Discussion Guide

90 Miles

A Film by Juan Carlos Zaldívar

www.pbs.org/pov

Letter From The Filmmaker

My Dear Friends,

Thank you for your interest. We all think we know enough about immigration. Some of us have experienced it first hand and the rest of us are at least emotionally close to someone who has. America was built by and for immigrants. It is a subject that has touched all of our lives. The truth is that when I turned the camera on myself and on my family in 1994, I was not making a documentary . I was hoping to heal a wound with the only tool I was familiar with. The camera gave my family and me license to ask questions as well as an excuse to respond. I suddenly found myself delving deep into the psychological impact that immigration has had on us and I gained a whole new perspective on a subject I thought I knew so well.

Though *90 Miles* takes its title from the measurable distance between the United States and Cuba, the journey I set out on soon exposed the more intangible and, at times, seemingly insurmountable distance that immigration has placed in our hearts. Sometimes we may feel that situations beyond our control have victimized us. *90 Miles* hopes to remind us that, even in such grim circumstances, *we have an undeniable choice*: to continue to react from the place of pain in our lives and live as victims, or to take on the personal work necessary to become survivors and focus on our accomplishments.

90 Miles has been eight years in the making and its impact on my personal life will continue for many years to come. It is my hope that you, who are reading this, will be able to use the film to start a dialogue on one or more of the issues that are raised in the film. Whether it is family relations, cultural identity, coming out, attempting to breach the gap between generations, living with a depressed parent, or living at the center of political conflict, I hope that this discussion guide will help you get started.

I also hope that viewers who are new to the historical conflict between the United States and Cuba, those who think they understand it, as well as those who feel they have “had enough of it,” will be surprised and touched by what they experience in the film.

Sincerely,

Juan Carlos Zaldívar

Writer/producer/director, *90 Miles*

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Introduction

90 Miles is Cuban-born filmmaker Juan Carlos Zaldívar's account of his quest to piece together the twists – and consequences – of his family's journey into exile in Miami. In 1980, Zaldívar was a 13-year-old loyalist of the Cuban Revolution jeering in the streets at the thousands of "Marielitos" leaving the island by boat for the United States. Within weeks, he was a Marielito himself, headed with the rest of his family for his new life in Miami. Zaldívar uses news clips, family photos, and home movies to depict the emotional journey of an immigrant father and son struggling to understand the historical and individual forces shaping their relationships and identities in a new country. In addition to offering a rare glimpse into Cuba, the film offers audiences an opportunity to think about the role of immigration in shaping their own family, community, and country.

Key Issues

90 Miles can provide a springboard for members of your community to explore the complexities of:

- **immigration**
- **family relationships**
- **responsibility to country, family, and political systems**
- **the human impact of the Cold War**
- **autobiography/historical memory**
- **Cuban American communities & politics**
- **depression/mental health**
- **Communism and Capitalism: Social Mores and Manners**

Potential Partners

The themes of *90 Miles* will resonate with many different groups of people in your community. In addition to groups with direct connections to Cuba and Cuban American populations, the film is especially recommended for use with groups that deal with:

- **Oral history/autobiography**
- **Immigration and support for immigrants**
- **College student groups or departments dealing with Cuba, Spanish language, political science, sociology, or gay/lesbian/bisexual/transgender issues**
- **Cross-cultural understanding through the arts**
- **Women's issues**
- **Musicology**
- **Study Circles**
- **Community-based organizations with a mission to promote education and learning, such as P.O.V.'s national partner, Elderhostel's Independent Living Centers, or your local library**
- **PBS Program Clubs**

Background Information

CUBA/UNITED STATES RELATIONS

In the 18th and 19th centuries, Cuba was a colony of Spain, but via the Monroe Doctrine and the influence of American-owned businesses, U.S. influence on the island was powerful.

By the 1880s, more than 80% of Cuba's trade, especially in sugar, was with the United States, which brought wealth to the island, but also made it dependent on the United States. Throughout the 1800s, there were ongoing attempts by Cubans to throw off Spanish rule, but until the end of the century the United States supported Spanish control, fearing that independence would have negative economic repercussions for the United States.

In 1895, after years of military struggle, Cuba asserted its independence from Spain and crafted a constitution based on racial equality. This victory, however, was overshadowed by war between Spain and the United States. The United States publicly blamed Spain for the explosion aboard the Navy battleship USS Maine as it sat in Havana harbor and began what is known in the United States as the Spanish American War. The war ended with the signing of the Treaty of Paris in 1898. Cuban representatives were excluded from the negotiations and signing of the Treaty, which officially granted Cuba independence, but also granted the United States control over Cuban territory.

In 1901, after a significant debate over whether or not the United States should annex the island, the United States adopted the 1901 Platt Amendment, which left "the government and control of the island of Cuba to its people," provided that Cuba granted the United States permission to intervene militarily should Cuban independence ever be threatened. In fact, U.S. interventions would be "required" over the next

Photo: Nicole Betancourt
Juan Carlos Zaldivar in Mariel, Cuba

Background Information

Photo: Nicole Betancourt

Juan Carlos Zaldívar arrives in Holguín, Cuba, 1998

several decades to keep the U.S.-installed President, Tomás Estrada Palma, in power.

In 1903, the United States signed a treaty with the pro-American Cuban government to lease Bahía Honda and Guantánamo in perpetuity. The treaty can only be terminated when both governments agree. As a result, the United States still has a military base at Guantánamo today.

In 1934, American backed military leader, Fulgencio Batista, took over the Cuban government. With the press exposing close ties to organized crime bosses in the United States, the twenty-five year Batista regime was both corrupt and brutal. Despite employing little more than one percent of Cuba's population, American businesses made millions of dollars in profits from cuban investments. This made Batista a valuable supporter of U.S. interests. The United States continued to support Batista and never intervened during his dictatorship.

In 1959, Batista was overthrown in what Cubans refer to as "La Revolución" (The Revolution). Fidel Castro, then a young rebel, emerged as the leader of the new government and began instituting reforms, such as nationalizing the Cuban Telephone Company and reducing rates, nationalizing oil refineries, and forbidding foreign land ownership. To end its exclusive reliance on the United States for its economic survival, the Castro government courted the Soviet Union, and eventually China, as trading partners. In response, President Eisenhower began a policy of covert actions designed to overthrow the Castro government. In the ensuing decades, Cuban ties to the U.S.S.R. would strengthen, and various U.S. administrations would declare sanctions, including embargoes and travel bans against Cuba.

In April of 1961, a group of Cuban exiles, trained, armed, and funded by the CIA, invaded Cuba in an attempt to overthrow Castro. Known in the United States as the Bay of Pigs, after the site where the exiles landed, the force was defeated by the Cuban army in three days. At this point, Fidel Castro proclaimed that the Cuban Revolution was a communist endeavor and began to refer to Cuba as a socialist country. He executed the so-called counterrevolutionaries for treason. Tensions escalated in 1962, in what became known as "The Cuban Missile Crisis," when U.S. reconnaissance aircraft photographed Soviet construction of intermediate-range missile sites in Cuba. President Kennedy demanded the withdrawal of Soviet missiles and imposed a naval blockade. Khrushchev agreed provided that the United States removed missiles from Turkey and pledged not to attack Cuba.

As Castro continued to endorse and promote Communism, thousands of Cubans began to flee the island. Most of the expatriates ended up in southern Florida. In 1966, President Johnson signed the Cuban Adjustment Act, which exempted Cuban immigrants

Background Information

from general U.S. immigration laws. Any Cuban who has reached U.S. territory since January 1, 1959 is eligible for permanent residency after two years. As soon as the Act became law, 123,000 Cubans applied for permanent status.

By most accounts, during the next three decades, Cuba's track record has been mixed. While it has increased literacy rates, improved health care, and provided critical aid to developing nations, Castro's government is also guilty of human rights abuses and it denies its citizens basic rights such as freedom of press and free elections. During the Carter administration, the United States reconsidered its Cuba policy, and dropped its travel ban, allowing exiles to return to visit family on the island. Those visitors brought U.S. dollars with them to Cuba.

In 1980, after a few individuals stormed into the Peruvian and Venezuelan embassies and asked for political asylum, Fidel Castro announced that anyone who wished to leave the country could do so. Labeled as traitors, "worms," and parasites of The Revolution in Cuba, about 125,000 Cubans chose to take part in what came to be known as the Mariel Boatlift. Several thousand Cuban refugees were relocated to other countries such as Peru and Venezuela, but most of those Cubans resettled in Miami and, together with earlier immigrants, built the community known as Little Havana, but not without tension.

In 1980, amidst race riots occurring in Miami, the newly arrived immigrants brought with them "anti-social" elements from Cuban jails and mental hospitals, which was Castro's effort to throw the exodus off balance. In Miami, the newly arrived immigrants were labeled with the derogatory term "Marielitos," but the Cuban community in exile was able to unify and most assimilated into the community.

In 1982, the newly elected conservative administration of Ronald Reagan reinstated the travel ban (which was later lifted again) and prohibited U.S. citizens from spending money in Cuba. An ongoing debate ensued about whether to boycott Cuba, a position favored by the older generation of Cuban Americans, or whether to engage Cuba, a position increasingly popular in the younger generation of Cuban immigrants who still had family in the island.

During the early nineties, after the fall of Communism in the U.S.S.R., the U.S. embargo was largely responsible for Cuba's worst economic crisis yet, but it eventually received support from France, Spain, and other European nations and businesses, which have boosted tourism to the island. While the U.S. economic embargo has not been as successful as the U.S. government might have hoped, it has taken a toll on the morale of the Cuban people. The island is now known for sex tourism and many professional men and women are faced with having to take on menial jobs at hotels and tourist resorts to make ends meet.

In 1999, as tensions once again seemed to be easing, five-year-old Elián Gonzalez was rescued at sea after the boat, which carried his mother and others trying to escape from Cuba to the United States, capsized. With Elián's mother dead, his relatives in the United States wanted to keep him in Miami. When his father in Cuba wanted him returned, months of court cases, negotiations, and publicity ensued and made the innocent five-year-old child into the latest symbol of the deep divide between the United States and Cuba. After a U.S. Supreme Court ruling, Elián was finally removed by force from his uncle's home in Miami and returned to his father in Cuba.

Using This Guide

This guide is designed to help you use *90 Miles* 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? Will this be an introduction to the topic or the culmination of previous dialogues? 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? Will you be screening an English or Spanish version of the film? If your goal is to share information, are there local experts or community leaders who should be present? 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 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 Cuba or immigration to facilitate a discussion on *90 Miles,* but knowing the basics can help you keep a discussion on track and gently correct misstatements of fact. If you need background information, review the resources listed on p. 15 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, religion, 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. This will be especially important if you are using your event to bring together Cubans from differing political camps or Cuban immigrants and immigrants who oppose the special status accorded to immigrants from Cuba.

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, Cuban American organizations or your local Humanities Council may be able to refer you to experienced facilitators available.

Photo: Courtesy of the Florida Moving Image Archive, Miami, FL
News footage of the Mariel boatlift

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. This will be especially important if you are bringing together people with conflicting political perspectives on current relations with Cuba and the Castro government.

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. This technique can be especially helpful if members of your group seem strongly entrenched in their own positions.

Remind participants that everyone sees through the lens of their own experience. Who we are influences how we interpret what we see. 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 when they share their views.

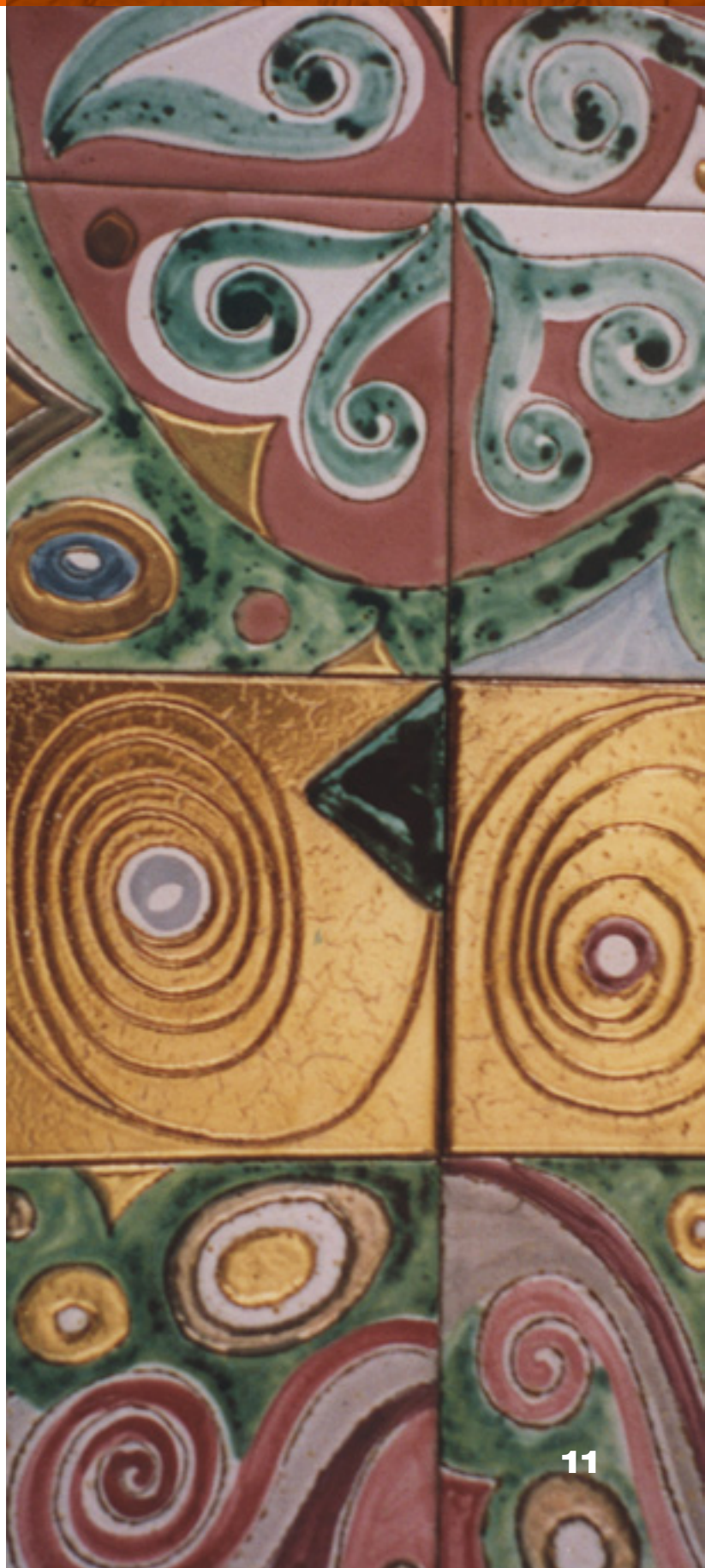
Take care of yourself and group members. If the intensity level rises, pause to let everyone take a deep breath. You might also consider providing a safe space to "vent," perhaps with a partner or in a small group of familiar faces. If you anticipate that your topic may upset people, be prepared to refer them to local support agencies and/or have local professionals present.

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

- **Two months from now, what do you think you will remember from this film and why?**
- **If you could ask the filmmaker a question, what would you ask and why?**
- **Did anything in the film surprise you? If so, what and why was it surprising?**
- **What insights or new knowledge did you gain from this film?**
- **What is the significance of the film's title?**



Discussion Questions

THE PERSONAL SIDE OF IMMIGRATION

- Why do people immigrate? How does the experience differ for those who intend to return to their native country and those who never intend to or cannot return? Consider how the following factors affected Juan Carlos' family's ability to settle into their new home compared with other immigrant families:
  - departure situation (e.g., leaving openly or having to flee in secret)
  - reason for leaving
  - length of journey and method of transportation
  - U.S. immigration law

  What are the parallels and differences between Juan Carlos' experience and other immigrants who continue to live in two cultures?

- Juan Carlos reports that "the assimilation process has been difficult for everyone and it has made our community very conservative." How does pressure to assimilate make people attached to tradition and reluctant to change? How much assimilation is fair to expect from immigrant groups? In your opinion, what kinds of things are too important to give up in order to fit in?

- In many instances, immigration divides families, with some members leaving while others stay behind. Why do you think that Pachuco decided that either they would all leave Cuba or none of them would go, essentially giving each family member veto power? How was that decision both empowering and a burden to Juan Carlos?

- Historically in the United States, immigration has often been tied to pursuit of the "American Dream." How would you define the "American Dream"? How do you think the various members of Juan Carlos' family defined it? What is Pachuco's concept of success? How did his concept of success influence his decision to come to the United States? Explore how differences between family members, like gender and age, influenced whether or not each considered themselves to be successful. Pachuco believed that he had failed because "He thought that when we came to the United States, he'd be able to buy us anything. And mom wouldn't have to work." Do you perceive Pachuco as a failure? Why or why not? What is your concept of success?

- Why did Juan Carlos want to go back to Cuba? What role does place play in the development of identity? How did the places that you lived as a child shape the person you are today? If you don't still live in that place, is there anything that you miss about it?

- Juan Carlos asks his sister, "What does it mean to be a Cuban to you?" If you are Cuban, how would you answer that question? If not, substitute your own ethnic and/or national identity and ask the question of yourself (e.g., What does it mean to be an American to you?).

- The family Juan Carlos visits in Cuba is not interested in emigrating: "We are happy and content here. What can we do? We're resigned." What kinds of factors make some people want to leave their country while others stay? What things do you like about living in the United States? What don't you like? What would need to happen to make you want to emigrate and where do you think you might go?

- Juan Carlos expects that the people in Cuba who knew his family might have responded to their departure with anger, resentment, or hate. But when people recalled his father as an individual, rather than as a part of the Mariel boatlift, "there was no hate." How does being able to see people as individuals alter our judgment about them?

- As he becomes an adult, Juan Carlos leaves his family in Miami and moves to New York. How is this separation typical of an adolescent becoming an adult and how is it influenced by being an immigrant? What parts of Juan Carlos' identity are easier to express away from family? What parts are harder? How might one feel both constricted by and grounded or comfortable living with one's parents?

Discussion Questions

IMAGE

- Many immigrants choose to relocate to the United States without ever having been to the country. Most have pictures in their heads of what life in the United States will be like. What had Juan Carlos heard about the United States before he came to Miami? What image(s) did his father have? Where did their images of the United States come from? How did their images influence their expectations of themselves and their new home?
- As Juan Carlos began to encounter American culture, what struck him most and why? How did the grocery store and the lack of school uniforms symbolize the differences between Cuba and the United States?
- What did the Cuban government teach Juan Carlos about the United States? What was the significance of their choice of language (e.g., calling those who left "parasites") and their choice of accusations (e.g., that school kids were forced to take drugs, that it wasn't safe to go out at night, and that the elderly won't be able to see a doctor if they get sick)? How do governments benefit from demonizing nations with whom they disagree? How much of the information is inaccurate and how much is simply a genuine difference in perception or interpretation of historical events?
- What are your images of Cuba? Where do those images come from? What do you think of when you think of Little Havana? Where do those images come from? Do you think you have an accurate picture? Did the film provide you with any new information? If so, what and why didn't you already have that information? Where might you go to find accurate information?

POLITICAL ISSUES

- U.S. immigration policy grants any Cuban who sets foot on U.S. soil the right to stay. This is not true for any other immigrant group. Do you think that this policy should continue? Why or why not?
- One of the significant debates in the Cuban American community is whether the United States should engage with or boycott the Castro regime. In your opinion, what would be in the best interests of the United States? What would be in the best interests of the Cuban people?
- Juan Carlos opens the film saying that as a teen, the Cuban Revolution was by far the biggest thing in his life. What are the central influences in your life today? What role does politics play? Why might politics be more central to the average Cuban than it seems to be for most Americans (few of whom participate in government or bother to vote)?
- How are immigrants typically portrayed in American popular culture? How are the people you "meet" in the film like or unlike those portrayals? How does the typical portrayal compare with the actual contributions that immigrants have historically made and continue to make to the U.S. economy and culture?
- In your opinion, why is Juan Carlos eager to return to Cuba to visit family but conflicted about going back in his role as a professional filmmaker at a film festival? Would you feel comfortable visiting Cuba? Why or why not? Where would you draw the line in terms of retaining connections to people living in a country whose government you oppose? Would it be okay to send money or other material goods or purchase products from them? Or would you boycott the country altogether?
- The filmmaker returns to Cuba in the midst of the controversy over Elián Gonzalez, the young boy who ended up in the United States without a parent or guardian, and whose father wanted him back in Cuba. Elián's extended family wanted to keep him in Miami. What do you think the United States' position should have been? How far should parental rights extend?
- Juan Carlos remembers thinking of those who left Cuba as traitors, and he is afraid that he will be seen as a traitor if he returns. What is one's responsibility to one's country? Do you think Juan Carlos' father or uncle should have stayed and tried to fight Fidel? What do you think you might do if you supported a revolution against a dictator, only to find yourself living under a new regime that isn't living up to its promises of freedom?

Taking Action

Here are some ways that your group might use their dialogue as a springboard into action around the issues raised in *90 Miles.*

- Juan Carlos ends the film saying, “Stories become part of us. They live through us.” Write or tell your own story and/or your family’s story. Host a gathering at which the elders in your family tell their stories to the younger generations. With your family, brainstorm ways to make sure that the stories of your elders get passed down to future generations.

- Help your community create opportunities for immigrants, old and new, to share their stories and to use them to find common ground between various communities.

- Check on services available to immigrants in your community, including provision of key cultural information to vital services, like hospital, law enforcement, and emergency services. If there are gaps, brainstorm ways that you might help fill them.

- “Adopt” an immigrant family by offering to spend time on a regular basis, perhaps sharing a meal, the location of your favorite park, or a place to get the best bargains on kids’ clothing.

- Arrange for ongoing dialogues between groups with opposing perspectives. Help them identify common ground issues as well as strategies for working on those issues.

- The Cuban government taught Juan Carlos many things about the United States that were untrue or only partially true. Explore ways to improve the information available to people all over the world about the countries they have not visited.

Photo: Courtesy of the Zaldívar family

Juan Carlos Zaldívar and his family on Juan Carlos’ second birthday in Holguín, Cuba

Resources

P.O.V.'s *90 Miles* Website
www.pbs.org/pov/90miles

Build a Bridge Across 90 Miles

Viewers are invited to write letters to family members or loved ones in Cuba to create a bridge of words across the divide. Also, find out about the generational differences that exist between Cuban American immigrants and their children who were born stateside in some revealing viewer discussions.

A Trip Across 90 Miles

Take a trip with us in this interactive voyage across the 90 miles that separate Cuba from Key West, Florida and ruminate about the journey and its implications with these provocative statistics and facts.

Behind the Lens

90 Miles is a very personal film. Filmmaker Juan Carlos Zaldívar talks about what was rewarding and what was challenging in setting out to tell a story about himself and his family.

What's Your P.O.V.?

P.O.V.'s online Talking Back Tapestry is a colorful, interactive representation of your feelings about 90 Miles. Listen to other P.O.V. viewers talk about the film and add your thoughts by calling 1-800-688-4768.
www.pbs.org/pov/talkingback

FOR EDUCATORS

The *90 Miles* lesson plan is designed to help students get beyond simply summarizing who, what, when, and where, to deeply examine an autobiographical text. Useful with language arts and history curriculum.

Photo: Nicole Betancourt

Resources

RESOURCES:

Find out more about Cuba, Cuban history, Little Havana, Cuban Americans and the current laws about travel to and trade with Cuba.

SUGGESTED WEBSITES:

Most of the Cuban and Cuban American websites listed below have been selected from the *"Librarian's Index to the Internet"* site at **http://lii.org**, a resource used by librarians and the general public as an efficient and reliable guide to Internet resources.

Castro Speech Database
www.lanic.utexas.edu/la/cb/cuba/castro.html

Cuba and Cuban Americans on the Internet
www.library.miami.edu/netguides/cubanet.html

Cuban Heritage Digital Collection
www.library.miami.edu/chcdigital/chcdigital.html

Manuel R. Bustamente Photograph Collection 1890s-1999
www.library.miami.edu/chcdigital/chc5017_main.html

NSA and the Cuban Missile Crisis
http://nsa.gov/docs/cuba/

SUGGESTED READING:

1980 Cuban Mariel Boatlift

Adult Nonfiction

Camayd-Freixas, Yohel. *Crisis in Miami: Community Context and Institutional Response in the Adaptation of 1980 Mariel Boatlift Cubans and Undocumented Haitian Entrants in South Florida.* Boston, MA: Boston Urban Research & Development Group, 1988.

Fernández, Alfredo Antonio. *Adrift: the Cuban raft people.* Houston, TX: Arte Publico Press, 2000.

Silva, Helga. *The Children of Mariel from Shock to Integration: Cuban Refugee Children in South Florida Schools.* Washington, D.C.: Cuban American National Foundation, 1985.

Skoug, Kenneth N. *The U.S.-Cuba Migration Agreement: Resolving Mariel.* Washington, DC: U.S. Dept. of State, Bureau of Public Affairs, Office of Public Communication, Editorial Division, 1988.

Szapocznik, José; Cohen, Raquel E.; Hernandez, Roberto E. *Coping with Adolescent Refugees: the Mariel Boatlift.* New York: Praeger, 1985.

Cuban Immigration to the US

Adult Nonfiction

Conde, Yvonne M. *Operation Pedro Pan: the Untold Exodus of 14,048 Cuban Children.* New York: Routledge, 1999.

Herrera, Andrea O'Reilly, ed. *Remembering Cuba: Legacy of a Diaspora.* Austin: University of Texas Press, 2001.

Masud-Piloto, Felix Roberto. *With Open Arms: Cuban Migration to the United States.* Totowa, NJ: Rowman & Littlefield, 1988.

Olson, James Stuart; Olson, Judith E. *Cuban Americans: From Trauma to Triumph.* New York: Twayne Publishers, 1995.

Portes, Alejandro; Bach, Robert L. *Latin Journey: Cuban and Mexican Immigrants in the United States.* Berkeley: University of California Press, 1985.

To buy or rent *90 Miles*

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at 415-703-8650 or email: desi@frameline.org

Front cover (top): Courtesy of the Zaldívar family
Juan Carlos Zaldívar's Cuban passport

Front cover (bottom): Nicole Betancourt
Juan Carlos Zaldívar with an old family film projector in Holguín, Cuba

Co-presenters:

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.

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.