

Discussion Guide



Soldados: Chicanos in Việt Nam

A Film by Sonya Rhee and Charley Trujillo



www.pbs.org/pov

Letter From The Filmmakers



AUGUST 2003

Dear Viewers,

We made *Soldados: Chicanos in Việt Nam* because we believed there was a need for a documentary that not only told the story of this often forgotten group, but also demonstrated how the Vietnam War affected the families of veterans regardless of ethnic background. We decided to use Charley's book *Soldados: Chicanos in Việt Nam* as a base to structure the film. The book is the story of 19 Chicano Vietnam *veteranos* from Charley's hometown of Corcoran, a small agricultural town in the San Joaquin Valley of California.

We chose four veterans from the book. The fifth story about Jose Barrera, who died in Vietnam, is told by his mother. We selected these particular veterans because of their contrasting personalities and perspectives. The personalities range from somber and serious to humorous, and, at times, bitter and sarcastic. Their political perspectives range from pro-war to anti-war. This all provides an insight into how the war affected the veterans.

The documentary is meant to show an honest and candid view of war. We show the cultural nuances of Chicanos such as linguistic, gastronomic, religious, sense of humor, as well as inter-ethnic relations, philosophy on death, pride, and machismo—in a word, their worldview.

It was a learning experience for both of us. For Sonya, it was the first time she had ever been immersed in a Chicano community or a rural environment. It resulted in many amusing incidents, one of which also illustrated our generational and cultural differences. One night after filming we went to a bar to have a beer, and when the bar maid told Sonya to return tomorrow because there was going to be menudo (a traditional tripe soup), she thought it was the singing group Menudo.

For Charley, who had triple duties as the co-director, co-producer, and as a participant, it gave him insight into how family members saw the veterans. After watching his parents' interviews, he found things out about his post-Vietnam behavior that he had never realized. It also brought to light a time in his family's life they had never discussed. It was the same way with all the other families. Through the interviews he conducted with the veteran's families, he gained insight into how the war affected families.

We directed *Soldados* with the intention of showing the unromantic view of war and moreover, the legacy of war. It is often said that there are two wars: the war that was actually fought and the war that is remembered. In the case of our *soldados*, not only did they have a disconnect with their past but were forgotten altogether by United States history. So for each of them, the process of unearthing these thirty-year-old memories built a connection between those two wars and gave each veteran a means of remembering themselves as part of this history.

We hope that our film serves to bring connections and community to other Vietnam *veteranos* and especially their families. And also for the public to finally recognize a long ignored group in this painful and pivotal moment in American history.

Sonya Rhee

Charley Trujillo

Directors/Producers



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Introduction

Based on the 1991 American Book Award winner of the same name, Vietnam War veteran Charley Trujillo and producer Sonya Rhee's 30-minute film, *Soldados: Chicanos in Việt Nam* is the first documentary to recount the harrowing experience of a generation of Mexican American boys who fought in Vietnam. Raised in the San Joaquin Valley of California, their first journey away from their rural hometown was to the war-torn rice paddies of Vietnam. Profoundly changed by the experience, the *soldados* returned with a new conception of themselves and their country—and of the particular challenges facing them as Chicanos.

The film fills an important gap left by newspaper stories, television programs, and even war footage that left Chicano soldiers out and rendered their service invisible. It provides an excellent springboard for examining the historical intersections in the United States of patriotism, military service, racism, economic division, and ideas about masculinity. It also stimulates viewers to think about the broad consequences of war, including the complex and sometimes contradictory impact on individual soldiers.

Key Issues

The themes of *Soldados: Chicanos in Việt Nam* will resonate with many different groups of people in your community. In addition to groups with direct connections to Chicanos, the film is especially recommended for use with organizations and individuals who deal with:

- **military veterans**
- **PTSD (post traumatic stress disorder)**
- **Mexican American and Latino issues and heritage**
- **farm workers**
- **labor and socioeconomic class issues**
- **race relations / discrimination / anti-bias programs**
- **peace**
- **civil rights**
- **oral history**
- **U.S. foreign and military policy**

Potential Partners

The film will also be of interest to:

- **Community organizations with a mission to promote education and learning such as P.O.V.'s national partners Elderhostel Learning in Retirement Centers, members of the Listen Up! network, or your local library.**
- **Colleges and universities, especially departments of peace studies, sociology, psychology, history, Chicano or Latino studies, political science, military studies**
- **Churches, synagogues, mosques, and other religious institutions**
- **Your local PBS station and their Program Club www.pbs.org.**

The P.O.V. film *Regret to Inform* also relates to the war in Vietnam. Partners for events organized around that film might also be interested in *Soldados: Chicanos in Việt Nam*



The *Soldados* We Meet



Photo: Courtesy of Charley Trujillo

Charley Trujillo is a writer and owns Chusma House Publications. He is currently in preproduction of a feature film based on his novel *Dogs From Illusion*.



Photo: Sonya Rhee

Frank Delgado lives in Visalia, California. He is married and has a daughter and a son. He works for a dairy.



Photo: Sonya Rhee

Miguel Gastelo lives in San Jose, California. He is married and has two daughters and two sons. He works for the phone company.



Photo: Sonya Rhee

Larry Holguin lives in Corcoran, California. He has a son, and is a retired correctional officer.

Background Information

Examining the experiences of military veterans seems particularly timely given current U.S. deployments in Iraq, Afghanistan, and dozens of other places around the world. The information in this section provides additional context that will be helpful in exploring the specific issues raised in *Soldados: Chicanos in Việt Nam*.

CHICANOS AND THE VIETNAM WAR

The Vietnam War (referred to by Vietnamese as the American War) began for the United States in 1963 and ended with its military withdrawal in 1973, the first time the United States ended a military conflict without a declaration of victory. The war resulted in more than 58,000 dead and 300,000 wounded on the U.S. side, and close to two million Vietnamese civilian and military casualties.

Statistics on the exact number of Chicano casualties are difficult to obtain because, until 1979, the U.S. Department of Defense classified Chicanos as “white.” However, subsequent government surveys concluded that 170,000 Hispanics served and that 5.2% of them (over 3,000) died.

There are debates about whether or not minority and working class soldiers constituted a disproportional number of those who served and died in Vietnam. However, there is widespread agreement that one specific policy—the granting of deferments to men attending college—allowed many middle and upper class whites to avoid service. This policy favored those who had graduated from high school, could gain acceptance into a college or university, and could afford to pay the tuition needed to stay there. Those conditions were much more likely to be met by middle and upper class whites than by people who were poor, working class, or members of a racial minority.



Background Information

During the Vietnam War and the civil rights struggle of the 1960s in the United States, Chicanos began to question and challenge their position in society. Of particular note was the Chicano anti-war moratorium in Los Angeles in August of 1970. Thousands of Chicanos turned out to protest the war. In a riot that some claim was provoked by the police, several people were killed, including *L.A. Times* reporter, Ruben Salazar. Other major protests focused on educational opportunities and labor issues.

VIETNAM VETS

Like other wars, the Vietnam War left deep scars. In addition to typical war injuries, some Vietnam veterans suffered from the effects of exposure to a defoliant widely used by the U.S. military, commonly known as Agent Orange. Others suffered from PTSD, post-traumatic stress disorder. Ironically, because of advancements in medical technology and care, many of the wounded who would have died in other wars survived and returned with maimed bodies, often to families and communities ill-prepared to care for them.

Unlike other U.S. veterans who were welcomed home as heroes, Vietnam veterans returned to a nation deeply divided and in violent internal struggle, not only over support for the war, but also over civil rights, women's rights, and environmental issues. Vietnam veterans were shunned and silenced by a country that alternatively saw them as complicit in an immoral war or held them responsible for losing the war.

For Chicanos, racism and differential treatment exacerbated the problems. On the one hand, as young men who had been earning regular paychecks and had served their country honorably, they were poised to become leaders in their communities and had reason

to envision opportunities beyond those offered in the farm fields of the San Joaquin Valley. According to the U.S. Government's Monthly Labor Review (June 1992), Chicanos who served in the military were more likely to have graduated from high school than their Chicano peers and more than half of Chicano Vietnam veterans took advantage of the GI Bill to obtain at least some higher education.

However, military service did not change Chicanos' education or labor opportunities vis-a-vis whites. While 27% of white Vietnam veterans obtained college degrees, only 12% of Chicano veterans did so. And the Chicano labor force participation and earning power continued to lag substantially behind their white peers. In other words, military service in Vietnam did not change longstanding patterns of discrimination at home. To make matters worse, Chicano veterans were criticized by their community's civil rights leaders, who opposed the war.

The difficult adjustment to civilian life is evidenced by the relatively high number of Vietnam veterans who are homeless. According to the National Coalition for Homeless Veterans, 23% of all homeless people in the United States today are veterans. That is an estimated half million people, 47% of whom are Vietnam veterans.



Background Information

INFO ON SAN JOAQUIN VALLEY OF CALIFORNIA

Mexican labor has historically been an important and integral part of the San Joaquin Valley of California, where the *soldados* profiled in the film grew up. After the Reclamation Act of 1902, water projects played a crucial role in developing agriculture in the Valley. The need for labor in the cotton fields of Corcoran brought seasonal workers into the area. The small town was temporarily swollen with thousands of cotton pickers who lived in labor camps.

With the advent of cotton harvesters in the 1950s, the need for labor dramatically decreased. While many left, the families of the *soldados* in the documentary stayed and settled in Corcoran. In the mid-fifties these families moved from the camps into the town. Though many had been in the United States for generations, they did not speak English. That led to poor performance in the schools attended by their children where only English was spoken.

Recently, another industry has arrived in Corcoran: a state prison. This has changed Corcoran in many ways. The official population has grown significantly because the prisoners are included in the population of the town. It has created more jobs, although few of the Chicano staff have advanced to high level positions. Larry Holguin, one of the *soldados* in the film, was a correctional officer in the prison.

Using This Guide



This guide is designed to help you use *Soldados: Chicanos in Việt Nam* as the centerpiece of a community event. It contains suggestions for organizing an event as well as ideas for how to help participants think more deeply about the issues in the film. The discussion questions are designed for a very wide range of audiences. Rather than attempt to address them all, choose one or two that best meet the needs and interests of your group.

Planning an Event

In addition to showcasing documentary films as an art form, P.O.V. films can be used to present information, get people interested in taking action on an issue, provide opportunities for people from different groups or perspectives to exchange views, and/or create space for reflection. Using the questions below as a planning checklist will help ensure a high quality/high impact event

- ***Have you defined your goals?*** With your partner(s), set realistic goals. Will you host a single event or engage in an ongoing project? Being clear about your goals will make it much easier to structure the event, target publicity, and evaluate results.
- ***Does the way you are planning to structure the event fit your goals?*** Do you need an outside facilitator, translator, or sign language interpreter? If your goal is to share information, are there local experts on the topic who should be present? Will there be people from the groups under discussion present to speak for themselves (e.g., if you are going to plan strategies for serving Chicano veterans, how will you involve Chicano veterans in the planning)? How large an audience do you want? (Large groups are appropriate for information exchanges. Small groups allow for more intensive dialogue.)
- ***Is the event being held in a space where all participants will feel equally comfortable?*** Is it wheelchair accessible? Is it in a part of town that's easy to reach by various kinds of transportation? If you are bringing together different constituencies, is it neutral territory? Does the physical configuration allow for the kind of discussion you hope to have?
- ***Will the room set up help you meet your goals?*** Is it comfortable? If you intend to have a discussion, can people see one another? Are there spaces to use for small break out groups? Can everyone easily see the screen and hear the film?
- ***Have you scheduled time to plan for action?*** Planning next steps can help people leave the room feeling energized and optimistic, even when the discussion has been difficult. Action steps are especially important for people who already have a good deal of experience talking about the issue(s) on the table. For those who are new to the issue(s), just engaging in public discussion serves as an action step.

Facilitating a Discussion

Controversial or unusual topics often make for excellent discussions. By their nature, those same topics also give rise to deep emotions and strongly held beliefs. As a facilitator, you can create an atmosphere where people feel safe, encouraged, and respected, making it more likely that they will be willing to share openly and honestly. Here's how:

Preparing yourself:

Identify your own hot button issues. View the film before your event and give yourself time to reflect so you aren't dealing with raw emotions at the same time that you are trying to facilitate a discussion.

Be knowledgeable. You don't need to be an expert on Vietnam, U.S. military policy, or Chicanos to facilitate a discussion, but knowing the basics can help you keep a discussion on track and gently correct misstatements of fact. If you need more background information than what is included in the introduction, look over the resources listed on pages 16 and 17 of this guide.

Be clear about your role. You may find yourself taking on several roles for an event, e.g., host, organizer, projectionist. If you are also planning to serve as facilitator, be sure that you can focus on that responsibility and avoid distractions during the discussion. Keep in mind that being a facilitator is not the same as being a teacher. A teacher's job is to convey specific information. In contrast, a facilitator remains neutral, helping move along the discussion without imposing their views on the dialogue.

Know your group. Issues can play out very differently for different groups of people. Is your group new to the issue or have they dealt with it before? Factors like geography, age, race, ethnicity, religion, health, education, and socioeconomic class, can all have an impact on comfort levels, speaking styles, and prior knowledge. If you are bringing together different segments of your community, we strongly recommend hiring an experienced facilitator.

Finding a Facilitator

Some university professors, human resource professionals, clergy, and youth leaders may be specially trained in facilitation skills. In addition to these local resources, groups such as National Council for Community and Justice (www.nccj.com) may have trained facilitators available.

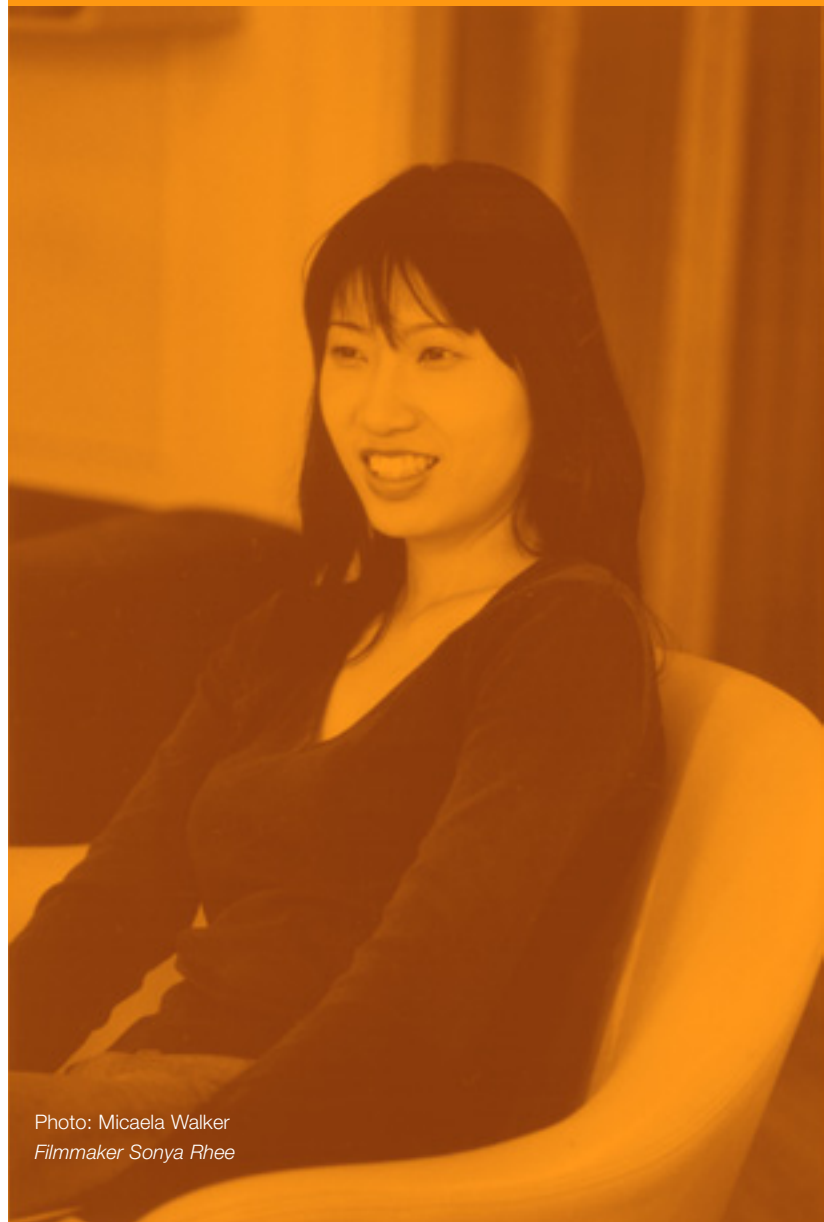


Photo: Micaela Walker
Filmmaker Sonya Rhee

Facilitating a Discussion



Preparing the group:

Consider how well group members know one another. If you are bringing together people who have never met, you may want to devote some time at the beginning of the event for introductions.

Agree to ground rules around language. Involve the group in establishing some basic rules to ensure respect and aid clarity. Typically such rules include no yelling or use of slurs and asking people to speak in the first person (“I think...”) rather than generalizing for others (“Everyone knows that...”).

Ensure that everyone has an opportunity to be heard. Be clear about how people will take turns or indicate that they want to speak. Plan a strategy for preventing one or two people from dominating the discussion. If the group is large, are there plans to break into small groups or partners, or should attendance be limited?

Talk about the difference between dialogue and debate. In a debate, participants try to convince others that they are right. In a dialogue, participants try to understand each other and expand their thinking by sharing viewpoints and listening to each other actively. Remind people that they are engaged in a dialogue.

Encourage active listening. Ask the group to think of the event as being about listening, as well as discussing. Participants can be encouraged to listen for things that challenge as well as reinforce their own ideas. You may also consider asking people to practice formal “active listening,” where participants listen without interrupting the speaker, then re-phrase to see if they have heard correctly.

Remind participants that everyone sees through the lens of their own experience. Who we are influences how we interpret what we see. So everyone in the group may have a different view about the content and meaning of film they have just seen, and all of them may be accurate. It can help people to understand one another’s perspectives if people identify the evidence on which they base their opinion as well as share their views.

Take care of yourself and group members. If the intensity level rises, pause to let everyone take a deep breath. You might also consider providing a safe space to “vent,” perhaps with a partner or in a small group of familiar faces. If you anticipate that your topic may upset people, be prepared to refer them to local support agencies and/or have local professionals present. This will be especially important if there are veterans present who may have difficult memories triggered by the film or the ensuing discussion.

General Discussion Questions

Immediately after the film, you may want to give people a few quiet moments to reflect on what they have seen or pose a general question and give people some time to themselves to jot down or think about their answer before opening the discussion. Unless you think participants are so uncomfortable that they can't engage until they have had a break, don't encourage people to leave the room between the film and the discussion. If you save your break for an appropriate moment during the discussion, you won't lose the feeling of the film as you begin your dialogue.

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

- **If you could ask anyone in the film a question, who would you ask and what would you ask them?**
- **Two months from now, what or who do you think you will remember from this film and why?**
- **Did anything in the film surprise you? If so, what? Why was it surprising?**
- **What insights or new knowledge did you gain from this film? How do you think the new insight might change you?**



Photo: Sonya Rhee
Charley Trujillo in a cotton field in Corcoran, CA holding out the glass eye he has due to injuries sustained during his tour in Viet Nam

Discussion Questions



***Soldados: Chicanos in Việt Nam* offers an excellent vehicle for exploring the intersections—and the resulting contradictions—between race, ethnicity, class, war, and politics. The questions below are designed to serve as springboards for that exploration.**

INTERSECTIONS

Consider the explanations that the *soldados* give for joining the military:

- Larry: “I joined the service because my country called for it, and I was proud to be an American.”
- Charley: “I wanted for my family to be proud of me.” [and to carry on in the tradition of military service by his father and uncle]

“I wanted to be a hero...like those war movies...”

He wanted to escape his father’s house and rules: “I’m a man already, I can do what I want...”

Then consider:

- Which of their expectations were met? What factors determined whether or not their expectations were met? How many of those factors were under their control and how many were beyond their control?
- How do their expectations compare with Frank’s declaration after the fact that, “I’ve seen what happens and there’s nothing glorious about war.”
- How were their reasons like or unlike soldiers from other races, ethnicities, genders, and/or time periods?

How were the experiences of the *soldados* like or unlike African Americans, Native Americans, Japanese Americans and other minorities who have served in the U.S. Armed Forces?

Some minorities have experienced a pattern of wanting to serve in the military to prove their patriotism and disprove negative stereotypes about their race or ethnic group.

- Did you see this pattern in the experiences of the *soldados*? How might military service help dispel stereotypes?

- What was your image of Chicanos before watching this film? Can you name the sources of information on which you base that image?
- Did the film confirm or contradict what you pictured?

Charley opens the film by saying that “[when] they want us to come out here and work in the cotton fields, they call us Mexicans. As soon as there’s a war, all of a sudden we’re Americans.”

- What do you think he meant by that comment?
- How is the comment related to the complexities of fighting for democratic ideals abroad while being denied those rights at home?
- How has service in the military by members of minority groups fueled struggles for civil rights?

Charley observes: “It seems as though they took our farm workers to go fight their farm workers.”

- What connected Charley and the other *soldados* with the people they fought against in Vietnam?
- What separated them from the people they fought against?

How did military service function as an expression of *machismo*?

- How did ideas about *machismo* contribute to what Frank described as a willingness to “take extra risks”?
- How do armies use definitions of “manhood” based on violence and responsibility for protection to recruit and train soldiers?

It is widely recognized that veterans who served in Vietnam were not given the warm “welcome home” that greeted combatants from other wars.

- What was the impact of this situation on the *soldados*?
- How was the way that Vietnam vets were received by their families and communities different for Chicanos than for other soldiers?

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- How was it the same?
- How did their experiences in Vietnam change the men featured in the film?
- Why do you think the documentary starts out with the border patrol scene?

Chicanos in Vietnam nearly always found themselves assigned to be “grunts,” i.e., the infantry on the ground who were most likely to be killed.

- How were these assignments an expression of racism?
- What led some soldiers to take pride in such assignments, despite their recognition of the implicit discrimination?

One of the *soldados*’ mothers says, “When he came home, he was crazy, like he did something wrong and he can’t fix it.”

- Did the Chicanos who chose to serve do something wrong?
- How did the limited options available to young Chicanos in California’s San Joaquin Valley influence the choice to enlist?
- How did the existence of a draft from which they were not likely to be exempted influence the choice to enlist?
- How might the choice facing a Chicano from Corcoran have differed from the choice facing someone of a different race, ethnicity, or socioeconomic class?

CONTRADICTIONS

Charley says that he “wanted to be a hero...like those war movies...”

- How do media, especially movies, portray war? In your view, how are young people affected by that portrayal?
- How do the stories that the *soldados* tell about their experiences compare to that portrayal?
- What images have you seen of Chicano or Latino soldiers?
- How are those images confirmed or contradicted by the experiences described by the men in the film?

Charley describes the ultimate contradiction of being a soldier: “When I killed someone, I felt like I was completely elated...powerful, like you have the power of God in you to take someone’s life. But at the same time it was so frightening that after you start thinking about it that I didn’t like the feeling.”

- How do soldiers learn to cope with those feelings?
- What is the impact on society when people with such feelings return from combat?

Contrast Charley’s hatred of the military because “They tried to take your identity away, ...for you to become a soldier and literally a killing machine” with the benefits of desensitization described by Larry when he observes that his training as a soldier helped him handle the things he encountered as a correctional officer.

Larry says of his return from Vietnam: “It’s not easy to come home, man, and you got all this guilt inside of you, you got all this hatred inside of you, you got all this pain inside of you...” How is this experience amplified for someone who, after his return, encounters racial or ethnic discrimination on a day-to-day basis?

Miguel says, “I think we should still have the draft, and I think every young man should go in the military and serve. It helps, to learn discipline and to learn teamwork and to learn how to

Discussion Questions

survive on your own. Because here sitting at home with mom and dad doesn't help them."

- Do you think that the draft should be reinstated?
- What might be the benefits and disadvantages?

The military often sells itself as an opportunity to receive career training or higher education.

- Does the military provide opportunity for everyone?
- Is the military an effective route to escape from poverty?

Do you think the particular skills the *soldados* received serving in infantry positions helped them master technologies that were helpful or led to economic gain in civilian life?

To meet its need for soldiers to work effectively in teams, the U.S. military has pioneered anti-bias training.

- What kind of prejudice-reduction training do the soldiers at the base nearest to where you live get?
- Does it adequately address the needs of Chicanos?
- Has it changed the kinds of discrimination that the *soldados* encountered in Vietnam?

Larry says, "Killing somebody is not the hard part. The hard part is learning to live with what you did." How might you help veterans like Larry learn to live with what he did?

Taking Action

Invite the group to brainstorm possible actions they might take on the issues raised in *Soldados: Chicanos in Việt Nam*. The ideas below may help you get started:

Invite veterans of color in your community to publicly share their stories. Brainstorm all the possible venues for this sharing, e.g., school classrooms, churches, videotape, radio shows, magazine interviews, newsletter articles, etc.

Preserve the history of the impact of military service on your community by conducting oral history interviews with veterans, especially veterans of color and with the families of veterans, including families who lost members in combat. You might consider submitting the histories of your community's veterans to one of the many sites collecting oral histories from Vietnam veterans, e.g., the American Folklife Center (www.loc.gov/folklife/vets/vets-portal.html) or the Vietnam War Internet Project (www.vwip.org).

Meet with local media professionals in your community to discuss their responsibility to provide positive portrayals of Chicanos and how you might help them meet that responsibility. You might also meet to discuss accuracy in war coverage.

Visit the Vietnam War memorial in your town. Volunteer to help with the upkeep of the memorial. If the memorial includes names, research what happened to the families of those soldiers. Brainstorm ways that your community might support families who need help. If there is no memorial, consider whether or not you want to create one, and if so, what kind of design might properly honor those from your community who died.

Resources

P.O.V.'s Soldados Website

www.pbs.org/pov/soldados

Selected Features from the P.O.V. Website for *Soldados* include:

You're in the Army Now

Compare and contrast the average soldier in the Vietnam War with soldiers fighting in Iraq today. How do they differ in terms of age, ethnic/racial makeup, training, compensation, and average length of service?

In Their Own Words

The Department of Defense has estimated that 83,000 Hispanics fought in the Vietnam War. Hear what it was like to be Chicano and soldados in these first-person accounts excerpted from filmmaker Charley Trujillo's book, *Soldados: Chicanos in Việt Nam*

Behind the Lens

Filmmakers Sonya Rhee and Charley Trujillo talk about why they decided to make *Soldados: Chicanos in Việt Nam* and talk about the challenges of making a film with another person.

P.O.V. Vietnam Sites

Visit some of P.O.V.'s other sites about the Vietnam War and put *Soldados* into perspective. First stop should be P.O.V.'s first companion website (circa 1996) — *Re: Vietnam*. Veterans shared their stories, poems, and memories at this amazing site. Read their stories.

BOOKS

Mariscal, Jorge. *Aztlán and Viet Nam: Chicano and Chicana Experiences of the War*. Berkeley: University of California Press, 1999

A collection of articles by Chicano Vietnam War veterans and nonveterans about the Vietnam War and the Chicano community

Rodriguez, Joe. *The Oddsplayer*. Houston, TX:Arte Publico Press, 1994.

A Vietnam War novel by a Vietnam veteran

Cano, Daniel. *Shifting Loyalties*. Houston, TX: Arte Público Press, 1995.

A Vietnam War novel by a Vietnam veteran

Trujillo, Charley. *Dogs From Illusion*. San Jose, CA:Chusma House Publications, 1994.

A Vietnam War novel by a Vietnam veteran

Appy, Chris. *Working Class War: American Combat Soldiers and Vietnam*. Chapel Hill: University of North Carolina Press, 1993.

A controversial academic book dealing with the subject of the working class and the Vietnam War

Resources

WEB SITES:

National Vietnam Veterans Art Museum

www.nvvam.org

This museum, located in Chicago, IL, contains artwork concerning Vietnam, all of which is created by Vietnam Vets. The website itself contains numerous samples of artwork that can be found within the museum.

Vietnam Veterans Against the War

www.vvaw.org

Created in response to the Vietnam War, Vietnam Veterans Against the War speaks out against many of the injustices that take place as a result of war. On the website, one can find articles about the Vietnam War as well as the more recent situation in Iraq.

Children of Vietnam Veterans

www.geocities.com/Pentagon/9125/

This is a site where children of Vietnam Veterans can write about and share their experiences of having a parent partake in the Vietnam War.

Vietnam Veterans

www.war-stories.com

This is a site where Vietnam Vets can post their personal stories and share them with those who log on. The website also contains Vietnam Veterans Oral history and Folklore.

<http://grunt.space.swri.edu/vethist.htm>

Vietnam Stories Since the War

www.pbs.org/pov/stories

(A P.O.V. Web-only project)

This site is designed as a gathering place for personal stories and a forum for dialogues about Vietnam's legacy. (1996)

Regret to Inform

www.pbs.org/pov/pov1999/regrettoinform

In this Academy Award nominee, filmmaker Barbara Sonneborn is compelled to make a brave pilgrimage to the remote Vietnamese countryside where her husband died. She explores the meaning of war and loss on a human level and weaves interviews with Vietnamese and American widows into a vivid testament to the chilling legacy of war. (2000)

Maya Lin: A Strong Clear Vision

www.pbs.org/pov/pov1996/mayalin

The Vietnam War Memorial was one of the most controversial monuments of its time. Thrust in to the eye of the storm was architect-sculptor Maya Lin, whose design for the memorial was chosen when she was a 21-year-old college student. Withstanding bitter attacks, she held her ground with clarity and grace. (1996)

Mai's America

www.pbs.org/pov/pov2002/maisamerica

A spunky Vietnamese teenager named Mai gets the chance of a lifetime — to study in the United States. Expecting Hollywood, she instead lands in rural Mississippi, a crazy quilt of self-proclaimed rednecks, cliquish teenagers, South Vietnamese exiles and transvestite soulmates. (2002)

Xich-Lo (Cyclo)

www.pbs.org/pov/pov1996/xichlo

A meditative journey of a Vietnamese woman, now a U.S. citizen, who returns to her homeland and wonders where she really belongs. (1996)

To buy or rent *Soldados: Chicanos in Việt Nam* please call Chusma House Publications 408-947-0958 or email: chusmahouse@earthlink.net



Co-presenters:

The *Diverse Voices Project* is a partnership of P.O.V. and CPB, working with the five publicly funded Minority Consortia, which include Latino Public Broadcasting (LPB), National Asian American Telecommunications Association (NAATA), Native American Public Telecommunications (NAPT), National Black Programming Consortium (NBPC), and Pacific Islanders in Communication (PIC). *Diverse Voices* is designed to support the work of emerging filmmakers with creative and compelling stories to tell.



Latino Public Broadcasting (LPB) supports the development, production, acquisition, and distribution of non-commercial educational and cultural television that is representative of Latino people, or addresses issues of particular interest to Latino Americans. These programs are produced for dissemination to the public broadcasting stations and other public telecommunication entities. By acting as minority consortium, LPB provides a voice to the diverse Latino community throughout the United States.



The *Diverse Voices Project* is funded by the Corporation for Public Broadcasting.

Corporation for Public Broadcasting (CPB), a private, nonprofit corporation created by Congress in 1967, develops educational public radio, television, and online services for the American people. The Corporation is the industry's largest single source of funds for national public television and radio program development and production. CPB, a grant-making organization, funds more than 1,000 public radio and television stations.

Above: Sonya Rhee
Windmill in a cotton field in Corcoran, CA

Front cover (top): Courtesy of Charley Trujillo
Charley Trujillo at basic training in Fort Hord, CA in 1968

Front cover (bottom): Courtesy of Charley Trujillo
Charley Trujillo holding a grenade launcher in Viet Nam in 1970



P.O.V. is now in its 16th season. Since 1988 P.O.V. has worked to bring the best of independent point-of-view documentaries to a national audience. The first series on television to feature the work of America's most innovative documentary filmmakers, P.O.V. has gone on to pioneer the art of presentation and outreach using independent media to build new communities in conversation about today's most pressing social issues.

Major funding for P.O.V. is provided by the John D. and Catherine T. MacArthur Foundation, the National Endowment for the Arts, the New York State Council on the Arts, the Open Society Institute, PBS and public television viewers. Funding for *Talking Back* and the *Diverse Voices Project* is provided by the Corporation for Public Broadcasting. P.O.V. is presented by a consortium of public television station including KCET/Los Angeles, WGBH/Boston, and WNET/New York. Cara Mertes is executive director of P.O.V. P.O.V. is a division of American Documentary, Inc.

P.O.V. Interactive **www.pbs.org/pov**

P.O.V.'s award-winning web department creates a web site for every P.O.V. presentation. Our web sites extend the life of P.O.V. films through community-based and educational applications, focusing on involving viewers in activities, information, and feedback on the issues. In addition, pbs.org/pov houses our unique *Talking Back* feature, filmmaker interviews and viewer resources, and information on the P.O.V. archives as well as a myriad of special sites for previous P.O.V. broadcasts. P.O.V. also produces special sites for hire, specializing in working closely with independent filmmakers on integrating their content with their interactive goals.

American Documentary, Inc. **www.americandocumentary.org**

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