machinegun and takes off in his high-powered car. A wild auto chase follows. It then becomes a running battle through a heavy-wooded area where Hotchkiss's combat experience and cunning is pitted against Jeb's own expertise in firing from cover. Jeb finally surprises Hotchkiss with a ploy. They are face-to-face and fire their weapons simultaneously. Jeb is wounded, and Hotchkiss falls dead.

In an epilogue, Lydell is set free after a federal conspiracy trial and Richards is given a short prison term. Jeb is disheartened and knows the smugglers soon will be back in business. He feels he has made his statement and plans to retire in six months, after he has taught Jimmy all he knows on "beating the bushes."

FINAL TITLE CARD:

THE UNITED STATES BORDER PATROL CAUGHT 1,069,400 ILLEGAL ALIENS IN 1979, 95% OF WHOM WERE MEXICANS. IT IS ESTIMATED THAT MORE THAN TWICE THAT NUMBER ELUDED CAPTURE AND SUCCESSFULLY ENTERED THE UNITED STATES. THERE ARE BETWEEN SIX AND TWELVE MILLION ILLEGAL ALIENS CURRENTLY LIVING IN THE U.S.



# Community Meeting

"We're having a potluck, bring some food and a friend"  
**6:30 pm, Wednesday, Sept. 24, 1980**  
**Lowell Elementary School, 1110 Beardsley, San Diego**

SPEAKER:

## "HERMAN BACA"

discusses

"BORDERLINE" - A border patrol film, starring Charles Bronson, to be released  
Friday, Sept. 26, 1980



9-24-80  
C. Meeting

B, N. on behalf of CCR I wish to thank all of you for being present tonight & esp. my parents

Est. W. & Henry you know of all the American  
Ex  
institutions more has effect us as much a <sup>news</sup> media

Since 1848 the news media has told us <sup>other people</sup> who we are, what we are & ~~what~~ has dictated what our reality is. After the M/A war in 1850 <sup>ended</sup>

it defined why there <sup>had to be</sup> was a war & why these

territory should be in the hands of the Anglo people. <sup>According to the story that were printed at that time</sup> The media ~~had~~ the reasons were

that it was the ~~Anglo~~ will of God & that <sup>if</sup> leaving the land <sup>was left</sup> in the hands of heathen Indians &

Mexican poor that it would always <sup>remain</sup> be a cessant

& wildness. In effect it was the newspapers ~~that~~

thru there store of Gold in CA & other <sup>store</sup> ~~area~~ of riches that resulted in the pop. of states like CA

& Texas

newspaper <sup>des</sup>  
Stories of J. M. T. Vasquez + other Chicano

Freedom Fighters as outlaws. In the early 1900's

<sup>the media</sup>  
~~when Mexican F. Fighters~~ again desc. Mexican F.F. like

2, U. as bandits. In the 1920<sup>30</sup> the news media  
created the repat. drive of over 400,000 Mex, back

to Mexico, & 1940 when there was<sup>a</sup> need

for cheap Mex. labor <sup>because</sup> the media <sup>sold</sup> the share Bro

program <sup>seen</sup> as a human program. Also during the

W.W. II while our father were fighting the Nazi

in Europe the news media <sup>the</sup> ~~sator~~ U.S. Navy attack  
~~on the street~~ which had been  
chicano youth ~~known as zoot sutor~~ <sup>is</sup> ~~des~~

label as zoot sutor by the news media. In the 1950<sup>racist</sup>

50's our comm. was again saw the hysteria that was

seen in the 1930's & which we are <sup>are have pers. seen seen</sup> seeing again

in the 1970 + 80.

What can you do for us,  
What can we <sup>they</sup> do for us.

- (1) Formally introd themselves - Informally been <sup>spon</sup> ~~is~~
- (2) History of Org - CCE Political - Rights - org.
- (3) We believe in what? Self-determination, Unity - 1st Unity ~~emong~~

C.C.E promoters -

- (1) Unity
- (2) Self-determination
- (3) We can help in

- (1) Bary spon -
- (2) Formally introd.
- (3) Let you know who we are, when we were org -
- (4) it has to Nostros attention that a press rele 9-24-  
is being used to divide the comm. on the <sup>border</sup> ~~issue~~ ~~issue~~.  
" We wish to clarif the ~~org~~ ~~press~~ ~~release~~ ~~now~~ ~~that~~

we understand that . That B.L.  
<sup>signat in</sup> New way as for as we are concern <sup>we see it</sup> <sup>relates</sup> reflect the reality  
of the Border situation.

(1) EL Dia de La Raza - Our Birthday

(2) Look back + see what happen with us as a Raza - + attempt

(3) Past - Young people - 459

Like other young people we  
have been struggling

(a) Columbus - vs - EL Dia

(b) Our people struggle

(c) Our people struggle - can

1990  
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10-17-80

Herman,

We will continue to picket all next week. We had a little problem with the Sheriff's Dept. at our last picket, but it is corrected now. We will be picketing in the heart of the barrio.

Buena Suerte in  
your struggle.

Edibert

# Comm. Meeting - Picket

- (1) Media - David Ratz, et al
- (2) Security - <sup>Cortez</sup>
- (3) Picket Sign - Juan P.
- (4) Location - some check out Juan
- (5) Take Committee - Comm. Meeting - Jeff Lee
- (6) Transportation -
- (7) Packet -
- (8) Postlets - By Monday -

There is a miserable life but, unbelievably, better than that which they left.

"In "Borderline" we show the Border patrolmen as the decent, compassionate but necessary dispassionate human beings they are. They Treat the aliens with a great deal of sympathy & dignity, they don't treat them like criminals.

James



~~LE~~ Authentic action in the Life of the  
B.P. men who deal compassionately with the Plights of illegal  
alien crossing the S. U.S. Border - How the rights of alien  
are treated when apprehended

"Borderline" is a contemporary human action drama  
that examines the plight of illegal Mex aliens + the  
problem encountered by the U.S. B.P. in ~~the~~ their  
efforts to assist these people + protect them from their  
exploiters

B.L. does not pretend to offer any solutions to  
the illegal alien problem, but rather addresses the subject  
cinematically with truth, realism, + a faithful authenticity,

Borderline was filmed with the total cooperation of the  
U.S. B.P.



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, glorifying 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



Committee on Chicano Rights, Inc

San Diego County Grand Jury  
William "Scott" Marshall  
Foreman  
220 West Broadway  
San Diego Ca. 92101

September 23, 1980

A serious matter involving Supervisor Roger Hedgecock has been presented to our Organization which we believe merits an investigation by the San Diego Grand Jury. At issue is what we consider to be a "conflict of interest" on the part of Supervisor Hedgecock by his participation in and the use of his public office to facilitate public resources for the production of a political propaganda film on the U.S. Border Patrol, entitled "Borderline". Supervisor Hedgecock's involvement with the immigration issue at the local level at taxpayers expense; His proposal to formulate the San Diego County Task Force at taxpayers expense; His expenditures of \$185,000 for an "objective" report on the immigration issue at taxpayers expense; And his presentation before the Federal Select Commission on Immigration and Refugee Policy in San Francisco, Ca. at taxpayers expense, raises some serious question as to the proprieties, legalities and ethics of Supervisor Hedgecock participating in such a biased project.

It is our Organization's position that this an issue that falls under your investigating power. For that reason we are hereby requesting that you investigate the following matters of concern to determine if any inproprieties regarding ethics, laws or policy have been violated by Supervisor Hedgecock:

1. What is the San Diego County Administration policy regarding the use of public properties and who in the County Administration authorized the use of County property to Supervisor Hedgecock for the production of "Borderline".

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

2. Was San Diego County reimbursed for the use of its public property and for Supervisor Hedgecock's time for appearing in the film "Borderline"?
3. Can any public employee, appointed or elected official utilize public property while on public salary for other political films, to advance their own political self-aggrandizement?
4. As the Chairman of the Board of Supervisors does Supervisor Hedgecock participation and approval of the biased film "Bordrline" now represent the official position of the Board of Supervisors and San Diego County?

Thank you for your consideration on this matter, our Organization will be awaiting your response as to what action you decide to take.

Sincerely,

*Herman Baca*  
Herman Baca



Committee on Chicano Rights, Inc

San Diego County Grand Jury  
William "Scott" Marshall  
Foreman  
220 West Broadway  
San Diego Ca. 92101

September 23, 1980

UN ASUNTO <sup>GRAVE</sup> SERIO que implica al Supervisor Roger Hedgecock ha sido

A serious matter involving Supervisor Roger Hedgecock has been presented to our Organization which we believe merits an investigation by the San Diego Grand Jury. At issue is what we consider to be a "conflict of interest" on the part of Supervisor Hedgecock by his participation in and the use of his public office to facilitate public resources for the production of a political propaganda film on the U.S. Border Patrol, entitled "Borderline". Supervisor Hedgecock's involvement with the immigration issue at the local level at taxpayers expense; His proposal to formulate the San Diego County Task Force at taxpayers expense; His expenditures of \$185,000 for an "objective" report on the immigration issue at taxpayers expense; And his presentation before the Federal Select Commission on Immigration and Refugee Policy in San Francisco, Ca. at taxpayers expense, raises some serious question as to the proprieties, legalities and ethics of Supervisor Hedgecock participating in such a biased project.

EN DISCUSION ESTA LO QUE NOSOTROS CONSIDERAMOS UN CONFLICTO DE INTERESES POR PARTE DEL SUPERVISOR HEDGECOCK POR SU PARTICIPACION EN Y EL USO DE SU PUESTO PUBLICO

PARA FACILITAR RECURSOS PUBLICOS PARA LA PRODUCCION DE UN FILM DE PROPAGANDA POLITICA SOBRE LA PATRULLA FRONTERIZA

AL PARTICIPAR EN ESTE PROYECTO PREJUDICADO.

Este asunto queda bajo su poder investigativo. Por esa razon demandamos que usted investigue los siguientes asuntos de ~~some interest~~ para determinar si alguna impropiedad en etica, ~~totalley~~ o politica han sido violadas por el Supervisor Hedgecock:

AL PARTICIPAR EN ESTE PROYECTO PREJUDICADO.

It is our Organization's position that this an issue that falls under your investigating power. For that reason we are hereby requesting that you investigate the following matters of concern to determine if any inproprieties regarding ethics, laws or policy have been violated by Supervisor Hedgecock:

1. What is the San Diego County Administration policy regarding the use of public properties and who in the County Administration authorized the use of County property to Supervisor Hedgecock for the production of "Borderline".

El hecho que el presidente de la Junta de Supervisores  
Regen Hedgcock, participo y aprobo la <sup>no. 4</sup>prejuiciada pelicula  
"Borderline" ~~hoy~~ <sup>representa</sup> la <sup>pos. of.</sup>posicion oficial  
de la Junta de Supervisores de Condado de San Diego?

1. ¿ FUE EL Condado de San Diego indemnizado por el uso de LA PROPIEDAD publica
2. Was San Diego County reimbursed for the use of its public property and  
Y POR EL SALARIO DEL SUPERVISOR Hedgcock por su tiempo ~~que~~ ~~se~~  
for Supervisor Hedgcock's time for appearing in the film "Borderline"?  
mientras filmaba Borderline.?
3. Can any public employee, appointed or elected official utilize public  
¿ puede cualquier empleado publico, o <sup>o</sup> OFFICIAL NOMBRADO O ELEGIDO UTILIZAR  
property while on public salary for other political films, to advance their own  
PROPIEDAD publica MIENTRAS EN NOMINA de PAGO publica PARA FILMAR asuntos  
political self-aggrandizement?  
politicos y PARA AVANZAR SU AUTO-EXALTACION?
4. As the Chairman of the Board of Supervisors does Supervisor Hedgcock  
como PRESIDENTE de LA JUNTA  
participation and approval of the biased film "Borderline" now represent  
the official position of the Board of Supervisors and San Diego County?

Thank you for your consideration on this matter, our Organization will be  
awaiting your response as to what action you decide to take.

1. ~~QUEDA como LA~~

¿ El Hecho que el presidente de LA  
Regen Hedgcock, participo y aprobo la prejuiciada  
pelicula "Borderline"; Representa hoy <sup>el punto de vista</sup> LA posicion oficial  
de LA Junta de Supervisores del Condado de San Diego?

Sincerely,

Herman Baca  
Herman Baca

Junta de Supervisores,



FOR FURTHER INFORMATION  
CONTACT  
HERMAN BACA  
474-8195

**Committee on Chicano Rights, Inc**

SEPTEMBER, 24, 1980

SAN DIEGO, CALIFORNIA

FOR IMMEDIATE PRESS RELEASE

ENCLOSED FOR YOUR INFORMATION IS A LETTER TO THE SAN DIEGO COUNTY GRAND JURY REQUESTING AN INVESTIGATION OF SUPERVISOR ROGER HEDGECOCK. ACCORDING TO CCR SPOKEPERSON HERMAN BACA, "THE INVESTIGATION HAS BEEN REQUESTED BECAUSE OUR ORGANIZATION BELIEVES THAT THERE HAS BEEN A "CONFLICT OF INTEREST" BY SUPERVISOR HEDGECOCK". SUPERVISOR HEDGECOCK APPEARANCE IN THE FILM "BORDERLINE" (IN WHICH HE PORTRAYS AN ATTORNEY FOR AN ALIEN SMUGGLER), AND THE UTILIZATION OF HIS PUBLIC POSITION TO FACILITATE THE USE OF TAXPAYERS PROPERTY TO PRODUCE A POLITICAL PROPAGANDA FILM ON THE BORDER PATROL RAISES SERIOUS QUESTIONS AS TO THE PROPRIETIES, LEGALITIES, & ETHICS OF SUPERVISOR HEDGECOCK INVOLVING HIMSELF IN SUCH A BIASED PROJECT". ALSO ENCLOSEED FOR YOUR INFORMATION IS A TRANSCRIBED INTERVIEW WITH SUPERVISOR HEDGECOCK FROM A TAPE INTERVIEW CONCERNING THE FILM "BORDERLINE" WHICH SPEAKS FOR ITSELF AS TO HIS KNOWLEDGE, FEELINGS, AND POSITION ON THE IMMIGRATION ISSUE.

-END-

Interviewer: Excuse me Mr. Hedgecock.....

Hedgecock : Yes

I: ...I'm with la Prensa San Diego...

H: Right

I: Its very interesting right now to see you in the film, I wasn't aware that you were actually an actor. How do you feel about portraying, I guess you were portraying an attorney for an alien smuggler? How do you feel about that?

H: That wasn't what we were known to be portraying. What we were doing was facilitating the development of this film which portrays some of the things that are going on at the border and to portray them accurately for the American public.

I: But what part did you play in the film?

H: I didn't (profess or request, not clear) to play any. I was there that day and they said "hey, run down the stairs and do this and that". We didn't particularly portray anybody I was just supposed to be an extra in the movie.

I: Were you surprised to see yourself portrayed this way?

H: No, they told me afterwards, you know, what we're going to do in this film is show this particular guy getting away with it. You know....

I: uh-huh

H: And all this, I'm, you know....  
The idea of this film is to portray for the first time what's going on at the border for the American public, they haven't seen this kind of stuff before.

I: Do you think it was portrayed accurately in the film?

H: I don't know, I don't know that much about it what do you think?

I: I'm, I'm asking the question.

H: Well, I'm asking you. What do you think? You may be closer to it than I am.

I: Are you aware of when the last time a border patrol agent was actually killed in the line of duty?

H: Oh I don't know.

I: Are you aware of when the last time a Mexican was shot to death by a border patrolman?

(more)



- H: Probably yesterday, I don't know. I mean, you know, what kind of question is that?  
If you, if you don't dig this...
- I: Its the kind of question from someone who doesn't understand how you're facilitating an understanding of the border situation if you can't even state simple facts.
- H: What we're trying to do, since I'm no expert, maybe you are is to allow a movie company that seemingly is interested in portraying some of the facts of the border situation to come in and portray those facts.
- I: Do you feel that they in any way glorified the border patrol?
- H: I don't know. They might have, they might not have. I think what they did portray was the fact that one whale of a lot of people are trying to move across that border from Mexico to get jobs are not being treated very well by anybody and are the victims of the entire system from the Mexican side to the American side. I think that needs to be portrayed, don't you?
- I: Well whats interesting to me about this film is that it seems to portray and correct me of you have a different perception of it. It seems to portray border patrol agents as somehow guardian angels of undocumented workers, and we've just had seven cases or seven incidents where border patrolmen have been indicted for brutalizing the same people that they're shown to protect in this film. I see that as kind of a contradiction, I wonder how you feel about it?
- H: Well I think the indictments speak for themselves. There've been border patrol agents who've obviously done the wrong thing. They've gone into court for it. They've been indicted for it. They've been punished for it. On those isolated incidences and I don't know how isolated they are, they might be, for all I know it might be a common place occurrence. I've never been down there on the border during the middle of the night. I mean, who is? Are you down there in the middle of the night? Do you know what goes on down....
- I: I have been on occassion, Yes.
- H: Ok, so maybe you know more than I do.
- Mrs. H: Do you think the movie was accurate at all?
- I: I think the movie was, well my opinon will come out in the paper
- Mrs. H: I'm curious
- I: I'll be sure to send you a copy and I want to thank you for your time and I want to ask you one final question Do you support the border, the county's task force that was studying the border situation
- H: That was my idea.
- I: Do you support the recommendation that San Diego be the site for a temporary worker program?

(more)

H: I support the concept that if there's going to be some kind of a legalization of the idea of people moving across the border- some kind of regular legal status for these people to work in the United States if thats what they desire to do then what we ought to do is say hey look lets try it out here in San Diego where we might have a little more knowledge because of our local people because of the kinds of years we've put into this thing from the standpoint of local law enforcement and local residents and people who have known about this issue for a long time. If such an experiment were carried out on our border I think we'd have plenty of opportunity for people who are knowledgeable on the issue to get a chance to observe it and see whether or not we can solve the problem of people wanting to move across the border wanting to get jobs and do so in a way that is humane, do so in a way that makes some sense for everybody.

I: Thank you very much for your time.

# PICKET!

**STOP!** MEDIA DISTORTIONS AND FALSEHOODS LIKE THIS:

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

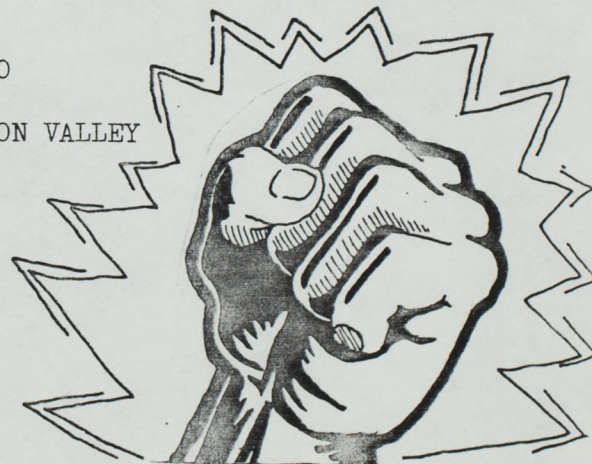


"Borderline", a commercial film starring Charles Bronson is not entertainment. It is political propaganda that was made for the Border Patrol and with the Border Patrol. La Migra Boss Don Cameron appears in the film as do fifty other Border Patrol agents. The technical advisor to the film was one of La Migra for thirty years. The film-makers say his advice made the film accurate, but La Migra is never shown abusing, brutalizing, beating, shooting, raping or killing undocumented workers. Instead, Bronson as a Border Patrol Supervisor is made out to be a glorified hero. Unless we raise our voices and picket this film the whole world will believe this big lie. Join us to expose the brutalities of the Border Patrol.

6:00PM, FRIDAY, SEPTEMBER 26, 1980  
PACIFIC CENTER 3 CINEMA  
HIGHWAY 8 AT STADIUM WAY IN MISSION VALLEY



(714)474-8195





Committee on Chicano Rights, Inc

SAN DIEGO, CA.

SEPT. 26, 1980

FOR IMMEDIATE PRESS RELEASE

"BORDERLINE" OR "BORDERLIE"

HERMAN BACA CHAIRMAN OF THE COMMITTEE ON CHICANO RIGHTS AT A DEMONSTRATION IN SAN DIEGO, CA. HAS DESCRIBED THE LORD GRADE FILM "BORDERLINE" WHICH WAS RELEASED TODAY (9-26-80) IN THE U.S. AND CANADA AS "PURE AND UNADULTURATED POLITICAL PROPAGANDA WHICH WAS MADE WITH, AND FOR THE U.S. BORDER PATROL". ACCORDING TO BACA "THE FACT THAT BORDER PATROL CHIEF DONALD CAMERON; 50 BORDER PATROL AGENTS APPEAR IN THE FILM, BORDER PATROL EQUIPMENT WAS USED IN THE FILM AND A 30 YEAR BORDER PATROL VETERAN WAS UTILIZED AS A TECHNICAL ADVISOR PROVES IT WITHOUT A DOUBT". THE FILM COMPANY'S PRESS RELEASES WHICH DESCRIBE "BORDERLINE" AS ADDRESSING THE SUBJECT (IMMIGRATION) WITH "TRUTH", REALISM, FAITHFUL AUTHENTICITY AND THE BORDER PATROL EFFORTS TO ASSIST THE PEOPLE (MEXICAN) AND PROTECT THEM IS A PERFECT EXAMPLE OF "NAZI ART". (SEE ATTACHMENT A)

"BORDERLINE" IS A PERFECT EXAMPLE OF NAZI ART ACCORDING TO BACA BECAUSE "THE FILM IS A SLICK HOLLYWOOD ATTEMPT TO FOCUS ATTENTION AWAY FROM THE BRUTAL NATURE OF THE BORDER PATROL (SEE ATTACHMENT B) BY GLAMORIZING, ROMANTICIZING AND MAKING HEROES OUT OF AN AGENCY THAT HAS BEEN INVOLVED WITH MASSIVE VIOLATIONS OF THE HUMAN AND CONSTITUTIONAL RIGHTS OF THE MEXICAN/CHICANO/LATINO COMMUNITY".

"IN THE CONTEXT OF TODAY'S POLITICAL CLIMATE THIS FILM CAN ONLY BE SEEN AS AN ATTEMPT TO SHAPE PUBLIC OPINION TO AFFECT POLICY IN FAVOR OF SEEKING FURTHER

(OVER)

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

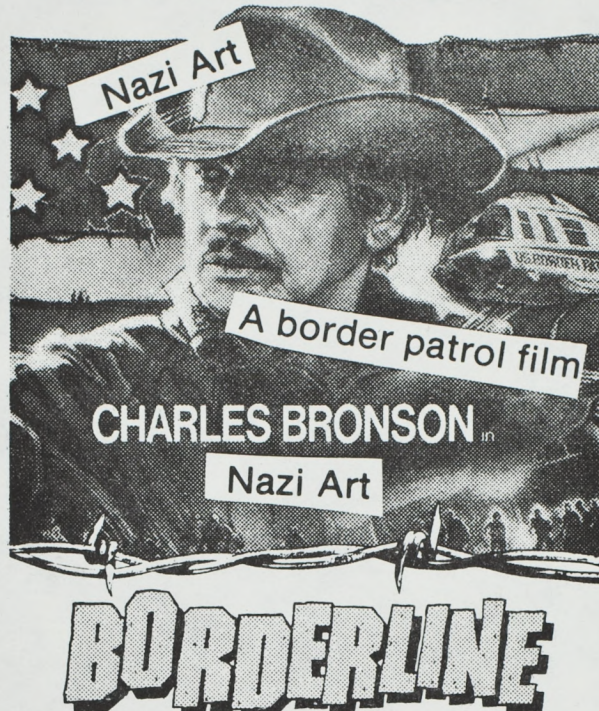
INCREASES IN BORDER PATROL BUDGET, PERSONNEL AND EQUIPMENT. IN CONCLUDING BACA STATED THAT "THE CCR WILL BE CONDUCTING A CAMPAIGN TO INFORM CHICANO ORGANIZATIONS IN THE U.S. AND CONTACT ORGANIZATIONS IN MEXICO TO EXPOSE THE HIDDEN AGENDA IN "BORDERLIE".

(ATTACHMENTS INCLUDED)

# PICKET!

**STOP!** MEDIA DISTORTIONS AND FALSEHOODS LIKE THIS:

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



"Borderline", a commercial film starring Charles Bronson is not entertainment. It is political propaganda that was made for the Border Patrol and with the Border Patrol. La Migra Boss Don Cameron appears in the film as do fifty other Border Patrol agents. The technical advisor to the film was one of La Migra for thirty years. The film-makers say his advice made the film accurate, but La Migra is never shown abusing, brutalizing, beating, shooting, raping or killing undocumented workers. Instead, Bronson as a Border Patrol Supervisor is made out to be a glorified hero. Unless we raise our voices and picket this film the whole world will believe this big lie. Join us to expose the brutalities of the Border Patrol.

6:00PM, FRIDAY, SEPTEMBER 26, 1980  
PACIFIC CENTER 3 CINEMA  
HIGHWAY 8 AT STADIUM WAY IN MISSION VALLEY



Organized By: (714)474-8195



Grand Jury Investigation Requested

September 26, 1980

## Baca Charges Mis-Use Of Powers

San Diego, Calif...Herman Baca, of the Committee 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 Wednesday 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 fictionalized 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 committed 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 symphatic 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 influence peddler can get away with



# La Frontera



## En Sangre



Committee on Chicano Rights, Inc

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

Compiled By: DAVID AVALOS





RAZA, SI—Children join picketers outside U.S. Grant Hotel protesting Carter Administration policies on immigration. Some 50 persons demonstrated while Leonel Castillo, Commissioner of Immigration and Naturalization Service addressed an "Hour in the Barrio" luncheon.



International Year of the Child



## Officials Called Cruel in Barring Ill Child at Border

Woman Who Sought Help Says Inspectors Were Callous Toward Infant Who Died 3 Days Later

BY PHIL GARLINGTON  
Times Staff Writer

6/21/79

The woman who brought an ailing 18-month-old American baby to the San Ysidro border checkpoint last Friday has charged that immigration inspectors were "cruel and callous" in refusing to let the baby be taken to a U.S. hospital.

The baby, Manolo Augustine Alberto Anzalo, a U.S. citizen by virtue of being born to an illegal alien in Los Angeles, died three days later in a Tijuana hospital, after numerous efforts to arrange his transfer to a San Diego hospital had failed.

...DY, 4, DIES WHILE WAITING TO CROSS BORDER

# Two deaths at border probed

By ROBERT GOLUM

Star-News Staff Writer

It was the early morning hours of March 20, and the heart of 4-year-old Alberto Cañedo was beating its last beats.

As if his final act had to be a last grab at life, the stricken youth — suffering complications of open heart surgery which had taken place in San Diego — reached up and with a deathly grip, clutched the clothing of the aunt who held him.

But that last grab at life went unanswered. He expired in the arms of an aunt desperately trying to get him medical attention in the United States.

**THAT IS** the chilling tale told this week by Guadalupe Canedo Astorga who on March 20 was delayed at the international border as she tried to head north for medical help. Without a multiple-entry visa they had had to wait for clearance during each crossing for medical attention.

Sometimes crying, Cañedo Astorga told a congressional subcommittee — in San Diego to investigate Cañedo's and another border death — the sad tale of how her nephew died in her arms as the two waited to head north.

"Whatever happened to me I don't want to happen to someone else," Cañedo Astorga told the subcommittee, headed by Rep. Ed Roybal (D-Los Angeles) and attended by Rep.

Lionel Van Deerlin (D-Chula Vista.).

**CANEDO ASTORGA'S** testimony was among the highlights of the day-long hearing attended by some 80 persons, but heard by some 300 listening to loudspeakers outside the U.S. Customs Building in San Ysidro.

The hearing was held not to effect any change, but to gather evidence — evidence that eventually pointed to the Immigration and Naturalization Service as the chief decision-making body involved when the two children died.

"I asked them to give me attention, and they didn't pay any attention to me," Cañedo Astorga testified.

"The day of the death a Mexican police officer — I told him the child was very sick — went to the front of the line (border) and told an officer the child was very sick.

"When the (U.S. ) officer approached me," she said, "I uncovered the child and she saw he was very sick."

**WHAT HAPPENED** next, according to hearing testimony, is what used to be standard operating procedure at the border.

Cañedo Astorga, with babe in arms, was directed to secondary inspection, accompanied by a small yellow slip that can indicate anything from further search needed to emergency.

"I waited there a long time," she said.

According to Canedo Astorga, she became desperate and left her car.

But, she reported, "an officer said, 'I don't care. You go down there so they can check your identification.'"

She went back and was told an ambulance was on the way. But "when the ambulance arrived, the child got hold of my clothes and died in my arms."

**FLANKED** by Van Deerlin and a Treasury subcommittee staffer, Roybal took a hard look at that death and the death of Manolo Alberto, an 18-month-old U.S. citizen, who died of starvation June 16 — three days after U.S. officials denied him entry into the U.S.

Testifying in the death of Alberto were family friend Lupe Alonzo, an American citizen, and customs inspector and social welfare graduate Barbara Capolungo, whose frank testimony gave the hearings an almost surrealistic tone.

Calling on supervisors after seeing the emaciated Alberto, Capolungo "involuntarily" said "this baby is starving." The child, she said, "looked like a Biafra baby. He had no fat or muscle.

"The baby's skin was dry and loose. On the neck and stomach there was an unusual infection.

"In my own mind," Capolungo went on, "the baby was in third stage malnutrition, when the body starts consuming its organs to sustain itself."

**CAPOLUNGO** also described her futile efforts to get the child help and the incredible bureaucratic snafu that occurred because of the overlapping roles of customs and Immigration and Naturalization Service officers.

According to Capolungo, Lupe Alonzo and Alberto were first met at the border by primary inspector Phillip Rihard who, thinking there might be narcotics in the car, sent them through to secondary inspection.

Though it was customs people who first saw the dying child — and could have cleared him for passage — the

disposition of Alberto at that point became the responsibility of immigration officers.

**THE DECISION** to either let the child in or turn him back fell upon Immigration officer Mary Louise Burns and her superior, Hank Owens, neither of whom appeared to defend themselves at the hearing. The subcommittee's jurisdiction covers only customs, so immigration officials could not be asked to testify.

Capolungo said immigration agents in their secondary inspection, "start off angry in the hopes to catch the person off guard."

According to Capolungo, Burns said, "I can tell he's Mexican without looking at the birth certificate," that turned out to be a valid American one issued out of Los Angeles.

"I was deeply disturbed," Capolungo said. "A baby was dying in front of us.

"She (Burns) said the birth certificate was not the baby's and that she was sending the baby back to Mexico as an alien. Burns had taken the women (carrying Alberto) back to Mexico without my knowledge."

**AS IT** turned out, there was a solution. Alonzo could've gained a medical parole that would have allowed the child entry.

But no one told her — Capolungo because she feared being charged with "interfering with" immigration officers, and Burns, for whatever reason she and Owens had.

Critical in the deaths of both babies was the fact that neither was accompanied by police or ambulance — a must for speedy passage.

**AT THE** hearings both Van Deerlin and Roybal made clear something should be done to prevent such a recurrence.

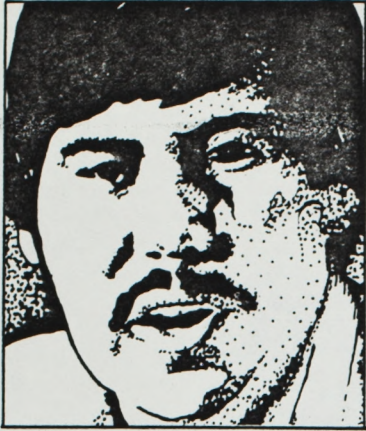
During testimony, Van Deerlin told the crowd he wants to "see we don't have similar problems."

He proposed a "trans-border ambulance service," the establishment of which he left in the hands of local government officials.

Van Deerlin's was the only concrete idea for change proposed by officials. Because the hearing was held to investigate, it often took the tone of a trial where no verdict would come.

**BLAME FOR** the deaths inevitably turned toward Immigration officials — who had the final say in both cases.

And though given no chance to testify, the INS in a release from commissioner Leonel Castillo, revealed there would be a probe.



**Herman Baca**

## Baca remarks end in shouting match

Chicano activist Herman Baca of National City and Rep. Ed Roybal (D.-Los Angeles) traded caustic barbs this week as Roybal's U.S. Treasury subcommittee continued its look into the recent deaths of two babies at the San Ysidro port of entry.

"We question the planning and structure of the hearing," Baca said during his testimony. Referring to alleged cases of violence at the border, Baca said he has "seen case after case dismissed with a see-no-evil, hear-no-evil, speak-no-evil attitude.

**BACA** called the hearings a "sideshow, a farce, a whitewash. We were elated that finally, someone in Congress was willing to come," he said.

But he nevertheless protested "the manner in which this hearing was structured."

Because of the location of the hearing — customs offices at the Port of Entry — Baca charged it was "like investigating the wolf in the wolf's den.

"We know the primary cause of the deaths of those two children was INS

(Immigration and Naturalization). So what are you investigating?"

The main reason for protest by Baca and others was the limited scope of the hearings. The Committee for Chicano Rights had reportedly sought an open hearing in which to describe alleged border abuses by federal agencies involved.

**BUT ROYBAL'S** committee, which has jurisdiction over customs, concerned itself only which that agency.

"We have waited seven years," Baca screamed at Roybal. "We believe this hearing should've been open."

(Informed sources reported that Baca knew the hearings would be limited in scope.)

It was also revealed during the hearings that Roybal and other committee members — none of whom were present — had received threatening calls.

"We're sorry that you received threatening calls, Mr. Roybal," Baca

said. "But we've been receiving them for 10 years.

**AT ONE** point, it was revealed that plans to hold the hearings at Smythe Elementary School were shelved because of security concerns.

"What surprises me more than anything," Roybal reported, "is your lack of gratitude. You (Baca) have the nerve to stand there for local consumption and say what you did.

"The truth of the matter is that I'm the only one who helped you. What you want Mr. Baca is a demonstration, a big show, and you're getting it."

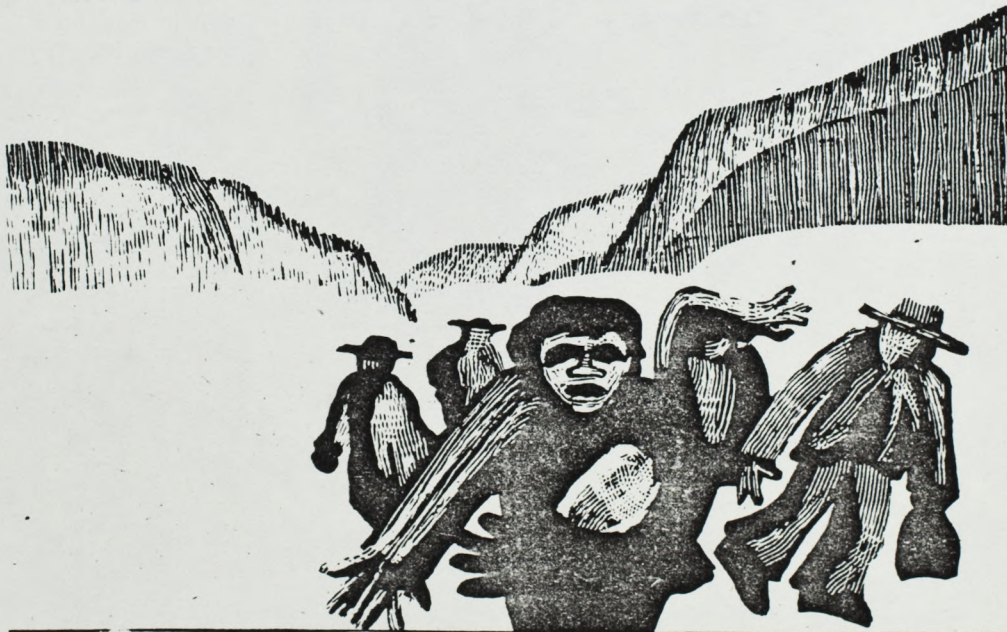
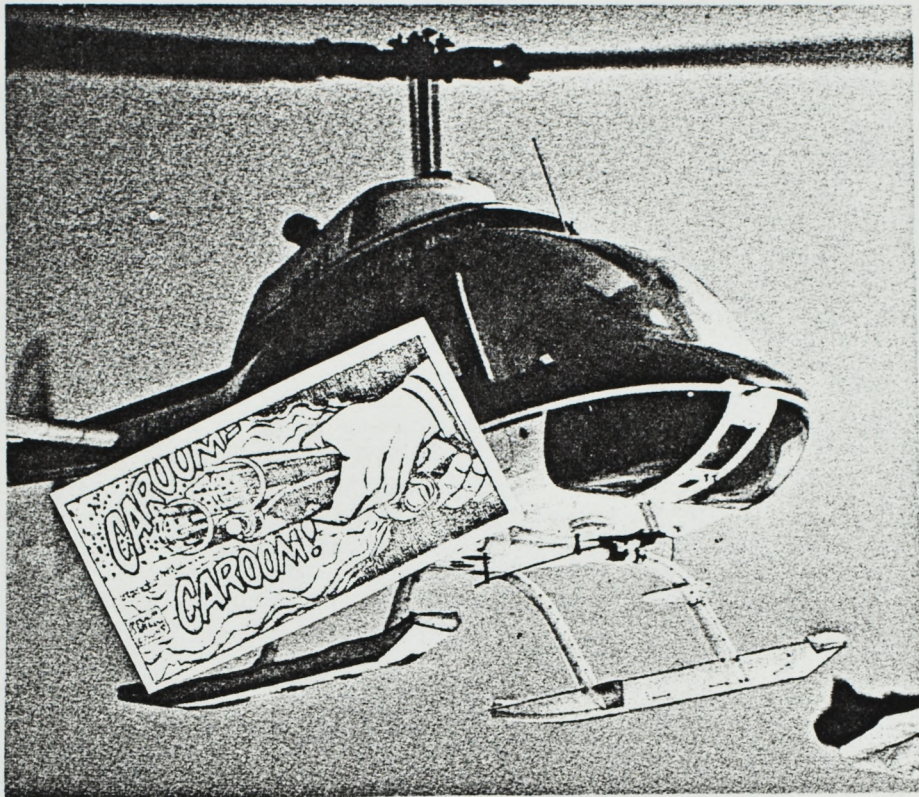
"Mr. Congressman, we want a solution," Baca countered.

"I'm doing my job on my solution," Roybal said. "No one here in San Diego can vote for me."

The blow-up eventually ended in a shouting match with Baca supporters walking out.

Later Roybal pledged that "anything that has gone on is not going to deter the committee from getting the facts."

# Illegal Balaceado Desde un Helicóptero de la Border Patrol





Sen. Kennedy

## Baca Taking His Case To Washington

By LINDA KOZUB

Staff Writer, The San Diego Union

Herman Baca, a leader of the Committee on Chicano Rights, said yesterday he is going to Washington, D.C., to urge that congressional hearings be held here to examine allegations of "increasing violations of human rights" by U.S. border officials.

Baca said at a press conference he will be joined by representatives of the United California Mexican American Association and the Legal Aid Society when he leaves tomorrow for three days in Washington.

He said meetings have been arranged with Sen. Edward Kennedy, D-Mass., chairman of the Senate Judiciary Committee; Sen. Alan Cranston, D-Calif.; and Rep. Ed Roybal, D-Calif., chairman of the House subcommittee on appropriations, as well as representatives of the attorney general's office, House immigration subcommittee and the U.S. Commission on Civil Rights.

"We view our request for congressional hearings as a means to expose the dehumanizing symptoms of this country's national immigration policy, and an effort to prove to the American public that President Carter's 'human rights' program is debunked on the issue of immigration," Baca said.



— Staff Photo by Ted Winfield

Herman Baca, left, of the Committee on Chicano Rights, criticizes recent U.S. Border Patrol shootings of illegal aliens. Sitting next to him at a San Ysidro press conference are Benito Rincon Hernandez, center, and Rogelio Mendez Diaz, who witnessed a March incident in which an alien was killed.

# Trainee Tells Of Alien Beating

NOV 15-79

By BILL OTT And SUSAN JETTON  
Staff Writers, The San Diego Union

"There was some moaning, but he didn't verbally cry out. It appeared like he was trying to be machismo, but there were also some tears running down his cheeks."

A Border Patrol trainee offered this description to a federal court jury yesterday, telling how an undocumented alien reacted to an alleged beating by border patrolmen who believed he was the man who made an obscene finger gesture toward a patrol aircraft last July 3.

The trainee, Gino Freselli, 29, was the first witness called by U.S. Attorney Michael H. Walsh as four border patrolmen went on trial before U.S. District Judge Howard B. Turrentine on charges of mistreating aliens.

Freselli's testimony followed opening trial statements by Walsh and two of four defense attorneys, who gave sharply contrasting views of circumstances surrounding the charges against suspended agents Bruce Brown, Jeffery Otherson, Dirk Dick and Daniel Charest.

Walsh accused the four officers of engaging in a "criminal partnership" that deprived the government of its lawful functions through beatings that not only amounted to vigilante justice, but deprived the aliens of their civil rights.

Defense attorneys Joseph Milchen and Nelson Brav, told the jury of seven men and five women that the patrolmen involved were dealing with lawbreakers and, in some instances, used reasonable force while working under adverse and sometimes dangerous conditions.

Milchen pointed out that Brown had been commended by the government for his outstanding service. Brav emphasized that when the aliens were routinely processed for return to Mexico there were no complaints of beatings. Further, he said, Mexican officials refused to accept returned aliens who are seriously injured.

But Freselli, responding to questions by Walsh, said the unidentified alien on July 3 was beaten repeatedly, with stinging slaps from Brown's gloved hand that reddened his face, and blows to his fingers with a nightstick as his hand was held to the floorboard of a transport van.

Otherson, Freselli testified, jabbed his fist into the alien's stomach at least once.

Describing the alien, Freselli said, "His hand began to swell . . . to the point you couldn't recognize his knuckles." He added that at no time did the alien admit making an obscene gesture at the patrol craft and Brown and Otherson eventually gave up their interrogation, putting him back into the van.

"At any time did the alien resist?" Walsh asked.

"No," Freselli said.

"Did he try getting away in any fashion?" Walsh said.

"No."

Freselli testified he was in the transport van with Otherson and that while taking the alien to the scene of the alleged beating Otherson expressed some doubts about taking him (Freselli) along because he was still a trainee.

(Continued on B-12, Col. 1)

Walsh, in his earlier opening statement, touched on an alleged radio code that was used in the conspiracy, referring to the term "Delta Henry," words not normally used by agents in their transmissions. "Delta Henry, of course, means the designated hitter (or agent designated to mete out punishment)," Walsh said.

During Freselli's testimony on the alleged beating, Walsh used himself as a model to demonstrate the force of blows to the alien's face. He asked Freselli to leave the witness stand and strike him on each shoulder with the same force Brown allegedly used in striking the alien on the face. Freselli hesitated, but swung out with his palm. The blows jolted Walsh.

Milchen described to the jury adverse conditions with which border patrolmen deal. He said Brown was an officer who, from time-to-time, found himself alone, facing the responsibility of taking into custody large groups of aliens. The problem, he said, was "aggravated at night," adding that a border patrolman cannot use his gun unless

his own life or the life of another agent is threatened.

He said evidence will show that when aliens are apprehended, Walsh's office declines to prosecute them, returning them to Mexico, thus encouraging the alien smugglers. Yet, he said, the prosecution has accused the officers on trial of interfering with the government's lawful functions.

Brav told the jury that six months prior to the charges Dick had been involved in a struggle in which an alien tried to take his sidearm from him. Under the circumstances, Brav said, Dick used "minimal, reasonable force."

The court spent more than two hours selecting a panel of 12 jurors and four alternates for the trial which Turrentine said he expects to continue to about Nov. 28 because of the Thanksgiving holiday. The judge closely questioned prospective jurors about publicity surrounding the case and about their attitudes toward "possibly undocumented aliens" and the Border Patrol.

Among the seated jurors were two — a hotel bellman and a garment factory worker — who said they work with "quite a few Mexicans but I don't know their status."

At least four off-duty Border Patrol agents as well as several investigators for the Immigration and Naturalization Service were among some 50 spectators who watched the trial proceedings on its opening day. The agents refused to comment on the trial because, one said, "I don't want to say anything that might jeopardize the outcome."

During recesses, the agents gathered in the hallway to talk with the defendants who have been sus-

pending without pay by the Border Patrol pending completion of the trial.

Meanwhile, Advocates for Border Law Enforcement (ABLE), a group of relatives and supporters of border patrolmen, have been collecting signatures on petitions to send to President Carter and other top Justice Department officials urging that the agents be reinstated to the patrol until the trial is completed.

# Illegal Aliens Said Separated From Children

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2-29-80

Children as young as 2 are being held apart from their parents in the federal Metropolitan Correctional Center and in detention centers for undocumented aliens in San Ysidro and El Centro, Herman Baca, chairman of the Committee on Chicano Rights, said in a telegram to President Carter yesterday.

Baca said he will elaborate on the charges today during a press conference.

Federal officials here denied any knowledge of incidents described by Baca.

Baca said an investigation by his committee determined that the children are held as material witnesses in cases against smugglers of undocumented aliens.

"Once the children are no longer needed as 'material witnesses,' the INS (Immigration and Naturalization Service) authorities simply toss them into Mexico without making any effort to insure that the children are reunited with their parents," he said in the telegram.

"Furthermore, it has also been reported to us that children who are turned over to Mexican authorities are kept for one week and then are turned loose in the streets to fend for themselves," Baca said.

United States Attorney Michael Walsh could not be reached for comment yesterday.

Assistant U.S. Attorney Herb Hoffman said children in some cases are held with their parents, but added that he knew of no cases where children were imprisoned by themselves.



## Tossed Into Mexico

Regarding the accusations by Herman Baca that children are being imprisoned and then "tossed into Mexico," subsequently denied by federal officials, here is a true story:

The 15-year-old daughter of a friend of mine was picked up on the street by "La Migra," driven 150 miles to San Ysidro, and "tossed into

Mexico" at 1 a.m. Fortunately, just by chance, her schoolteacher witnessed the pickup and called the local immigration office to find out what they intended to do with the child. The teacher then called my friend who boarded the next bus for San Ysidro and managed to arrive there minutes before the immigration bus arrived.

What if the teacher had not witnessed this pickup? The child would have been abandoned — alone and penniless — on the streets of Tijuana in the middle of the night. And what about the anguish of the mother not knowing the whereabouts of her daughter?

ELIZABETH HUGHES  
Coronado

3-7-80

# Mexicana dies after INS harassment

By MICAELA GALLEGOS

Maria Contreras, 8-months pregnant, died of a heart attack last month because the Immigration and Naturalization Service (INS) officials on the south Texas border refused to call an ambulance before it was too late. Her baby also died.

The Mexican community in Texas has turned out protesters in the hundreds in the weeks since the May 16 killing in an unrelenting series of demonstrations.

Rosa Cuellar, an organizer for the Texas Farm Workers (TFW) union in Pharr told the Guardian recently that the marches and demonstrations are "not only to demand justice for Senora Contreras, but to protest all that the workers have suffered at the hands of the immigration department, and the attacks that continue against our people."

According to TFW organizers, the details of the incident are as follows.

On May 16, Maria Contreras, mother of 11 with a heart condition, suffered a heart seizure in an INS interrogation room after she was harassed by border officials.

Contreras was returning from Nuevo Progreso, Mexico, with her children and a young girl she was bringing over to help with

the housework. They stopped at the border station in Progreso, Texas, for a routine check.

When the officials took Contreras into an interrogation room, her daughter Rosalinda, 16, pleaded with them to let her mother go, telling them that she was very ill.

The officials scoffed at her, saying that her mother was just faking to avoid interrogation. They accused Contreras of trying to smuggle the young girl into the country, took her papers away and threatened to deport her.

Even after Contreras became visibly ill, they refused to call an ambulance.

When her sister, Sara Camarela, who lives only a couple of blocks away from the border, was finally contacted, she rushed to the station. She found Contreras sitting in a chair, bent over in a position which prevented her from breathing.

She gave her mouth-to-mouth resuscitation and was able to revive her long enough to hear her say, "Take care of my children...."

After 45 minutes an ambulance arrived to take the woman to a hospital. She was pronounced dead on arrival. The baby also died.

The deaths have sparked a number of protests in and around the Rio Grande Valley in south Texas, one of the country's largest producing areas of citrus fruits and other agricultural products. These actions include:

- On May 20, about 50 TFW members accompanied the victim's husband and sister to Laredo, Texas, where they met with INS head Lionel Castillo, who was speaking at a statewide League of United Latin American Citizens convention.

- Some 200 local residents, including about 100 striking workers at a Coca Cola plant, gathered outside the convention hall to protest Castillo's refusal to act upon previous TFW demands that the INS investigate ongoing harassment at the bridge in Progreso.



Daniel Castro, El Cuhami

Anti-INS demonstrators marching to border checkpoint in Progreso, Tex., May 27.

"We had been trying to meet with Castillo for nearly a year," Antonio Orendain, TFW director, told the Guardian, "but he never even answered our calls."

According to Orendain, Castillo claimed that the INS officials were already under investigation by the FBI. He promised to make public the results.

## JOINT U.S.-MEXICO ACTION

- In a show of solidarity, about 300 people marched to the bridge in Progreso May 27, where they were met by an equal number of Mexicanos who had also marched to their side of the bridge in Nuevo Progreso. A rally was held to demonstrate against the recent crime and to emphasize the bond which must be strengthened between workers on both sides.

- On June 1, about 250 people marched to the bridge in Brownsville, another border town about 15 miles from Progreso. The march was organized by Organizaciones de Harlinton and Pueblo's Unidos, a group from Brownsville.

- A march was also scheduled for June 10 at the U.S. border towns of Hidalgo, Texas and Reynosa.

The TFW's Cuellar stated that as part of a

large campaign aimed at seeking justice for all Mexican workers the following four demands are being made:

- (1) That an investigation into the recent crime and a general investigation of the INS take place.
- (2) That Ruben Gonzales, the official in charge of the interrogation of Contreras, be fired. (He has been moved to another border station.)
- (3) That all deportations of undocumented workers be stopped.
- (4) That all forms of harassment and attacks against Mexican workers cease immediately.

People are also urged to send letters and telegrams to President Carter and Lionel Castillo protesting the crimes of the INS against Mexican workers.

"Our organization receives numerous complaints from workers who have to cross the border to their jobs in Texas," said Cuellar. These workers, who have been driven north because of the staggering unemployment in Mexico, suffer daily abuse and harassment at the hands of border officials, from Texas to California.

For further information: TFW, PO Box 876, San Juan, Texas 78589, tel. 512-787-5984.



Sisters of Maria Contreras.

Daniel Castro, El Cuhami



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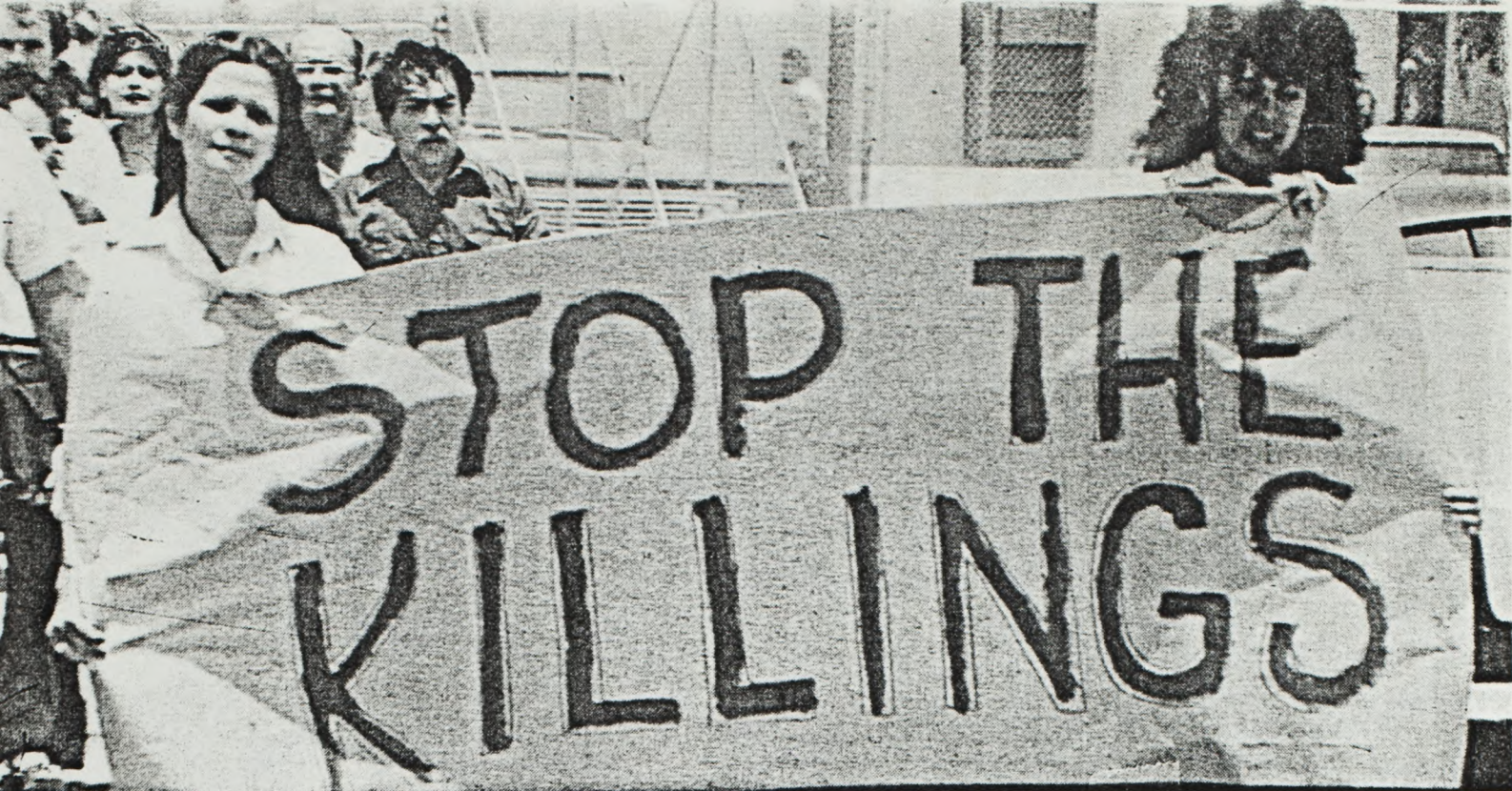


# CCR

Committee on Chicano Rights, Inc

RECENT BORDER VIOLENCE BY LA MIGRA

May 16, 1978	Maria Contreras	Progreso, TX	Pregnant, died in INS interrogation room after being harassed by border officials.
Oct. 22, 1978	Abel Reyes Silva Age: 21	San Ysidro	Shot in the back while on the Mexican side of the border.
Feb. 11, 1979	Margarito Balderas Age: 30	San Ysidro	Shot twice from behind after surrendering.
March 17, 1979	Efren Reyes Age: 24	San Ysidro	Shot to death while handcuffed.
March 17, 1979	Benito Rincon Age: 22	San Ysidro	Shot while handcuffed.
March 20, 1979	Alberto Canedo Age: 4	San Ysidro	Died in aunts' arms in INS offices after being denied entrance into U.S.
March 21, 1979	Guillermo Lozano Age: 19	San Ysidro	Shot from behind from a helicopter.
May 28, 1979	Ismael Villa Age: 17	San Ysidro	Shot from behind.
May 28, 1979	Martin Olmos	San Ysidro	Shot from behind from a helicopter.
June 16, 1979	Manolo Alberto Age: 18 months	Tijuana	Died of starvation three days after being denied entrance into U.S. by border officials.



## Rape-Slaying of Illegal Alien

Federal Protective Service Employee Linked by Lab Tests to Brutal November Assault at Border

By TED VOLLMER  
Times Staff Writer

A 24-year-old federal officer was arrested Thursday and held without bail in the brutal strangulation and rape last Nov. 25 of a teen-age Mexican alien at the border.

Michael Edward Kennedy of Chula Vista was linked to the slaying of Maria Lopez de Felix, 19, through FBI lab comparisons of his palm print, blood type and hair samples, authorities said.

FBI special agent Roger Young told reporters in San Diego that Kennedy was arrested without incident at his home after issuance of a federal complaint by U.S. Magistrate Edward Harris.

Kennedy, appearing in street clothes, entered a not-guilty plea before Harris late Thursday and a preliminary hearing was scheduled for Feb. 8.

Young said the case against Kennedy, an employec of the Federal Protective Service since 1978, was given the "highest investigative priority" by his office.

Kennedy also was questioned last year about the strangulation of another Mexican woman. Authorities said that, while Kennedy was questioned and released in that case, the investigation now will resume.

According to an FBI affidavit supporting the criminal complaint against Kennedy, Lopez de Felix tried to enter the United States at the San Ysidro checkpoint by hiding in her

sister-in-law's car.

Authorities said she was trying to cross the border to join her husband, believed to be an undocumented worker who was living in Riverside. After her discovery, she agreed to return to Mexico and was released.

Kennedy told investigators that he met Lopez de Felix at an Immigration and Naturalization Service building and escorted her to the checkpoint where she crossed into Mexico.

Authorities believe the following chain of events then occurred:

Both Kennedy and Lopez de Felix walked along the border fence on opposite sides and the woman either reentered the United States through an unchecked turnstile or a hole in the barrier. A red suitcase believed to have belonged to her was later discovered in some bushes on the U.S. side of the border.

The woman then was apparently allowed through a security gate that had an easily picked lock and then through another gate secured only by masking tape.

Kennedy, authorities believe, used a pocketknife to slit the tape. Adhesive residue matching the masking tape was discovered on a pocketknife seized in a search of Kennedy's home, according to the affidavit.

Lopez de Felix then was taken to a building containing an unused detention room, where she was raped and strangled, according to authorities.

After the slaying, the woman's partially clothed body was dragged outside the room and left in a hallway. It was not discovered until the next day.

The suspect then allegedly returned to the site and tried to cover up the crime by using the woman's shawl to brush away signs of a struggle, the affidavit said.

Evidence found at the scene linking Kennedy to Lopez de Felix's murder included two cigarette butts matching Kennedy's brand, three hairs in the woman's shawl matching Kennedy's,

and paint scrapings. The same type of scrapings, which authorities said came from the detention room floor, were found on a uniform worn by Kennedy.

On Dec. 5, authorities said, Kennedy was scheduled to meet with the FBI to provide a blood sample and palm print. The suspect, however, failed to show up. Instead, he left a note saying that he was fleeing across the border because he might otherwise "confess to a crime I didn't commit."

It is unclear whether Kennedy actually fled the country.

Kennedy told U.S. Magistrate Harris that he lives with his parents in Chula Vista and has been working continuously with the service since the investigation began.

His court-appointed attorney, Juanita Brooks, argued that Kennedy should be released to the custody of his parents, indicating that the defendant had strongly suspected he would be arrested for the crime but had not fled.

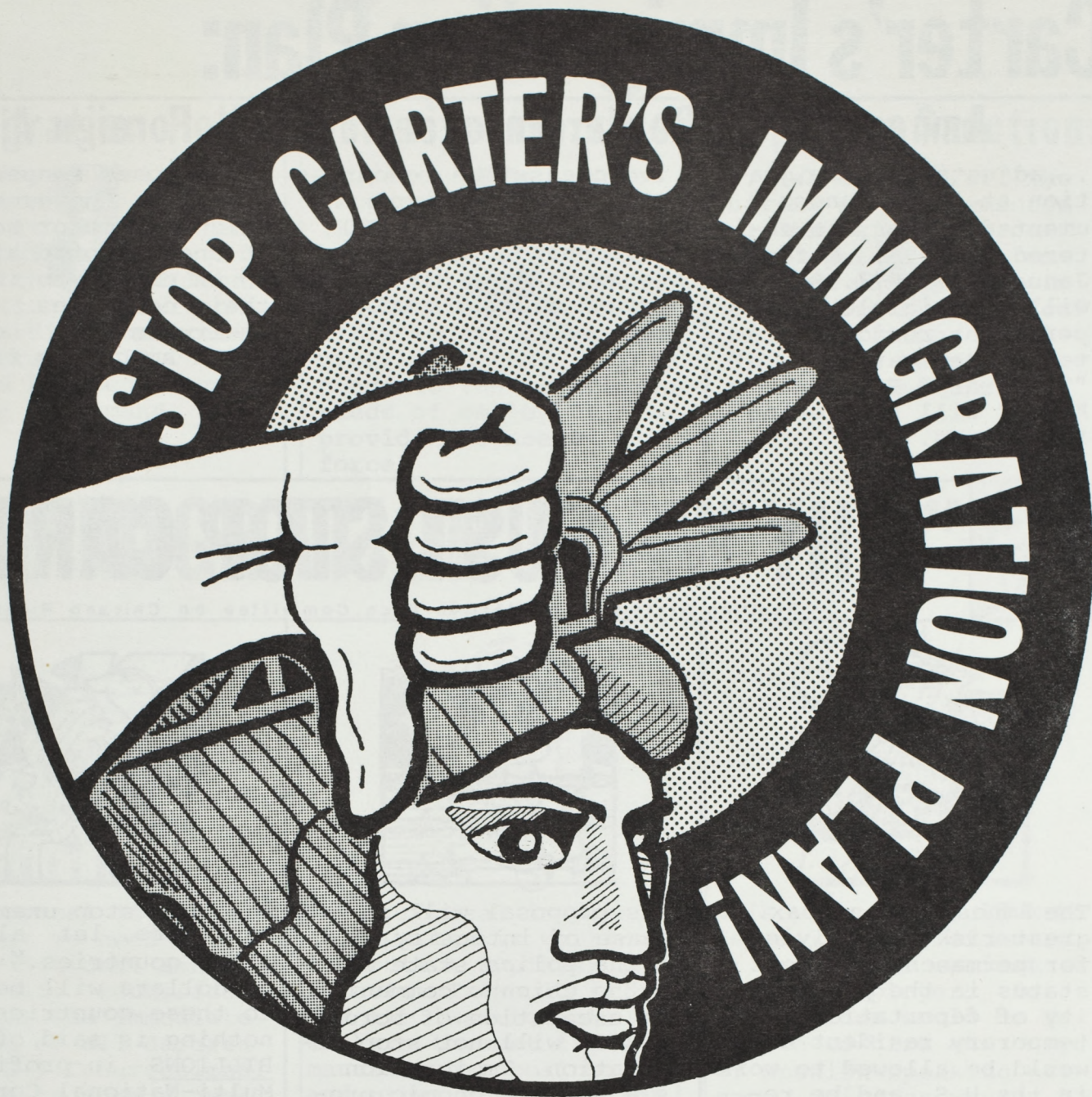
Assistant U.S. Atty. Thomas Coffin, however, argued for Kennedy's being held without bail, noting that the crime carries a possible sentence of life imprisonment.

Kennedy will face a federal murder charge since the slaying occurred on federal property.

The murder case in which Kennedy was questioned earlier last year involved Ramona Hernandez, whose body was discovered in a shallow grave on the Campo Indian Reservation on March 21, more than a month after she disappeared. Authorities said she had been strangled.

Hernandez had last been seen alive on Feb. 12 when she was returning to the United States after a bus trip to Ensenada.

A problem developed with Hernandez' documents and she was escorted by Kennedy to the INS office. Later investigation revealed that Kennedy had her telephone number in a notebook he carried.



---

**A Chicano Perspective  
on the  
President's Immigration Proposals**

---

**Compiled By:**



Committee on Chicano Rights, Inc.  
1837 Highland Avenue  
National City CA 92050  
(714) 474-8195

# Carter's Immigration Plan:

## Amnesty

...adjusts the immigration status of undocumented aliens who entered the U.S. before January 1, 1977. Some will be eligible for permanent resident status. A new category of "Temporary Resident Alien" will be created for others.

## Border Enforcement

...increase the resources available to control the Southern Border; 2,000 additional Border Patrol Agents will be hired to prevent illegal immigration.

## Foreign Aid

...proposes cooperation with the governments which are major sources of undocumented aliens, in an effort to improve their economies and their controls over alien smuggling rings.

## Immigration Policy

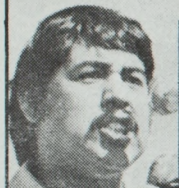
...reviews existing immigration laws and policies. It supports pending legislation to increase the annual legal limitation of Mexican and Canadian immigration to a total of 50,000 allocated between them according to demand.

## Foreign Workers

...reviews the current temporary foreign worker (H-2) certification program so as to control the problem of undocumented aliens. It is possible to structure this program so that it responds to the legitimate needs of employers, by providing a needed work force.

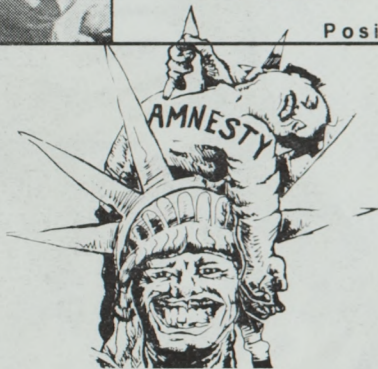
## Employer Sanctions

...makes unlawful the hiring of undocumented aliens, with enforcement against those employers who engage in a "pattern or practice" of such hiring. Penalties would be civil injunctions and fines.

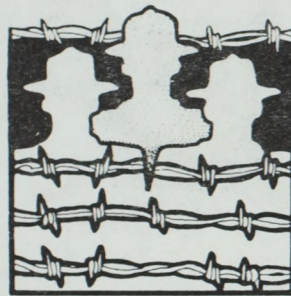


# "WHY WE MUST STOP CARTER'S IMMIGRATION PLAN"

Position Statement by Herman Baca, Committee on Chicano Rights



The Amnesty is a hoax. A great risk in applying for permanent resident status is the possibility of deportation. The temporary resident alien would be allowed to work in the U.S. and be required to pay taxes to support a government that would not allow them to be politically represented, to be united with their families or to use the social services their taxes pay for. A "semi-slave" state is created.



This proposal will increase of intensity of the police state within the Chicano community. The escalation of border tension will not stop immigration. Immigration is a socio-economic problem, not a law-enforcement problem. The added agents will mean more violations of the Chicano Latino community's civil, constitutional and human rights.



We can't stop unemployment here, let alone in other countries. Millions of dollars will be sent to these countries, but nothing is said of the BILLIONS in profit that Multi-National Corporations take out of these same countries.



This proposal is a band-aid. What we need are: 1.) Unconditional amnesty with family reunification; 2.) The immediate stopping of all deportations; 3.) Congressional hearings to form a just immigration policy.



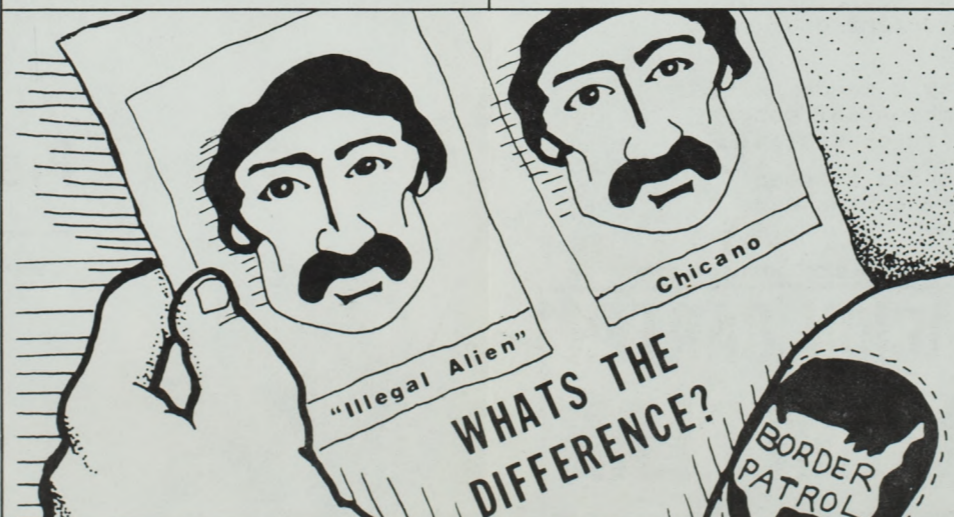
This proposal is proof that Carter is working to protect business interests. It would allow for the importation of workers to meet the demands of Agribusiness and other employers for cheap, easily exploitable labor. It is nothing but a sugar-coated "Bracero Program". This proposal is a contradiction when one considers that on the one hand Carter wants 2,000 Patrol Agents to keep out immigrants and on the other hand Carter wants to import immigrant workers for big business.



This proposal would make federal agents of every employer. The easiest way for employers to avoid fines would be to refuse to hire any brown or Spanish-speaking persons. Chicanos would be threatened with increasing unemployment. A South African-type I.D. card for workers is being considered. This sanction attacks our community instead of the root of the problem.



**DERROTE EL PLAN DE INMIGRACION CARTER  
STOP CARTER'S IMMIGRATION PLAN**



**DERROTE EL PLAN DE INMIGRACION CARTER  
STOP CARTER'S IMMIGRATION PLAN**

# Which Side Are You On? | ¿En Que Lado Estas?

## For the Plan en favor del plan



Leonel Castillo  
Immigration and  
Naturalization Service  
Salary: \$50,000

## Against the Plan contra el plan



Cesar Chavez



Bert Corona



Corky Gonzalez



U.S. Congressman  
Roybal



Bishop  
Patricio Flores



Vilma Martinez  
MALDEF



Ed Murga  
LULAC

Chicanos throughout the U.S. who have marched,  
and signed petitions to STOP CARTER'S PLAN!

## MAKE YOUR DECISION !

Things you can do to help stop Carter's Immigration Plan:

1. Organize a committee in your community to stop Carter's Immigration Plan.
2. If you have a news publication, give prominent play to convince your readers of the need to stop it!
3. Write letters or send telegrams to Senators and Congressmen stating your opposition to the Plan.
4. Give cash support to those organizations working to stop Carter's Immigration Plan.

## LLEQUE A SU DECISION!

Lo que usted puede hacer para poner el alto al Plan de Inmigracion de Carter es lo siguiente:

1. Organizar un comite en su comunidad.
2. Si tiene alguna publicacion, convenza a sus lectores de la necesidad de derrotar este Plan.
3. Escriba cartas o mande telegramas a miembros del congreso afirmando su oposicion.
4. Contribuya fondos a organizaciones que intentan derrotar el Plan.

CONTACT US AT: Committee on Chicano Rights, Inc. 1837 Highland Avenue National City CA 92050 (714) 474-8195



# DERROTE EL PLAN DE INMIGRACION CARTER STOP CARTER'S IMMIGRATION PLAN

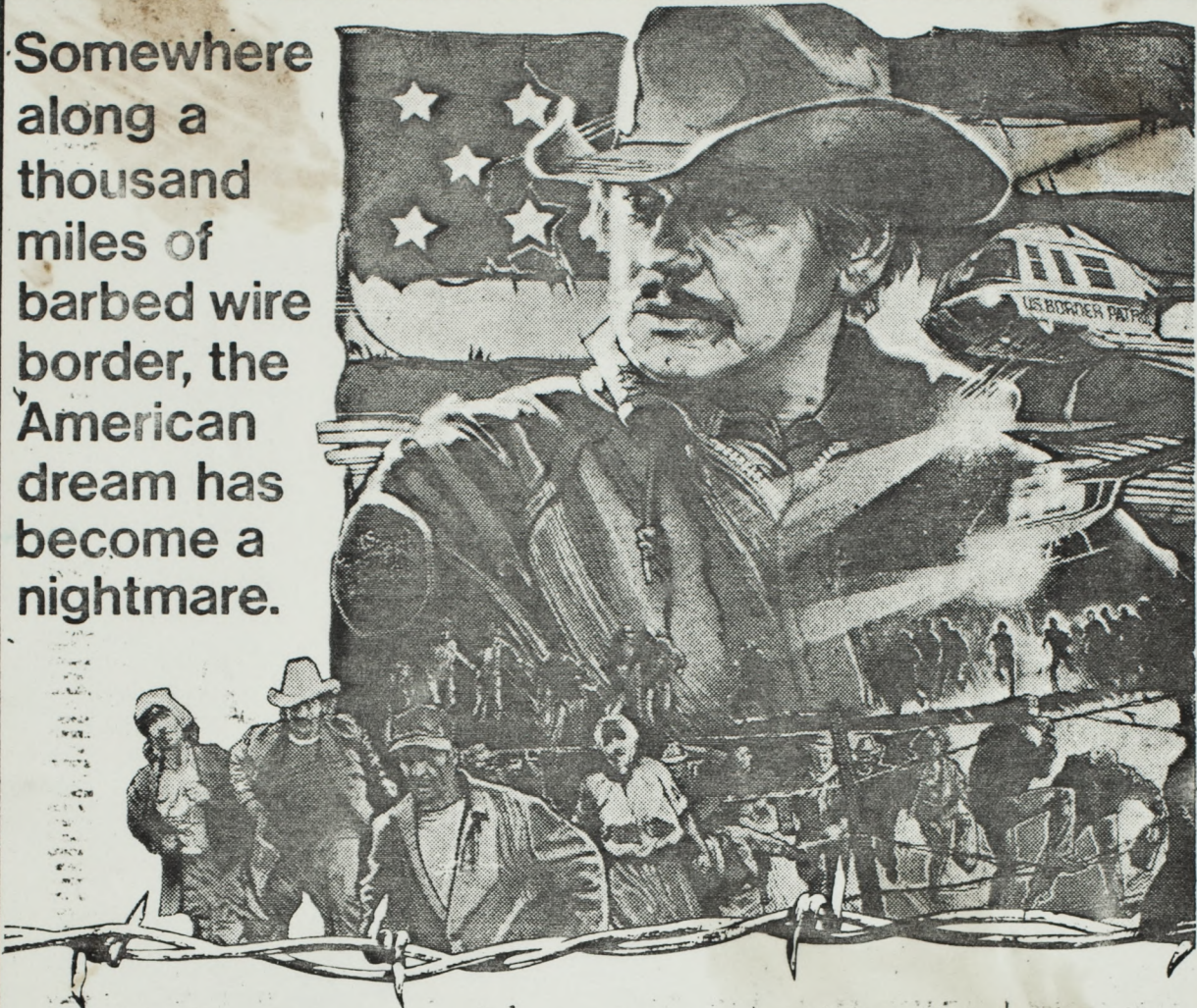


**Trust me  
... I'm only obeying orders.**

Leonel "Coyote" Castillo  
INS Boss  
Salary: \$50,000

---

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



CHARLES BRONSON in

# BORDERLINE

Starts  
Today!

---

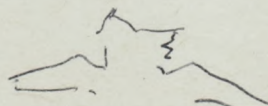
Entertainment or Political Propaganda?

A

CHICANO PERSPECTIVE

---

Compiled By



CC12

# The Superior Court

COUNTY OF SAN DIEGO

GRAND JURY

220 WEST BROADWAY, ROOM 7003

SAN DIEGO, CALIFORNIA 92101

(714) 236-2675

September 29, 1980

Mr. Herman Baca  
Committee on Chicano Rights  
1837 Highland Avenue  
National City, California 92050

Re: Grand Jury File #81-25

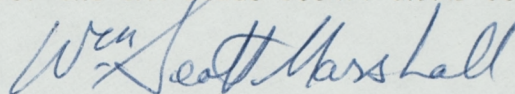
Dear Mr. Baca:

This will acknowledge receipt of your letter dated September 23, 1980 and the information contained therein.

Your file has been referred to the County Administration Committee of the Grand Jury for study. Any future correspondence from you regarding this matter should refer to the above file number.

Sincerely,

for the SAN DIEGO COUNTY GRAND JURY



by WM. SCOTT MARSHALL, Foreman

WSM:jml

FOX RIVER BOND  
25% COTTON



SAN DIEGO COUNTY GRAND JURY  
220 WEST BROADWAY, ROOM 7003  
SAN DIEGO, CALIFORNIA 92101



Mr. Herman Baca  
Committee on Chicano Rights  
1837 Highland Avenue  
National City, CA. 92050

Angry We hope  
takes a position.

We + our community  
are angry +

If you wish to meet  
~~that are the~~ we will  
meet on the following ~~issue~~ <sup>issue</sup>

- (1) <sup>Public</sup> a retraction of approval  
of Borderline by Nostros!

If Nostros is in approval  
we can meet if not we will  
have to take Nostros on publicly

KGBS - Brennan

KPBS ??

1st VP

2nd VP

LxA

Tuesday ~~off~~ Friday

1st VP

→ Mike Salcido ←

4 people

Francis Friday  
Ron Linares

Jerry Valand  
~~James Estep~~

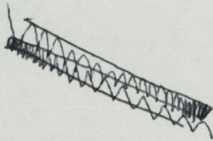
quite a few

Carmen

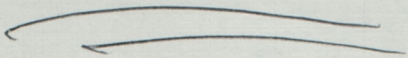
Castillo

producers  
didn't  
show

=  
don't  
know



→ Meeting - this week ←  
→ Friday



on H Behalf  
head of medic committee  
→ what do you want

Cardinale

on Board

→ Marcela ← Theatre  
(213) 445 8884 Prod

Go Talked  
to Juan Acosta

Mr. Bacon is talking to ELxerion,  
Uno Mas Uno, & press packet will  
be going out by Thur.

Leave it open - I will communicate  
with our Board & I will

(1) Political issue with us

(2) Public damage has been done by  
Nostras as per their press release (ex ch 10)

(3) \* Will we only meet on the issue  
of discussing a public retraction of  
Nostras approval of Borderline

(4) Since it is a public issue, results of  
any meeting with us + Nostras will be made  
public.  
proposal to board

\* We do not want to take on  
another Chicago org. but we  
will Chicago Community is Angry

type a letter

They

Pres & 1st vice pres  
3 a quorum



Committee on Chicano Rights, Inc

October 9, 1980

OPEN LETTER TO SUPERVISOR RODGER HEDGECOCK

Dear Mr. Hedgecock,

This letter is to set the record straight concerning your letter which appeared in La Prensa Newspaper on October 3, 1980. It is quite obvious from your statements that you, as the highest elected public official in San Diego County still see "no conflict" in interest by your participation in the production of "Borderline".

Your questionable appearance and facilitation of the use of public buildings for the production of the political propoganda film "Border-Lie" (Borderline) has legitimably been submitted to the Grand Jury by the Committee On Chicano Rights and we await their response.

However, in your letter you have chosen to evade the "real" issue and instead have opted to become a tool and mouthpiece for the producers of "Border-Lie" and of the Border Patrol by endorsing and defending the movie script. We note that your letter has been sent not as from a private citizen byt as Chairman of the Board of Supervisors on official county stationary. In spite of the fact, that you have publicly stated that you participated as a "private" citizen in the film and not as a county official.

In your letter to La Prensa, you allude that I personally had not viewed the film "Borderline". For the record, Mr. Hedgecock, I have seen the film and I stand by our declaration that "Border-Lie" is a political propoganda film made with and for the U.S. Border Patrol and it is a classic case of Nazi art. The film attempts to make wrong-right and portrays falsehoods as truth by claiming to portray the reality of what is really happening at the U.S./Mexico border.

It is obvious that you are attempting to make the general public believe that I am a minority of one, in objecting to "Border-Lie". In your letter you quoted various movie reviewers to support this allegation including NOSOTROS, the organization of Chicano/Latino Actors and Actresses....in your words you identified the group as being the watchdog of the media, in its representation of Latino reality. I couldn't agree with you more. On October 6, 1980 at the Los Angeles Press Club, Mike Salcedo, Acting Chairman of NOSOTROS issued a press release condemning, poli-

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

ticians like yourself for attempting to use their press release to divide our community on the issue of immigration and the Border Patrol. They in fact concluded their press conference by stating, "Regarding the political issue of Immigration and matters involving Border Patrol brutalities, we defer to the ten year involvement and experience of the Committee On Chicano Rights."

In your letter you also selectively quoted "Hispanic" Los Angeles Movie critics who viewed the movie as realistic and truthful instead of Border Patrol propaganda as charged by us. For your information, Mr. Frank del Olmos Editorial Writer, Los Angeles Times, stated in the October 3, 1980 edition that "It (Borderline) 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 horde". Kevin Thomas in the October 1, 1980 edition of the Los Angeles Times stated "Borderline more than anything else emphasizes the need to beef up our Border Patrol. But then the point of view of that film is that of the Border Patrol". Carol Olten, Film Critic, San Diego Union, on September 25, 1980 stated: "If you are going to shoot for truth you shouldn't start by making something up (referring to Borderline). To further identify what "Border-Lie" is all about, I quote to you what Steven Winn, Reporter, San Francisco Chronicle, October 1, 1980, stated: "That Albert S. Taylor, (the 30 year retired Border Patrol veteran who acted as the Technical advisor to Borderline) is touring the country to promote the film, but, he, also wanted the chance to "get-up on his soap box" about the inadequate resources of the U.S. Border Patrol."

Furthermore, if I am a minority of one as you state, why have Chicanos picketed in Redlands and Los Angeles California and in Arizona and other areas concerning "Border-Lie". Evidently, they also perceive that "Border-Lie" is Nazi art and understand the danger involved in this film. Your ignorance of the impact of the immigration issue on the 20-30 million Chicano/Latino residents in the United States and the impact that this propaganda film will have on public opinion in influencing public policy in the halls of Congress is distressing, or is it intentional? What is personally distressing to me, is your unethical tactics of questioning my integrity, by stating that Mr. Jim Nelson (producer of Borderline) talk to me or consulted with me so I could review the Border-Lie script. If Mr. Nelson in fact told you this, he is a liar, and you are a fool to believe him. I have never ever spoken to Mr. Nelson. If anyone's integrity is to be questioned it is yours for allowing your office to become part of the Border Patrol propaganda machine.

Your motives and integrity are suspect, Mr. Hedgecock, because in your letter, you stated "that America can no longer tolerate the inhumane exploitation of Mexican workers seeking jobs here" .... If this is so, then I ask you Supervisor Hedgecock where were you when:

.....Maria Elena Parra was raped by an agent of the Border Patrol? or



Supervisor Hedgecock

- .....When 15 year old Geme Puente, a U.S. Citizen child was thrown across the border arbitrarily by the U.S. Border Patrol? or
- .....When Elva Murphy de Avalos was given a body cavity check by U.S. Border Patrol? or
- .....When Efren Reyes was killed and Benito Rincon was wounded while both were handcuffed together by a Border Patrol? or
- .....When Manolo Alberto, a U.S. Citizen child 1 1/2 years old died in a Tijuana hospital because he was denied entry into his own country by the INS? or
- .....When Mario Alberto Canedo, age 4 years old died in the INS office at the San Ysidro Port of Entry of a heart attack because Border agents would not allow him passage? or
- .....When Maria Felix de Lopez was raped and murdered by a Federal agent at the Port of Entry? or
- .....Why haven't you raised your voice in opposition to the incarceration of children as young as 1 year old in San Diego jails by the Border Patrol?

Mr. Hedgecock playing to the media by wllaking through the scandalous, shocking conditions existing in the Ukegawa Farms in North County is one thing. Doing something about it is another. Actions speak louder than words.

It is obvious that you are heavy on rhetoric but short on deeds. It appears that the \$185,000 dollars of taxpayers monies spent on your Border Task Force investigating the "conditions of the undocumented" was money ill spent. It appears you learned nothing.

In conclusion, Mr. Hedgecock, we suggest that rather than being a tool of Hollywood or of those who seek to exploit a large segment of this county's population that you use your office, to which you were elected, to seek ways to end the immoral, the degradating condition being imposed upon our people which have become a blotch and cancer upon San Diego County. Rather than walking....do something!

Herman Baca, Chairman  
Committee On Chicano Rights

# The Superior Court

COUNTY OF SAN DIEGO  
GRAND JURY

220 WEST BROADWAY, ROOM 7003  
SAN DIEGO, CALIFORNIA 92101  
(714) 236-2675

October 21, 1980

Mr. Herman Baca  
Committee on Chicano Rights, Inc.  
1837 Highland Avenue  
National City, California 92050

Re: Grand Jury File #81-25

Dear Mr. Baca:

In response to your complaint dated September 23, the Grand Jury has found that there is a set procedure in the City and County of San Diego for the motion picture industry to use taxpayers' property, and this procedure was followed to the letter with regards to the movie "Borderline".

Pains were taken not to interfere with the normal function of County Government. The County was reimbursed for any and all costs it incurred. Prior to Letting the Permit, the County did review the various opinions of interested people and groups as to the content of this movie, and it was agreed that the movie would not malign San Diego.

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

In view of the above, the Grand Jury plans no further action in this matter.

Sincerely,

for the SAN DIEGO COUNTY GRAND JURY

*Wm. Scott Marshall (jml)*  
by WM. SCOTT MARSHALL, Foreman

*George H. Foster*  
GEORGE H. FOSTER, Chairman  
County Administration Committee

WSM/GHF:jml

Monday night presentation = joint news release

1x Primary purpose of Nosotros

~~News release~~  
jobs not politics

2x Primary purpose of (politics of immigration)  
Recognize CCR and defer to  
our judgement on immigration  
matters and Border Patrol brutality

3x Authenticity of news release

- a) ~~not~~ news release written by studio <sup>- Charged +</sup>
- b) No official approval <sup>we did preview the film</sup>
- c) NO previewing by studio for board contact <sup>Did preview</sup>
- d) no ~~contact~~ regarding news release

4x We are opposed to use of  
Sep 24, news release to divide  
community by ~~news~~ ~~Chicago~~  
politicians or new media.

10-22-80

# The Violent Factor In 'Borderline'

By Steven Winn

Albert S. Taylor, a retired U.S. Border Patrol guard and technical advisor for the new, strangely named Charles Bronson film, "Borderline," was in town last week and he raised some intriguing questions about how Hollywood distorts reality to suit its purposes.

Asked about the violence in the film, Bronson, as border patrolman Tom Maynard, chases a smuggler to a restroom and roughs him up (for information), Taylor said it was exaggerated. "Well," he drawled, "I'd-a-been fired for that if anybody had out. I'd-a-been fired for going over to Mexico, too, like Bronson does in the film. But they (the producers) felt it was necessary."

Taylor, who was generally high on the authenticity of the film (he had obviously had a hand in reining in gratuitous violence and sensationalism), did not object to the improbabilities in the story. "I just hope this shows the total frustration we feel."

Taylor is touring the country to promote the film (playing here at the Alhambra, Balboa and Serrano), but he also wanted the chance to "get up on his soapbox" about the inadequate resources of the U.S. Border Patrol.

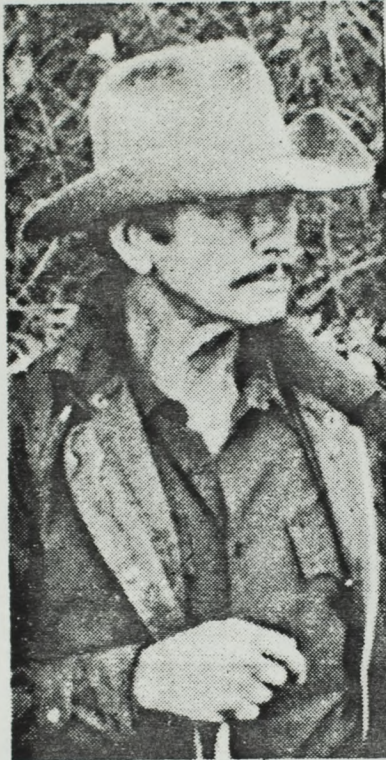
"This illegal alien problem is a

national problem, not just something in San Antonio or San Diego. The politicians don't want to touch it because it's so thorny. All the bureaucrats want to do is change the terminology (from "illegal alien" to "undocumented worker"). The Border Patrol needs more men, and we really need to see some tough sentences in court. As long as we keep running the alien through a revolving door, we're not going to beat this thing."

According to Taylor, most illegal aliens just try again if they get caught trying to cross the border. Part of the "thorniness" of the issue, he admits, is that their perseverance is in many ways justified: the Mexicans' lives are generally better off on this side of the border than the other.

Nonetheless, Taylor insisted, it's a hard life for the alien either way. "This picture didn't show it as tough as it is," he remarked. "There are sometimes 2000 or 3000 aliens living in the canyons outside San Diego, and very primitively."

But "Borderline's" success in educating the American public to the problem, Taylor granted, involves "a calculated risk." Few smugglers operating along the Mexican border are aware of the



Charles Bronson portrays a border patrol guard who chases a smuggler into Mexico in 'Borderline'

electronic sensors the Border Patrol uses.

"They will now," Taylor said, a little ruefully. Another how-to message, implicit in the film but not quite so obvious, is that the best way to smuggle aliens across the border is to use a shiny new truck or bus and drive it in the middle of the day, instead of a suspicious, saggy vegetable truck in the middle of the night.

"We wanted this to be authentic, to show people what it's really

# Met's Director Sees 'Catastrophe'

New York

The cancellation of the Metropolitan Opera's 1980-81 season could have a "catastrophic" effect on the company's artistic quality in future seasons, the Met's executive director said yesterday.

The prediction was made by Anthony Bliss, head of the nation's foremost opera company, following the cancellation of the season because of a contract dispute with musicians. Some 2000 people will be affected by the closure, which was announced Monday.

As of tomorrow, the Met's singers will be free of their contractual obligations with the company for the current season and the next several seasons, and will be free to sign contracts with other companies.

"The danger that can be incurred to the fabric of artistic

like." Clearly, verisimilitude has its dangers.

Where, Taylor was asked, did "Borderline" depart most radically from reality? He didn't hesitate. In the film, the smuggling ring is run by whites, while in fact, Taylor said, 99 per cent of all smugglers are Mexicans. "The Anglos are all depicted as the baddies," Taylor speculated, "so the film won't, you know, look racist, making the Mexicans out as bad guys."

"Borderline" ends with a depressing epilogue: the white smug-

planning not only this season, but in seasons ahead, can be catastrophic," said a fatigued-looking Bliss.

He expressed hope that contracts for future seasons would be affirmed, but added that "there is a great danger that some would be affected in future years."

In addition, operas scheduled for next season could be jeopardized by the cancellation. Rehearsals for a new production of "La Traviata" are supposed to be in progress for an October 20 opening, and a revival is scheduled for next season.

"If it has not been put on in the first place, you can't revive it," Bliss said, explaining that the cast, conductor and stage director might not be available for future rehearsals.

A number of the Met's most important singers, including Luciano Pavarotti and Placido Do-

mingo, contacted the Met yesterday through their agents for clarification on the season and their contracts.

"We told them at the moment the season is totally canceled," Bliss said. He added, however, that the singers were asked to contact the Met before signing new contracts.

The company's top singers will have little trouble singing elsewhere.

But the impact of the cancellation on lesser known singers and members of the orchestra, who spend most or all of their time performing with the Met, is likely to be much more serious.

The Met is preparing to offer refunds to its 27,000 subscribers and planning to lay off some of its remaining 100 administrative employees.

United Press

glers, from the slick San Diego businessman on down, get light sentences. And what does that kind of Watergate-inspired cynicism say to the public, if not that the crooks are going to get off in the end and get back to their smuggling?

"I don't know," Taylor said, "maybe."

"I do know this film is going to encourage some people to go out and get involved in smuggling aliens. In the meantime, whenever anyone comes up with any figures on how many illegal aliens there

are in the country, he gets branded as a racist." Taylor said the aliens are being shipped to the cities and into industry jobs now, a sharp departure from the old image of the migrant farm worker. Sooner or later, he says, the "rest of the country" will have to wake up to the message.

But the message of "Borderline" is more than a little ambivalent. Partly to be sensational and partly to be safe, the producers may have been more bleak than they intended.

NOS01ROS MIKE SALCIDO  
1314 NORTH WILTON PL  
HOLLYWOOD CA 90028

western union Mailgram®



4-0584339276003 10/02/80 1CS 1PDRNCZ CSP SDGF  
SUSPECTED DUPLICATE  
2 2133445290 MGM IDRM RESEDA CA 10-02 0803P EST

MR HERMAN BACA  
1837 HIGHLAND AVE  
NATIONAL CITY CA 92050

THIS IS A CONFIRMATION COPY OF A PREVIOUSLY PHONE-DELIVERED TELEGRAM  
REQUEST MEETING WITH YOU FOR MONDAY 6PM 1314 NORTH WILTON PLACE  
HOLLYWOOD CALIFORNIA 90028 TO MEET WITH MIKE SALCIDO FRANCES FRIDAY  
AND RON LINARES CONCERNING MISUSE OF SEPTEMBER 24TH PRESS RELEASE.

SINCERELY  
BOARD OF DIRECTORS NOS01ROS

2006 EST

MGMCOMP MGM

return to David

(3)

Kevin Thomas CAT 1 OCT 80

" '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 "

Frank del Olmo Times editorial writer 30 OCT 80

" 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. "

" will do little to bridge an increasingly wide gap in the public understanding of a terribly complex issue. "

" grossly oversimplifies "

" I am afraid that 'Borderline' will leave moviegoers in Persia convinced that all you need to stop illegal immigration is more Charles Bronsons patrolling the border "

" it will probably misinform a lot of persons into thinking that there are easy solutions to what it portrays as simply a police problem "

# return to David

Carol Olten SD Union Sep 25, 80

" 'Borderline' treads a confusing path between fact and fiction and is more apt to muddle the illegal alien issue than provide enlightenment."

"The story has credibility, or, more precisely, just enough credibility to stimulate interest in what really might go on concerning illegal-alien traffic."

"For a movie about illegal aliens, 'Borderline' shows too little of them." ---

"The illegals remain faceless, ~~as~~ 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."

Nosotros, a non-profit organization of Hispanic Actors and actresses and the Committee on Chicano Rights today issued a public statement on the film "Borderline" at a press conference in Los Angeles, at the L.A. Press Club.

The obj of the ~~statement~~

is

Nosotros' objectives are 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 spokesperson Mike Salcido "Nosotros, through the issuance of a September 24, 1980 Press Release has been injected into a political issue involving Immigration. "It was never our intention to have this press release used by Politicians and the Newsmedia to divide our community. Our involvement with the film was done purely at the artistic level. Nosotros in no way was making a statement as to whether the movie was a true or untrue depiction of the immigrant problem.

In concluding, Salcido stated, regarding the political issue of immigration and matters involving Border Patrol brutality, we defer to the Committee on Chicano Rights" + other

admit Center productive

Social-movement

(1) <sup>Release</sup> ~~Discredit~~ <sup>lan</sup> the P.R. as an org. org

(2) Does not depict We understand that our P.R. are being used by certain ~~groups~~ Make it clear that

Racist

Issue a clarification

Disclaim the P.R. did not in any way intend to profess

869-8904

Retract

In Light of the current conflict + what is <sup>it was an error</sup> act

We want to clarify the <sup>org.</sup> error <sup>urgently.</sup>



FOR YOUR INFORMATION

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*Padres Asociados para Derechos Religiosos Educativos y Sociales*

3112 W. Ashby Place, San Antonio, Texas 78228 Telephone: (512) 736-1330

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November 5, 1980

Mr. Daniel Munoz, Editor  
1950 Fifth Ave.  
San Diego, CA 92101

Dear Editor:

I was glad to read the clarification that Mr. Baca made regarding the movie "Borderline".

I had an opportunity to view the film this past week and I must agree with Mr. Baca that it clearly is a movie that come across as progaganda for Boder Patrol.

The one line in the end of the movie: "the system works" is a summary which only makes one ask "for who?" It certainly is not working for the Chicano or the Undocumented Americans.

I hope people like Mr. Baca Continue to help us make the critical analysis of our reality.

Sincerely,

Trinidad Sanchez, Bro., S.J.  
Executive Director

TS/pa



# PADRES

*Padres Asociados para Derechos Religiosos, Educativos y Sociales*  
3112 W. Ashby Place, San Antonio, Texas 78228



Mr. Herman Baca  
1837 Highland Ave.  
National City, CA 92050

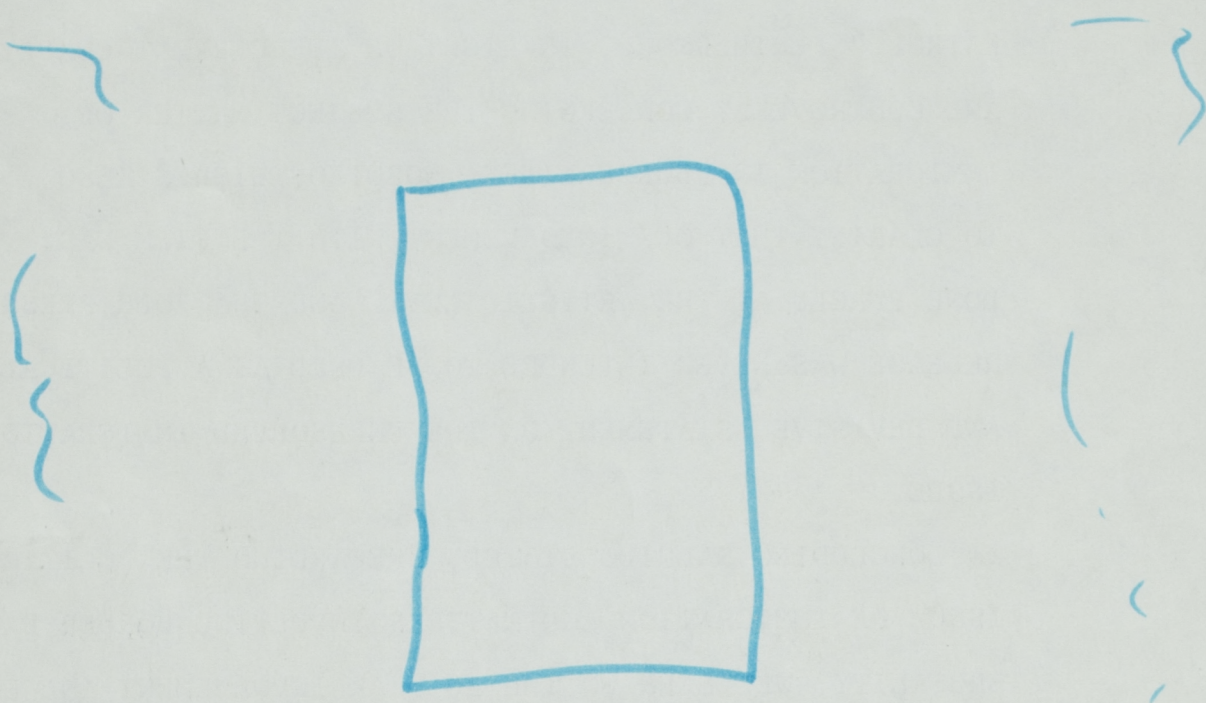
AND THE CHICANO/LATINO COMMUNITY BY THE U.S. BORDER PATROL." FURTHERMORE, IN LIGHT OF THE CURRENT CONFLICT AND CONTROVERSY CONCERNING THE SUBJECT MATTER OF IMMIGRATION IN "BORDERLINE", NOSOTROS WISHES ALSO TO CLARIFY THAT OUR INVOLVEMENT WITH THE FILM WAS DONE PURELY AT THE ARTISTIC LEVEL AND THAT OUR 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.

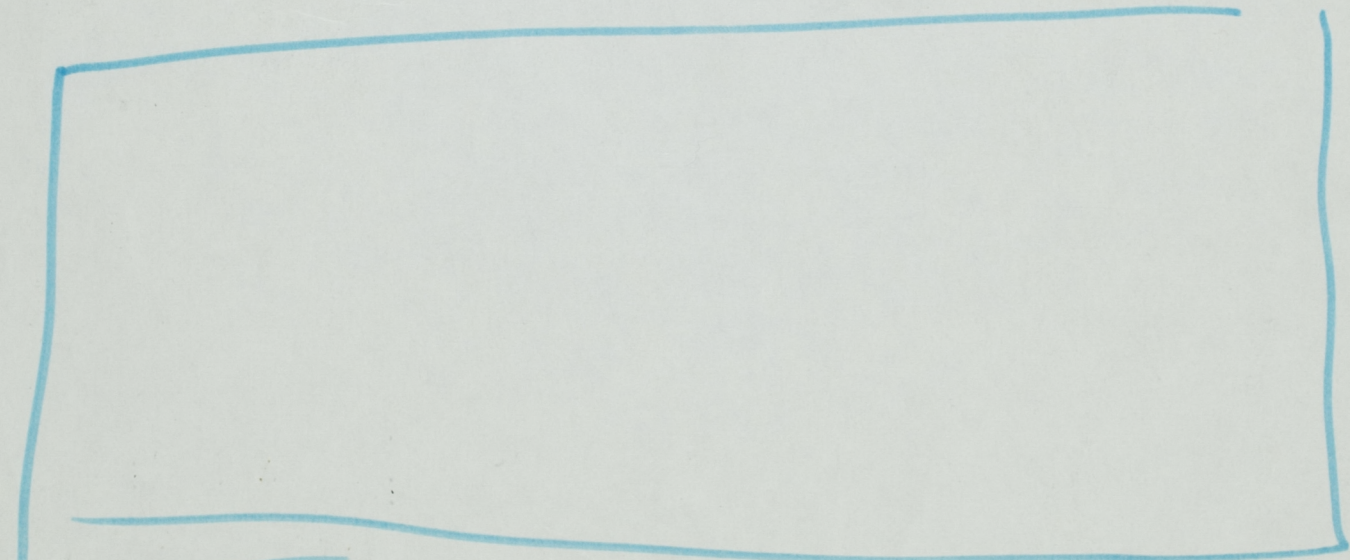
FOR FURTHER INFORMATION, CONTACT MIKE SALCIDO AT  
213-465-4167

B ———

Welcom



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5/2 5/2 5/2 5/2



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Committee on Chicano Rights, Inc

11/5/81

Cecilia,

These are some of  
the <sup>things</sup> we had in our  
files. Visit us when  
you get some. Lots  
of luck.

Love

Ralph