



WHAT THE FILM IS ABOUT

Tag Line

Life and death on the United States Mexican border.

100 Word

"El Inmigrante" is a documentary film that examines the Mexican and American border crisis by telling the story of Eusebio de Haro a young Mexican migrant who was shot and killed during one of his journeys north. The film presents a distinct humanitarian focus in which story and character take precedent over policy and empiricism. Towards this end "El Inmigrante" examines the perspectives of a diverse cast of players in this border narrative. A cast which includes the de Haro family, the community of Brackettville, Texas—where Eusebio was shot, members of vigilante border militias in Arizona, the horseback border patrol in El Paso, and migrants en route to an uncertain future in the United States.

250 Word

"El Inmigrante" is a documentary film that examines the Mexican and American border crisis by telling the story of Eusebio de Haro a young Mexican migrant who was shot and killed during one of his journeys north. The film opens with a broad introduction of our subject–Mexican migrants dying along the U.S. Mexican border. We segue into the Arizona and Texas deserts where, against the backdrop of migrants preparing to cross the border, we hear from a diverse group of individuals including migrants in the process of crossing, the U.S. Mounted Border Patrol, members of the Minuteman Project, and migrant relief activists discuss the conditions along the border.

From there we arrive in San Felipe de Torres Moches in central Mexico, a town from which many migrants head north, and begin to get to know Eusebio's family. We discover that they run a custom fireworks factory as their primary source of income. Concurrently the character of Sam Blackwood, the man who shot Eusebio, is developed through the tales of several residents residing in Sam's home of Brackettville, Texas.

The incident between Sam and Eusebio is then recounted through the voices of Jorge de Haro, the last family member to see Eusebio alive, Diego de Haro, Eusebio's brother, Javier Javier Sanchez, Eusebio's traveling companion and witness to the murder, and Buddy Burgess, the sheriff of Brackettville who arrived at the murder scene just as Eusebio passed away.

In the aftermath of the incident the rest of the film dedicates itself to discussion of the border issues and possible solutions to the problems. The film ends with the bittersweet notion that through consciousness and intelligence the United States and Mexico can be good neighbors who can solve the issues facing our borders.

RUNNING TIME

90 minutes, 30 seconds

LANGUAGES AND SUBTITLES

Spanish & English

PRINCIPLE CREW

Written, Produced, Directed, & Edited John Sheedy, David Eckenrode, John Eckenrode

> Executive Producer Rick Carlson

Soundtrack
Calexico, Explosions in the Sky, King Black Acid

Original Score
Matthew Valverde/Eric Hopper, Jeff Hopper, Mike Slack/Greg Oldson



FILMMAKER BIOGRAPHIES



JOHN SHEEDY grew up in rural Eastern Oregon in a double wide on 40 acres. He moved to Colorado when he was fifteen. He developed a passion for photography while traveling to Europe and South America in his early twenties. In 1996 John graduated from Prescott College with a degree in Social Documentary Photography. He then went on to work at the S.F. Camera Work Gallery in San Francisco and also did commercial photography assignments on the side. John has recently finished graduate school in Tucson where he recieved a Masters degree in Art Education.

FILMOGRAPHY

121 TO AZTEC-Narrative Short-Cinematography accepted to Cinequest and Durango film festivals THE COMMUTE-Narrative Short-Cinematography, Writer, Producer accepted to Arizona International and Durango film festivals



DAVID ECKENRODE, the son of an ex-monk and cowgirl, was raised in Durango, Colorado. He received a B.S. at the Evergreen State College in Olympia, WA with a focus on field biology. Later he returned to the same school and studied documentary film. David is an avid river runner, painter, and drummer. He has lived in Portland, San Francisco, LA, and spent some time in Mexico, but he always makes it back to the San Juan Mountains of Colorado to keep it all in perspective.

SELECTIVE FILMOGRAPHY

121 TO AZTEC-Narrative Short-Writer, Director, Editor accepted to Cinequest and Durango film festivals THE COMMUTE-Narrative Short-Director, Editor accepted to Arizona International and Durango film festivals THE CLAIM-Feature Film-2nd Assistant Camera KUNG PHOOEY-Feature Film-2nd Assistant Camera COORS LIGHT-Advertising Spot-2nd Assistant Camera LAND ROVER-Advertising Spot-2nd Assistant Camera



JOHN ECKENRODE is the big brother to the son of an ex-monk and cowgirl and was raised in Durango, Colorado. He received a B.A. in History from Reed College in Portland, OR. A couple years later he began a three year study of of Biochemistry and History at Portland State University. Concurrently with these studies, John co-founded "Paperback Jukebox," a music centric arts and culture newspaper for which he was the Art Director and contributing writer. John left the paper after three years to form "Tonic" a similar more frequently published rag. After dissolving the latter paper in 1995, John began working for Nike where he continues today as a senior graphic designer.

FILMOGRAPHY

121 TO AZTEC-Narrative Short-Editor, Production design accepted to Cinequest and Durango film festivals



RICK CARLSON grew up in the Chicagoland area. After getting a degree in Mathematics from Illinois Institute of Technology Rick followed his passion for computers and electronics and moved to northern California to catch the Silicon Valley gold rush. As an electronics industry sales executive, Rick spearheaded the growth of a new industry that would eventually be responsible for the design of all things electronic. Rick lives in Durango with his wife Lorrie and two sons Anders and Jared, who enjoy the many outdoor activities that Southwest Colorado offers including, fly fishing, skiing, white water rafting, mountain biking and hiking.

FILMOGRAPHY

121 TO AZTEC-Narrative Short-Executive Producer accepted to Cinequest and Durango film festivals



ABOUT THE PRODUCTION

The production of "El Inmigrante" began in the fall of 2003. We sought to make a documentary film about United States and Mexico border issues which did not treat the Mexican migrant as part of a faceless problematic horde. Our intention was focus on a single incident along the border and thereby put a human face on a highly politicized subject. The hope was to avoid stereotypes and generalizations, and, even more so, to let policy and empiricism take a back seat to the narrative. If anything we did not seek to simplify the issues, but rather we wanted to reveal their inherit complexities. After months of research we found the story of Eusebio de Haro and with incredible cooperation with his family and the folks in Brackettville, Texas we where able to proceed with our project.

The film was shot on 24p video on Panasonic AGDVX-100 and 100A cameras. It was filmed over four segments with different crew iterations each trip. The first segment was shot in March 2004 around the desert of Sasabe, Mexico and ended in El Paso, Texas where we filmed the Border Patrol scenes. The second trip in May 2004 was focused around Agua Prieta and Altar, Mexico. The bulk of the film was shot the following August in Brackettville, Texas, San Felipe and Nuevo Laredo in Mexico. This was the shoot that documented our main characters and locales. Lastly in November 2004 we went back to San Felipe to film the Day of the Dead scenes and also to shoot some pickup scenes back in Texas.

The intense editing began February 2005 and continued through May. In June and July final sound mix was completed and subtitles where added. Overall the process from idea to finished film was completed just shy of two years.

PROMO STILLS available at www.elinmigrantemovie.com, or by request



UNITED STATES MOUNTED BORDER PATROL credit: john eckenrode



PHOTO OF EUSEBIO DE HARO IN DE HARO HOME credit: john eckenrode



EUSEBIO DE HARO DAY OF THE DEAD MEMORIAL ALTER credit: john sheedy



PACIANO DE HARO, EUSEBIO'S FATHER, AT SUNSET credit: john eckenrode



RICARDO AND MERCEDES DE HARO WORK IN THE FAMILY FIREWORKS PLANT credit: john eckenrode



JOHN SHEEDY FILMING CINDY KOLB OF CIVIL HOMELAND DEFENSE credit: david eckenrode

COMPLETE CREW

WRITTEN, PRODUCED, DIRECTED, EDITED john sheedy david eckenrode

EXECUTIVE PRODUCER rick carlson

CO-PRODUCER page b. ostrow

john eckenrode

ORIGINAL SCORE matthew valverde

ADDITIONAL SCORE eric hopper jeff hopper greg oldson mike slack

ADDITIONAL MUSIC calexico king black acid explosions in the sky

FIELD SOUND eric hopper matthew valverde

SOUND DESIGN jason edwards

ORIGINAL CONCEPT CINEMATOGRAPHY john sheedy

FIELD DIRECTION EDITING david eckenrode

PRODUCTION DESIGN EDITING john eckenrode

FIELD TRANSLATORS juan caicedo miguel grijalva norma martinez keelin schaffrath

SUBTITLES TRANSCRIBING hector rivera

TRANSCRIBING jose noriel acosta

diana valenzuela sara illsley michael ramsey LINE PRODUCTION ellen sappington

SPECIAL THANKS
de haro family
jim branton
jorge de haro
mary flores
eileen music
keith marske
tally harrington
amy iwasaki
thomas eckenrode
peggy marolt
buddy burgess
joey burns

THANKS mark adams tae mee marie adams daniel alverez ron andrews francisco javier garcia aten jim baker reyna maria moneral balderas roger barnett adam bartley bob carney daniel cifuentes perez stephen cooney ramiro cordero iennie duberstein chuy gallegos adrian gonzalez jeff hopper julie hopper linda illsley grupo beta just coffee

cindy kolb

gregory leyva

liquado man

alison may

doug moiser

the pink lady

prescott college

robert rodriguez

jewel robinson

ray powers

roma hotel

edward ruffel

amy rude

beth moore

genaro martinez

beatriz perez garduno

mike slack san antonio weekly news herald dora sandoval keelin schaffrath george schoen joe segura gina seracen kristina seracen sally sheedy aaron shipps chris simcox neil slosar rene and martha solis beth and noah suby juan antonio gomez torrez united states border patrol dionisio de la vina nicole welling alyson west dale womack peter young

MUSIC

"banderilla"
written by: joey burns
performed by: calexico
courtesy of: quarter stick
records

"born to sleep"
written by: daniel ritter
performed by: king black acid
courtesy of: cavity search
records

"hard hat"
written by: joey burns-john
convertino
performed by: calexico
courtesy of: quarter stick
records

"horse"
written by:greg oldson
performed by: greg
oldson-rob lawrence
courtesy of: treehorn records

"over your shoulder"
written by: joey burns
performed by: calexico
courtesy of: quarter stick
records

"pepita"

written by: joey burns-john convertino performed by: calexico courtesy of: quarter stick records

"six-eight"
written by: matthew valverde
performed by: matthew
valverde

"track 2"
written by: matthew valverde
performed by: matthew
valverde

"cumbia"
written by: matthew valverde
performed by: matthew
valverde

"track 5 accustic"
written by: matthew valverde
performed by: matthew
valverde

"let's all hold hands and contact the living" written by: eric-jeff hopper-mike slack performed by: stroszek courtesy of: treehorn records

"your hand in mine"
written by: explosions in the sky
performed by: explosions in
the sky
courtesy of: temporary
residence records

"whipping the horse's eye" written by: joey burns-john convertino performed by: calexico courtesy of: quarter stick records

6512 PRODUCTIONS
OUZEL MOTION PICTURES
IMPALA ROJA
OSTROW & COMPANY

2005

FESTIVALS as of 01/26/2006























AWARDS as of 01/26/2006

Best Documentary Harlem International Film Festival

SCREENINGS as of 01/26/2006

16th Cinequest Film Festival–March 1–12, 2006

1st Durango Independent Film Festival-March 1-5, 2006

3rd Lake County Film Festival-March 2-5, 2006

1st Omaha Film Festival-March 24-26, 2006

Boulder International Film Festival-February 15–19, 2006

3rd Big Sky Documentary Film Festival-Thursday, February 16, 2006.1:45 pm Wilma Theater.

Amnesty International Film Festival (Seattle, Washington)—Wednesday, February 15, 2006. 7pm John Eckenrode will be present for Q&A after the screening. Introduction by Magdaleno Rose-Avila of the Northwest Immigration Rights Project.

Amnesty International Film Festival (Asheville, North Carolina)-January 2006

6th Annual Santa Fe Film Festival-December 2005

5th Annual Anchorage International Film Festival-December 2005

Museum Theater, Alamos, Mexico-December 2005

El Museo Nacional de Culturas Populares, Mexico City, Mexico-November 2005

Santa Ana Theater, San Miguel de Allende, Mexico-November 2005

Casa Misericordia, Nogales, Mexico-October 2005

CAME Migrant Center, Agua Prieta, Mexico-October 2005

1st Annual Harlem International Film Festival-September 2005



Filmmaking phenoms



Filmmakers of "El Inmigrante" - from left, John Eckenrode of Portland, Ore., **David Eckenrode of Durango and John** Sheedy of Tucson, Ariz. - display photos of the Mexican family they filmed. Their documentary tells of a young Mexican migrant shot on his journey north. For their efforts, the three have earned a first-place award from the Harlem International Film Festival, and eight film festivals have accepted the 90minute documentary. See Arts & **Entertainment on** Page 1B for the top local stories of 2005.

YODIT GIDEY/Herald

10. Durango filmmakers win documentary prize

Durango filmmakers won the prize for Best Documentary at the Harlem International Film Festival on Sept. 18. They won for their first film, "El Inmigrante."

Durango filmmaker David Eckenrode collaborated with his brother John Eckenrode, who also grew up in Durango, and John Sheedy from Tucson. They were financed in part by Rick Carlson who has lived in Durango until recently.

The filmmakers worked on their 90-minute documentary for almost two years on a budget of under \$45,000 and will submit it to the Durango Independent Film Festival.



El Inmigrante, the movie



Eusebio de Haro Day of the Dead Memorial Altar. John Sheedy photo courtesy of El Inmigrante Mov

Eusebio de Día de Haro del Altar Conmemorativo Muerto. La cortesía de la foto de John Sheedy de Pelicula de El Inmigrante.

Eusebio de Haro died just because he wanted a drink of water.

At least that's how some people view the killing of the 23-year-old Mexican citizen by rancher Sam Blackwood in May 2000.

Others might say that de Haro died for a job and for the same opportunities that most Americans take for granted; or that he was killed pursuing the American Dream, and in the process trampling the dreams of Blackwood and native laborers. Or perhaps he was shot while fleeing the rancher because he and his sort fuel the American economy, or because they put an unreasonable burden on American hospitals, law enforcement, and social services without paying into the system.

De Haro was shot in Texas just after he had crossed the border illegally. As he and a companion crossed Blackwood's ranch, they stopped for some water. Then things turned bad, and the 74-year-old Blackwood ultimately shot de Haro as he fled.

El Immigrante, a new documentary by Durango filmmakers David Eckenrode, John Sheedy, and John Eckenrode (of Portland, Ore.), explores the death of de Haro, the events leading up to it, and the larger issues surrounding the killing.

The documentary covers vast geographic distances, from Blackwood's ranch near Bracketville, Texas, to de Haro's hometown of San Felipe, Mexico, to armed vigilantes' outposts along the Arizona-Mexico border, and presents an eclectic collection of viewpoints. Interviewees include de Haro's family, friends and neighbors of Blackwood, border patrol agents, and vigilantes with the Minuteman project.

Adding color to the story, the film occasionally wanders away from the issues to concentrate instead on the people's characters and their daily lives, making it a very human view of a politically-charged situation. The viewer gains a fascinating, inside look at the people of San Felipe and Bracketville and their hopes and dreams. The De Haro's custom fireworks factory and its creations make for some awesome cinematography, as well.

El Inmigrante's view of the situation at the border is a non-judgmental one, and the film-makers allow their subjects to speak for them-selves, when they can (de Haro, of course, was-n't able to speak, and Blackwood had died by the time the film was made). If there is any definitive conclusion to be drawn from the film, it's that the situation along the border is tense, dangerous, and often ugly. And that migration, both legal and illegal, is unlikely to decline as long as the economic situation south of the border remains as it is.

der remains as it is.

The film took two years to make and produce, and the filmmakers are currently hoping to find a distributor. For more on *El Inmigrante*, go to www.elinmigrantemovie.com.

~Jonathan Thompson

Eusebio de Haro murió simplemente porque él quiso una bebida de agua.

Por lo menos que es cómo algunas personas ven la matanza del ciudadano mexicano de 23 años de edad por ranchero Sam Blackwood en el 2000 de mayo.

Los otros quizás digan que de Haro murio para un trabajo y para las mismas oportunidades que la mayoría de Los Americanos dan por sentado: o que él fue matado siguiendo el Sueño Americano, y en el proceso que pisotea los sueños de Blackwood y trabajadores nativos. O quizás él era el disparo al huir el ranchero porque él y su tipo abastecen de combustible la economía Americana, o porque ellos ponen un carga desrazonable en hospitales Americanos, en la aplicación de la ley, y en los servicios sociales sin pagar en el sistema.

De Haro era el disparo en Tejas apenas después que él había cruzado la frontera liegalmente. Cuando él y un compañero cruzaron hacienda de Blackwood, ellos pararon para alguna agua. Entonces cosas giraron malo, y el Blackwood de 74 años de edad últimamente disparo de Haro como él huyó.

"El Immigrante," un documental nuevo por cianassa de Durango David Eckenrode, por John Sheedy, y por John Eckenrode, explora la muerte de de Haro, los acontecimientos que dirigen hasta lo, y los asuntos más grande que rodean la matanza.

El documental cubre las distancias geográficas vastas, de la hacienda de Blackwood Bracketville cercano, Tejas, a de pueblo de origen de Haro de San Felipe, México, a armó avanzadas de vigilantes por la frontera de Arizona-México, y presenta una colección ecléctica de puntos de vista. Los entrevistados incluyen de la familia de Haro, los amigos y los vecinos de Blackwood, de agentes de patrulla de fronteras, y de los vigilantes con el proyecto de Miliciano.

El color que agrega al cuento, la película vaga ocasionalmente lejos de los asuntos para concentrar en lugar en los caracteres de personas y su vive diariamente, lo haciendo una vista muy humana de una situación políticamente-cargado. El espectador gana un fascinar, dentro de mira a las personas de San Felipe y Bracketville y de sus esperanzas y los sueños. El De la fábrica de fuegos artificiales de costumbre de Haro y sus creaciones causan alguna cinemalografía impresionante también

cinematografía impresionante, también.
La vista de "El Inmigrante" de la situación
en la frontera es un imparcial uno, y las cineastas permiten su sujeto hablar para si mismos,
cuando ellos pueden (de Haro, por supuesto, no
era capaz de hablar, y Blackwood había muerto
cuando la película se hizo). Si hay alguna conclusión definitiva ser dibujada de la película, es
que la situación por la frontera está tensa, peligrosa, y a menudo fea. Y esa migración, ambos
legal e ilegal, de México a los EE.UU, es improbable disminuir tan largo como el sur económico
de la situación de la frontera se queda como es.

La pelicula tomó dos años para filmar y producir, y las cineastas esperan actualmente encontrar un distribuidor. Para más en "El Inmigrante," va a www.elinmigrantemovie.com.

~Jonathan Thompson



John Sheedy, left, and David Eckenrode relax against John's classic Chevy Impala which served as their transportation along the borderlands during the filming of "El Inmigrante." The picture recently took the award for best documentary at the Harlem Film Festival./Photo by Todd Newcomer.

The plight of "El Inmigrante"

Local filmmakers take top honors at Harlem Film Festival

by Shawna Bethell

ine hundred and three migrants dead in Texas; 834 migrants dead in California; 353 migrants dead in Arizona. They are numbers without faces. No identities to relate a story to, no human connection to incite con-

sciousness in those living their 9-5 middle class lives. Until the death of Eusebio de Haro Espinosa, the numbers were relegated to headlines in border town newspapers and used in discussions of the illegals who come to this country to "take jobs from American people." But living in Tucson and reading these headlines, local filmmaker John Sheedy became inspired to put a face on the numbers. It was a "humanitarian crisis that needed to be documented," he said. After securing funding through Executive Producer Rick Carlson, Sheedy contacted fellow Durangoans and filmmakers David and John Eckenrode and the three men embarked on a journey through murder investigations, immigration politics, and the ugliness of racism to create the documentary "El Inmigrante." The film just earned the award for Best Documentary at John Sheedy films Cindy Kolb of Civil Homeland Defense dur-Festival.

"El Inmigrante" personalizes the issues surrounding Mexican-American border relations by depicting the story of Eusebio de Haro Espinosa a young man who was shot from behind by an elderly white man in the borderlands of Texas. The murder and the miscarriage of justice surrounding the murder made the news, somehow preventing Eusebio from being just another dead Mexican in the desert. Sheedy and the Eckenrodes took the news story and created a poignant expose by spending time with the family of Eusebio and learning why so many Mexican people are willing to risk everything to



the 2005 Harlem International Film ing "El Inmigrante's" production./Courtesy Photo

get to America. They talked to the border patrol, and they talked to the vigilantes. They took a complicated political issue and made it human.

"This is a powder keg ready to blow," said David Eckenrode of the immigration issue at large, and the tension on the border is well depicted in the film. "Private citizens should not be allowed to patrol the border. Eusebio being shot was a matter of paranoia."

Sheedy further explained. "People have always crossed the border, but with NAFTA and the crash of the peso in 1994, more and more people are coming across." Both men feel that September 11th added fuel to an already volatile situa-

tion causing vigilantism to become more rabid in its determination.

Sheedy also said a funneling effect has been created as heightened patrolling in some areas has caused an increase in numbers of illegals crossing in more dangerous places. The heat of the desert and lack of water have also taken their toll on the lives of immigrants and intensified the humanitarian crisis the filmmakers hoped to depict. And then there are the coyotes, people who charge desperate illegals large amounts of money to be guided across the desert and into a city where they can find work. But both Eckenrode and Sheedy explained in frustration the "gang-sterism" that has been created out of the lucrative practice.

"Instead of shipping illegal drugs, they are shipping illegal humans," said Eckenrode with disgust, and often, the people are just taken advantage of. Stories of migrants crowded into vans, locked in sheds, left in the

desert with no food or water are common place, but the risks are worth it for millions of Mexican people who try to reach America to work and create a better economic position for themselves. "The issues kept getting so complicated," said John Eckenrode, who has left Durango for

telegraph Sept. 29, 2005 17



El Inmigrante

from p. 16

Portland, Oregon. "There are so many valid points (in the dialogue of immigration) that by halfway through filming I didn't know how I felt about anything anymore."

Many of these issues are brought out in the film. The ugliness of American racism, the possibility of an open border, the need for Mexico to take care of its own people so they do not need to cross the border. What it does is make people think. Exactly what the three producers had hoped.

"More than anything we wanted to

"Private citizens

should not be

patrol the border.

was a matter of

paranoia."

- David Eckenrode,

Filmmaker

Eusebio being **shot**

allowed to

create dialogue, and that seems to be happening. At the showings in New York, there was always discussion," said David Eckenrode.

The film debuted at Loew's Magic Johnson Theatre in Harlem and played the next day at C o l u m b i a University. After such an emotional struggle to get the

story they wanted to show the world, Sheedy and the Eckenrodes could finally enjoy the fruits of their efforts.

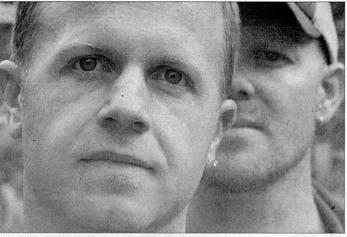
"It was great to see it up on the billboard at Loew's," said Sheedy. "You had War of the Worlds and all the other movies and there we were, 'El Inmigrante.' But you are also wondering, 'That's cool, but what's everybody else going to think?'"

The film was one of 50 chosen out of 500 submissions to the festival, and considering this is their first submission, the film team was honored to be accepted, let alone win Best Documentary. But none of the three feel their journey is complete. They are submitting to several other festivals and a few film distributors, and while they hope it goes big, they each feel strongly that they want to keep the film at the grassroots as well. That effort begins by taking the film back to San Miguel de

Allende, a community near Eusebio's hometown, as well as other cities in Mexico. It is important to them that the family see the finished product and to take the story to the people it affects most. There was a great deal of respect between those making the film and the family whose trust they finally earned.

"Pasiano, Eusebio's father, has a lot of wisdom," said Sheedy. "He

felt that it was destiny. He trusted that we should be there to tell Eusebio's story." When the film team took "El Inmigrante" to New York, Pasiano was pleased. One of the quotes that begins the journey of this powerful documentary comes from the



Local filmmakers John Sheedy, left, and David Eckenrode are enjoying "El Inmigrante's" newfound success, but are considering pursuing more lighthearted projects in the immediate future./Photo by Todd Newcomer.

father sitting at the kitchen table, wife beside him, hands clasped before him. "Maybe there won't be justice, but maybe there will be consciousness." David Eckenrode and John Sheedy will both continue with their passion for film, but both feel that it is time for something less heart-wrenching. Eckenrode is working on a feature film that he describes as "mountain gothic," and Sheedy said he would like to create something along the realm of magical realism similar to "Like Water for Chocolate."

"I would definitely be interested in

doing another documentary for social change," said Sheedy. "But the subject has to find you."

Eckenrode agreed. Until that time, they will continue to market "El Inmigrante." With that in mind, a lunchtime fundraiser will be held at Cocina Linda on Sunday Oct. 9 to help Sheedy and Amy Iwasaki take the film to Mexico for the showing at San Miguel de Allende. The two will also be taking school supplies and other needed items to members of the communities they



Durango filmmakers win festival award

By Patricia Miller

Arts & Entertainment Editor

Durango filmmakers won the prize for Best Documentary at the Harlem International Film Festival in New York for their first film "El Inmigrante."

Durango filmmaker David Eckenrode collaborated with his brother John Eckenrode, who also grew up in Durango, and John Sheedy from Tucson. They were financed in part by Rick Carlson, who has lived in Durango but is moving away.

"John Sheedy has a huge interest in the border," said David Eckenrode on Monday. "It was his passion that started the story."

The film tells the story of Eusebio de Haro, a young Mexican migrant who was shot on one of his journeys north. The film includes his family, the community of Brackettville, Texas, where he was shot, vigilante border militias, and

the horseback border patrol in El Paso.

The Harlem International Film Festival didn't award cash prizes or distribution deals, but the filmmakers were thrilled to be honored by the first festival they attended, David Eckenrode said. They hope it will help in their goal of finding a distributor, The prize was awarded on Sept. 18.

They have worked on the 90-minute film for almost two years on a budget of under \$45,000, to which all four contributed.

"Film festivals are like merit badges for Eagle Scouts," David Eckenrode said, as he explained the attraction of festivals for aspiring filmmakers.

They might hold a private screening in Durango for families and people who have helped them, but their next Durango goal is to shoot for inclusion in the Durango Independent Film Festival.

Reach Patricia Miller at pmiller@durangoherald.com.



Courtesy John Eckenrode

Ricardo and Mercedes de Haro, the parents of Eusebio de Haro, who was shot on his journey north, work in the family fireworks plant. The scene is from "El Inmigrante," a documentary by Durango filmmakers that has been honored at the Harlem Film Festival.



El Inmigrante, the story of Eusebio de Haro Espinosa, will be shown at noon Friday and 4 p.m. Sunday at The Forum, on the College of Santa Fe campus. Tickets are \$9. Call 989-1495.

FILM FESTIVAL

Documentary captures both sides of border debate

By Barbara Ferry

The New Mexican

An estimated 10 million undocumented immigrants live in the United States, and while immigration from Mexico and other points south is hardly a new phenomenon, public unrest over the issue has become increasingly fractious.

On Tuesday, Jim Gilchrist, a founder of the Minutemen, an activist group that tries to keep illegal immigrants out of the United States, won 22 percent of the vote in an Orange County, Calif., congressional race. Though Gilchrist lost Tuesday's election, he was successful in framing the contest as a debate over whether migrants are a needed element of the U.S. economy or invaders who should to be turned back at the border.

Filmmaking brothers David and John Eckenrode along with John Sheedy tackle this heated topic in their 2005 documentary El Inmigrante,

Please see **DOCUMENTARY**, Page C-4

Documentary: Selected as Harlem Film Festival's best

Continued from Page C-1

which will be screened Friday and Sunday as part of the sixth annual Santa Fe Film Festival. The 90-minute film, made for \$45,000, was selected as best documentary at the Harlem Film Festival in September.

"We all know the border is horrible, but we hope this will open the door to a positive solution," said David Eckenrode, who lives in Durango, Colo., and has traveled extensively in Mexico.

The film tells the story of a tragic encounter between a Mexican migrant, Eusebio de Haro Espinosa, and an elderly Texan, Sam Blackwood, on Blackwood's property near the Mexican border. According to the film, De Haro, 23, and a traveling companion, having entered the United States on foot, were seeking a drink of water when they knocked on Blackwood's door in May 2000. Blackwood's wife told the men to leave, but her 74-year-old husband chased them and shot De Haro in the back of the leg. De Haro bled to death shortly after the local sheriff arrived on the scene.

Blackwood, charged with aggravated assault, claimed self-defense and was ultimately sentenced to two years of probation. He died in 2003, before the filmmakers began working on the movie. The filmmakers tell the story without narration, through interviews in San Felipe, in the state of Guanajuato, Mexico, where the large De Haro clan makes a living running a primitive fireworks plant.

We learn that Eusebio had lived in Texas, had a baby there and had been jailed and deported for a crime not specified in the film.

He was making his second foray into the country when he was killed.

His father, considering the minimal value the U.S. justice system seemed to place on his son's life, comes to the conclusion that Americans are racist.

We also hear from townspeople in Bracketville, Texas, where Jewel Robinson, a newspaper editor, says locals used to be friendly to migrants and leave food out for them, but now believe the situation has gotten out of control.

Sam Blackwood is described as a good, church-going man who made an error in judgment. While the film-makers try to keep the story personal, others with strong views on immigration are given a chance to weigh in. Cindy Kolb, an activist with a group called Civil Homeland Defense, opines that a military presence on the border is needed.

"If people know they're going to be shot, they won't

The filmmakers tell the story, cross that fence," she says.

But Eusebio De Haro's violent death didn't act as a deterrent, even to those he was closest to. Near the end of the film, we follow Eusebio's brother Diego, as he makes his journey to the United States. We see a strip of fast-food restaurants and chain stores and then Diego doing construction work, presumably on a new store or restaurant.

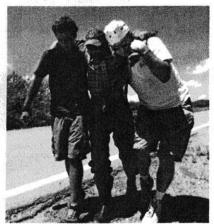
Living in a small pink house with other male migrants, Diego does a sad drunken dance and complains of being isolated with his male roommates.

Back in Mexico, the boys' father, Paciano, says its hard to say goodbye to his sons. When they journey north, he says, "They're just consigned to God's will. We don't know if we'll see them again."

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No Más Muertes...No More Deaths

ADP student faces prison for giving humanitarian aid



Photos on this page courtesy of No Más Muertes

The U.S. Border Patrol has charged a Prescott College student volunteer at No More Deaths with conspiracy for supplying humanitarian aid to illegal border crossers at the Mexico-Arizona border. Adult Degree Program student **Shanti Sellz** and fellow volunteer Daniel Strauss also face related charges of aiding and abetting in furtherance of illegal presence in the United States.

"We're fighting the charges, but we're [really] fighting the principle that humanitarian work is a crime, so that people will not feel that if they help people they'll suffer consequences," Sellz said.

In July, the Border Patrol arrested Sellz and Strauss as they transported three undocumented migrants for medical treatment. Sellz and Struass each face up to 15 years in prison.

Sellz got involved with the aid organization No More Deaths when she saw illegal border crossers in need of aid ignored on the side of a busy highway.

"I couldn't believe it the first time I saw people by the side of the road and was told that we could not stop," she said.

A multi-faith coalition formed in 2003 to address increasing border deaths, No More Deaths operates camps near the Arizona border over the hot summer months. The volunteers patrol surrounding land and do what they can to help border crossers stressed by harsh desert

travel and sometimes scattered by Border Patrol helicopter tactics.

"They get lost and they run out of water. It is impossible to carry enough clean water to stay hydrated, especially when the temperature is 120 degrees," said **Sarah Launius** *RDP*.

Launius has volunteered at a camp in Arivaca since it started for its first full season in 2004, operating 24 hours a day, seven days a week from June to October. According to Launius, since last October, 282 people have lost their lives crossing the Arizona desert.

"The position is that this is a failed border policy and until we change our position, people will come and people will die," she said.

"Living on the border, life and death become much less abstract. You have to respond to that. It's not a political question, it's not even a humanitarian question, it just has to do with decency," said No More Deaths volunteer **Geoffrey Boyce** RDP '04.

Sellz and Strauss go to trial December 20. To help, visit www.nomoredeaths.org. -Erica Ryberg

Border killing documentary wins honors at Harlem Film Festival

Having just illegally crossed the Texas border, Eusebio de Haro stopped on Sam Blackwood's ranch for a drink of water. It was then that the elderly Blackwood allegedly shot and killed de Haro as he tried to flee. The May 2000 incident not only made the news but also added the 23-year-old to the increasing list of casualties in the politicized Mexican/American border conundrum.

While sifting through murder investigations and immigration politics, filmmakers **John Sheedy** '96 RDP, MAP '05, David Eckenrode and John Eckenrode uncovered de Haro's story. In the fall of 2003, the team set out to produce *El Inmigrante*, a documentary that examines the events of the incident. The team contributed most of the \$45,000 production budget, with the remaining portion financed by

Executive Producer Rick Carlson. The result took a little under two years to complete, just in time to nab the award for Best Documentary at the 2005 Harlem International Film Festival.

El Inmigrante explores the young migrant's death from a non-judgmental, humanistic standpoint. Driving along the borderlands in Sheedy's classic Chevy Impala, the crew filmed Blackwood's ranch near Bracketville, Texas, de Haro's hometown of San Felipe, Mexico, and vigilante outposts along the Arizona-Mexico border. Throughout the film, family and friends of de Haro share their thoughts concerning his life and death, and perspectives on the economic situation facing south-of-the-border inhabitants. San Felipe interviewees also provide insight into why so many Mexicans will risk everything to gain access to American soil. The film also presents the flip side through commentary from Blackwood's neighbors, border patrol agents and Minuteman Project vigilantes. By focusing on this single incident, Sheedy and the Eckenrodes were able to put a face on the politically charged subject of Mexican and United States border migration that is more often than not only revealed in disparaging racial innuendos and statistical inaccuracies.

This documentary recognizes the continuing epidemic of border deaths, and includes a portion dedicated to possible border issue solutions. *El Inmigrante*, part portrait, part participatory journalism, suggests that "through consciousness and intelligence, the United States and Mexico can be good neighbors who can solve the issues facing our borders."

For more information, visit www.elinmigrantemovie.com.

-Rebecca Korfhagen



18 Film Atención, Friday, November 25, 2005

Putting a face on the numbers...

By Atención staff

E l Inmigrante examines the Mexican and American border crisis by telling the story of Eusebio de Haro Espinosa, a young Mexican migrant from Guanajuato who was shot and killed during one of his journeys north. The film presents a distinct humanitarian focus with a cast that includes the de Haro family, the community of Brackettville, Texas (where Eusebio was shot), a member of vigilante border militias in Arizona, the horseback Border Patrol in El Paso and migrants en route to an uncertain future in the United States.

Until Eusebio was killed, the deaths of illegal immigrants were relegated to headlines in border town newspapers and used in discussions of the illegals who go to the United States to "take jobs from American people." But living in Tucson and reading these headlines, filmmaker John Sheedy became inspired to put a face on the numbers. It was a "humanitarian crisis that needed to



The Mexican premiere
of El Inmigrante
Followed by Q&A
with director John Sheedy
Tuesday, Nov 29, 5pm
Wednesday, Nov 30, 7:30pm
Teatro Santa Ana

50 pesos, no discount cards

be documented," he says.

"We sought to make a documentary film about US-Mexico border issues that didn't treat the Mexican migrant as part of a faceless, problematic horde. Our intention was to focus on a single incident along the border and, thereby, put a human face on a highly politicized subject. The hope was to avoid stereotypes and

generalizations, and—even more—to let policy and empiricism take a back seat to the narrative. If anything, we didn't seek to simplify the issues but rather we wanted to reveal their inherit complexities. After months of research, we found the story of Eusebio de Haro and—with incredible cooperation from his family and the folks in Brackettville, Texas—we were able to proceed with our project," says Sheedy.

The film, recently awarded the Best Documentary at the 2005 Harlem International Film Festival, is a iournev through murder investigations, immigration politics and the ugliness of racism. Sheedy, along with David and John Eckenrode, created a poignant exposé, spending time with Eusebio's family and learning why so many Mexicans risk everything to get to the States. They talked to the Border Patrol and vigilantes. They took a complicated political issue and made it human.



El Immigrante examina la problematica frontera entre los escalos. Unidos y México a través de la historia de Eusebio de Haro. Eusebio, un joven migrante mexicano nacido en Guanajuato, fue asesinado en uno de sus intentos por "cruzar al norte". Este documental nos presenta diferentes puntos de vista de la basta idiosincrasia de la frontera, a través de entrevistas con la familia de Eusebio e integrantes de la comunida de Brackeville Texas, en donde mataron a Eusebio. También se entrevistaron miembros de organizaciones anti-immigrantes racistas, la patrulla fronteriza en El Paso y varios migrantes durante su viaje incierto a los Estados Unidos.

El Imigrante recientemente ganó el premio a mejor documental en e Festival de Cine Internacional de Harlem. El director John Sheedy estari presente después de la función para una sesión de preguntas y respuestas.



El Inmigrante martes 29 de noviembre, 5pm miércoles 30 de noviembre, 7:30pm Teatro Santa Ana Biblioteca Pública, Insurgentes 25 50 pesos



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The film is a three way co-production between Ouzel Motion Pictures (David and John Eckenrode) 6512 Productions (Rick Carlson) Impala Roja (John Sheedy)

