

VIEQUES: ISLAND OF CONFLICT AND DREAMS

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This written thesis is a companion to a 30-minute documentary video of the same title. The documentary is a presentation of the historical conflict between the United States Navy and the people of the island of Vieques, Puerto Rico. For over 60 years the island was used by the United States Navy as a military training facility. The documentary attempts to present an analysis of the struggle between citizens of the island and the Navy. This written component presents a summarized history of Puerto Rico, Vieques and the conflict with the United States Navy. In addition, the preproduction, production and post-production process of the documentary are discussed. A theoretical analysis of the filmmaker's approach and technique are addressed and analyzed as well. The thesis's goal is to provide a clear understanding of the Vieques conflict to United States audiences who do not have familiarity with the topic. The thesis is presented from the perspective of a person who grew up in Puerto Rico.

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CHAPTER 1: APPROVED PROPOSAL

In considering many possible topics for a creative thesis, my attention was drawn to an issue that is very important in my home country of Puerto Rico. I decided to produce a documentary about the island of Vieques and its peoples' struggle against the United States Navy.

Vieques is a small island off the eastern coast of Puerto Rico. It has a population of about 10,000 people. Unfortunately for these people, Vieques is also where the largest training facility for the Atlantic Fleet of the United States Navy is located. The island and its inhabitants have been subject to naval training activities that include live bombing, amphibious attacks and air raids since the 1940s. The Navy performs these activities on lands they expropriated during the 1930s and 1940s from the people of Vieques.

In April 1999, two Navy bombs missed their target and struck a security guard station on the island of Vieques. David Sanes, the security guard on duty, was killed instantly. In the aftermath of this tragedy, the people of Vieques, and a large portion of the population of Puerto Rico, united towards one goal. Their voices protested against the United States naval occupation of Vieques and they demanded that the military stop training on the island. All three major political parties in Puerto Rico supported the immediate cessation of naval training bombing in Vieques. The pro-commonwealth party (PPD), the pro-statehood party (PNP), and the pro-independence party (PIP) showed their support for the people of Vieques, bringing about a political unity that had never before existed in Puerto Rico.

There have been many changes in the circumstances regarding this issue since April of 1999. Protesters stopped the United States Navy's training activities in Vieques for one year by

setting up small camps along military lands on the island. Supporters of the immediate cessation of the naval training in Vieques gathered a large amount of support from religious institutions, labor unions, political groups, and human rights organizations. Bill Clinton, the President of the United States at the time, offered a proposal to the people of Vieques that included resuming live or dud bombing on the island for the next three years. During this period, a referendum would be voted on by the citizens of Vieques on whether the U.S. Navy should remain in Vieques or if it should leave the island. If the people voted for the U.S. Navy to remain in Vieques, \$40 million dollars in economic reparation and environmental cleanup would be given to the island. If the people voted for the United States Navy to leave, at the end of those three years the Navy promised to have an alternative site found for their training and would then leave Vieques. The plan was quickly accepted by the then Governor of Puerto Rico, Pedro Rosello, a pro-statehood party member, without the complete support of the people of Vieques and Puerto Rico. Fearing that this promise by the U.S. Navy was like many others in the past that were never met, protesters at the civil disobedience camps in Vieques decided they would serve as human shields against any naval training for as long as they could. The United States Congress supported the President's decision, as the people of Vieques kept opposing it. The referendum was scheduled for November of 2001 and would be administered by the Navy. In January of 2001, the newly elected governor of Puerto Rico, Sila Calderon, decided to have a referendum administered by the Puerto Rican government to ensure that the choices available would reflect the views of the three major political parties at the time. During the summer of 2001, the referendum vote occurred and the people of Vieques voted for the Navy to stop all activities in Vieques immediately. As a result of that vote, the Navy cancelled their referendum and the new United States President, George W. Bush, made public statements that the Navy would leave Vieques by

2003. Negotiations between Congress and the Puerto Rican government resulted in a plan where the Navy would leave the island by May of 2003. At 12:01 am on May 1st, 2003, after more than 60 years of military occupation, the United States Navy gave up control of military lands in Vieques to the Fisheries and Wildlife Service within the United States Department of the Interior.

As you can well imagine, this is a very complicated issue. The goal of my creative thesis was to produce a documentary video that would present this issue to United States audiences from the point of view of the people of Puerto Rico. The focus of the documentary was to present this struggle through the eyes of the people who have lived it. I also wanted to present to United States audiences the history of this issue and the effect it has had on the people of Vieques and Puerto Rico.

I was not attempting to create a documentary that gives the false impression of being impartial. I am from Puerto Rico and I remember growing up hearing and feeling the bombings from Vieques in my hometown on the mainland of Puerto Rico. It is an issue that I have a strong opinion on and, for that reason, I intended to create a documentary that allows Puerto Ricans to speak their unique view concerning this issue. As a Puerto Rican, I understand the cultural implications of the events that have occurred in Vieques, the multiple points of view, the political environment and the people. This documentary is an attempt to present to United States audiences the complexity, passion and overall effects the US military actions on Vieques have had on the people of Vieques and Puerto Rico.

To achieve this goal for the documentary, I used an approach that incorporates Bill Nichols' theories of the expository mode, the observational mode and the reflexive mode with André Bazin's theory of realism and Sergei Eisenstein's theories on montage. Bill Nichols, in an

effort to categorize documentaries, identifies six different modes of representation that are used in documentaries. While all six modes will be discussed in detail in Chapter IV, it is prudent now to relate specifics of the three modes I used for this project; the expository, observational and reflexive modes. The expository mode follows the tradition of films like *Nanook of the North* and *Victory at Sea*. Nichols describes this mode as, “Voice-of-God commentary and poetic perspectives sought to disclose information about the historical world itself and to see that world afresh”¹.

The observational mode is an approach that attempts to be as unobtrusive as possible and is commonly known as the “fly-on-the-wall” approach. The mode describes efforts by filmmakers to place themselves into situations and places in an unobtrusive manner so they can record reality as closely and truthfully as possible. This mode hardly ever uses narration and representations of reality are often presented in parts that are loosely interconnected. The reflexive mode develops to expose the medium itself. With this mode the filmmaker attempts to expose the filmmaking process in an attempt to analyze how reality is captured and how it goes beyond the limits of what is seen through the camera.

As Bill Nichols was primarily concerned with categorizing documentaries, Bazin was mainly concerned with how reality should be represented. Bazin’s notion of reality was one based on space. The spatiality of objects and their relation to action is what Bazin believed was most important to represent in film. Through this kind of representation, he believed, film could fulfill its artistic nature. Some aspects that he describes as the proper way of representing reality in film related to filming techniques. Two of these techniques were the use of deep focus, which allows all action in front of the camera to be in focus regardless of their distance, and long shots,

¹ Nichols, Bill. Representing Reality: Issues and Concepts in Documentary. Bloomington: University of Indiana Press, 1996. pp. 32-33.

which allow the action to develop in front of the camera with little or no editing. A more thorough analysis of Bazin's theories will be presented in Chapter IV. Through the use of these techniques and his approach to reality, I incorporated Bazin's theories with Nichols' observational mode while shooting environmental and town footage, which allowed me to present audiences a clear representation of reality in Vieques.

As Bazin's and Nichols's theories guided the shooting process, Sergei Eisenstein's montage theories helped to guide the editing process of the documentary. Eisenstein focused most of his discussions of film on the idea of the montage, or organization of different shots to develop a representation of reality. He believed reality in film is constructed by the filmmaker during editing. His theories on editing focus on pace, rhythm and tone, but they also focus heavily on the relationship between shots. Eisenstein believed shots should be edited in a way that creates conflict between the shots and thus makes the viewer have to extrapolate a meaning out of the relationship or juxtaposition of these shots. For this documentary, Eisenstein's theories on montage guided the way certain sequences in the film were edited, mainly shots of the island and its nature as well as shots of military activity. One main point that must be understood now is that interview sequences did not make use of Eisenstein's theories and these theories were not used as propaganda tools to manipulate or subversively influence the audience. Using Nichols expository and reflexive modes as foundations for the approach that would allow me to present information and my views in a way that audiences could easily comprehend, I incorporated Eisenstein's theories on pace, rhythm and conflict between shots to craft sequences that the audience could experience and extrapolate meaning from. These theories will be explained in detail in Chapter IV.

Since the issue of Vieques is one many viewers in the United States are not very familiar with, a strong effort was made to bring the viewer to a level of familiarity that would allow them to understand the views presented in the documentary. To do this I used certain interviewees as “experts” on the issue. They were people who have been closely related to the issue and the recent events. I interviewed the director of the Vieques Historic Archives, Robert Rabin, who was also one of the leaders of the movement to permanently stop the bombings on Vieques. I also interviewed protesters at civil disobedience camps like Rafael Burismoris Morales, an elderly Viequense man who has been fighting against the Naval presence since his early youth, and business owners like Penny Miller, owner of the Seagate Bed and Breakfast in Vieques. These interviews allowed me to present the facts of this issue and its history, but it also allowed me to present the views and sentiments of the people of Vieques. In this documentary I was not interested in presenting the viewpoint of the United States Navy for two reasons. The first was that the Navy has for years been able to suppress and control the information United States audiences received on this issue by controlling the access to officials and information. The second reason was that I wanted the focus of the documentary to revolve around Vieques and its people, not the Navy.

Now that the basic purpose, approach and methodology of the documentary have been presented, a review of the related literature is necessary. There is very little visual literature out on this issue. During my research, I encountered only a few documentaries on this issue. Some of these documentaries were *Vieques...un largometraje* (2000), *La Batalla de Vieques* (1986), *Killing of an Island: the U.S. military presence in Vieques, PR* (2000), *Vieques: Time to Decide* (2000) and *Vieques en el espejo de Panama* (2003). None of these documentaries are easy to locate, and they tend to center around the naval issue in Vieques. The documentaries take

different approaches. Some are mainly historical pieces, like *La Batalla de Vieques* (1986) and *Vieques...un largometraje* (2000). Other films, like *Vieques en el espejo de Panama* (2003), analyze the topic within the framework of other places where the Navy has had similar activities, in this case the Panama Canal region. Beyond the visual realm, most of the literature on this issue found in the United States is in the form of news stories. The issue is presented on television news when something major occurs (i.e. a specific address on the issue by the President or large protest in Puerto Rico and certain United States cities). The issue is treated in the same way in newspapers. When events occur it is presented in small articles in newspaper “national” or “international” sections. As for specific magazines or journals, military journals cover the issue from the Navy’s point of view and Hispanic magazines present it briefly. Very little analytical literature is available on the issue. Actually, not until the events of April 1999 and the years that followed did the United States media even present the issue.

In Puerto Rico, on the other hand, this issue has been dominant in all media. News coverage of the issue is extensive. Almost everyday since April 19, 1999 the issue has been covered in some way on local Puerto Rican television stations, newspapers and radio. Most all of the coverage in Puerto Rico is in Spanish, which creates a big gap between the English coverage available on the issue and the Spanish coverage available. This documentary will hopefully provide some help in filling in the large discrepancy in the English language coverage of this issue.

The documentary produced as part of this Master’s thesis is titled **Vieques: Island of Conflict and Dreams**. It has a running time of about 30 minutes. It was shot on Hi-8mm video. The intended audience for the documentary is an educated and politically active United States audience that is not familiar with the issue in Vieques and Puerto Rico. The documentary is also

geared towards people who are interested in international affairs, military issues and issues concerning Puerto Rico and Hispanic communities.

Since the target audience of the documentary is an English speaking United States audience, it is important to address what language the documentary will be presented in. The narration and text of the documentary are in English. All interviews were done on camera in the native language of the speaker. The documentary was subtitled digitally and I translated Spanish interviews to English.

Distribution for the documentary will be sought from multiple places. Some distribution will be sought through large Hispanic distribution sources like the National Latino Communications Center, which focuses on distribution of Latino programming to PBS, while other distribution outlets that will be direct distribution through Amazon.com, museums and art houses. I will also create a website for the documentary and publicity material like postcards, press kits, and demo tapes. A further discussion on distribution will be presented in Chapter III.

To date, funding for the project has been done through in-kind donations from family members and self-funding. The in-kind funding included room and board, production crew and travel. The self-funding of this project includes camera, editing software, tuition and school equipment access.

The schedule for this project was as follows:

- September 1999-August 2000: Pre-production, location research, stock footage research (from local stations and military) and interview research.

- September 2000-November 2000: Shooting schedule finalized and shooting trip planned.
- December 2000-January 2001: First production trip to Vieques.
- July 2001: Second production trip to Vieques.
- February 2002: Third production trip to Vieques.

The shoots in Vieques consisted of interviews with Robert Rabin, Rafael Burismoris Morales, Nilda Medina and Penny Miller and footage of Vieques highlighting the beauty of the island and the town and people of Vieques.

The post-production schedule was as follows:

- March 2002-August 2002: Logging and transcribing footage.
- August 2002-May 2003: Editing and Post-production feedback from committee.

The schedule allowed my thesis to be finished and available for defense by June 2003.

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CHAPTER 2: PREPRODUCTION RESEARCH

Subject Matter Research:

The histories of the islands of Vieques and Puerto Rico have always been tied together. Vieques is situated 6 miles off the Southeastern coast of Puerto Rico, and is one of several outlying islands from the mainland of Puerto Rico. This proximity has allowed for a continued connection between the islands. There are cultural, language and economic connections that extend for centuries. In this section, I will present the history of Vieques and Puerto Rico in three parts. The first will focus on presenting a brief history of the Pre-Columbian era of Vieques and the Post-Columbian Spanish control of Puerto Rico and Vieques. The second part will concentrate on Puerto Rico's transition period between Spanish and United States rule, as well as the period leading to the first Naval land expropriations on Vieques in 1941. The final section will detail the history of Vieques from 1941 to the present, which will outline the history of the Vieques/United States Navy conflict.

Pre-Columbian and Post-Columbian Spanish History:

Though Vieques is currently dependant on Puerto Rico for its survival, recent historical discoveries have suggested that this may not have always been the case. Archeological work done on Vieques by Luis Chanlatte Baik and Ivonne Narganes Storde of the University of Puerto Rico suggests that indigenous groups from South America inhabited the island about 1,500 years before Christopher Columbus arrived in America. This work also suggests that Vieques was the cultural steppingstone for the indigenous populations of Puerto Rico and the other Greater

Antilles². In essence, scientists believe that indigenous populations from South America made their way through the Lesser Antilles³ into Vieques where they crossed to Puerto Rico and later to the other islands of the Greater Antilles. Even in the post-Columbian history of Puerto Rico, its indigenous people, known as Tainos, continued to have close ties to Vieques and even used the island as refuge from Spaniard attacks.⁴

November 19, 1493 marked a pivotal point in the history of the Tainos. This was the date Christopher Columbus discovered the island Tainos called Boriken. Columbus arrived in Puerto Rico at its northeastern corner from the island of Guadalupe. It is believed that he arrived in Puerto Rico after having been told about its existence from two indigenous people in Guadalupe who claimed to originally be from it. Columbus, on his way to Santo Domingo in present day Dominican Republic, explored Puerto Rico's coast until November 22, when he set sail for Santo Domingo after having renamed the island San Juan Bautista, later to be changed to Puerto Rico.

The Spanish would not begin to colonize San Juan Bautista until 1508. Juan Ponce de Leon was given the task of exploring and evaluating the island for the Spanish crown. Arriving on the island, Ponce de Leon was welcomed by the cacique (chief) Agueinaba and his people. Agueinaba proceeded to present the riches of his land to Ponce de Leon, which was gold found in rivers throughout the island. Ponce de Leon then returned to Santo Domingo to present his findings. Two years passed before any major Spanish population was established on the island. In 1510 the Spanish crown once again called upon Juan Ponce de Leon, this time to establish a

² The Greater Antilles are composed of the islands of Puerto Rico, Hispaniola (the Dominican Republic and Haiti), Jamaica and Cuba.

³ The Lesser Antilles are Martinique, St. Lucia, St. Vincent, the Grenadines, Grenada, the Virgin Islands, Dominica, Guadalupe, Montserrat, Antigua, Barbuda, St. Kitts, Nevis, and Anguilla.

⁴ From *Historia de Vieques: Cinco Siglos de Lucha de un Pueblo Puertorriqueño* by Robert Rabin. Accessed through www.vieques-island.com on December 20, 2002.

permanent population on San Juan Bautista. He established the town of Caparra in what is now known as Old San Juan.⁵

From the early 1500s to the mid 1800s Spain colonized the island. Its name was changed to Puerto Rico and the colony became one of Spain's most prized possessions in the Atlantic Ocean. The indigenous population of Puerto Rico was virtually extinct by the 1800s. The Tainos and their customs had been destroyed through diseases, slavery and warfare. Only mixed blood descendants of Tainos remained on the island.

The island of Puerto Rico remained a very important part of Spain's claims in the Americas during the 19th Century when the powerful empire lost many colonies and riches throughout the Americas. By 1861, Puerto Rico had a population of about 583,308 and was a major trade point in the Caribbean Sea. The island's economy was based in agriculture, especially coffee, tobacco and sugar cane. Spanish civilization was establishing itself on Vieques as well.

The previous three centuries had seen Vieques go through many different situations. During the violent warfare between the Spanish and the Tainos in the 1500s, Tainos from Vieques united with mainland Tainos to mount expeditions against the Spanish. With the leadership of Vieques' caciques (chiefs) Cacimar and Yaureibo, they were able to attack Spanish bases on the eastern coast of Puerto Rico. The resistance, though, would be unsuccessful. The Tainos ended up having to retreat into Vieques, which was their only stronghold. Shortly after

⁵ Most of this historical material was gathered from a Spanish document dating back to 1861. *Memoria referente a la estadística de la isla de Puerto Rico* by the *Comision de estadística especial* of Puerto Rico.

they were attacked by a large and fierce Spanish expedition that destroyed the population and enslaved the survivors. This final battle left Vieques with no inhabitants.⁶

During the next two centuries, Vieques would see brief periods of occupation. Inhabitants from nearby British colonies located in the Lesser Antilles moved into Vieques on numerous occasions. On two occasions, 1688 and 1717, English colonizers attempted to establish control on the island by creating a government and bringing populations to cultivate the land. In both instances, the Spanish governor in Puerto Rico sent large military expeditions to fight off the settlers.⁷

Though all this fighting occurred on Vieques during these three centuries, it would not be until 1811 that the Governor of Puerto Rico gave orders to colonize the island of Vieques. Don Salvador Meléndez (governor from 1810-1820) sent “a small military detachment to Vieques, commanded by Lieutenant José Roselló, to begin the organized colonization of the island by Spanish subjects.”⁸ The island remained a military installation for the most part until 1832. From 1832 to 1843, Don Teófilo José Jaime Mariá Le Guillou, French landowner who arrived on Vieques in 1823 and recognized as the founder of Vieques, was given the title of Governor of Military and Political Affairs on the island of Vieques and proceeded to implement an economic and political development plan for the island:

Le Guillou attracted a large number of other planters from the French colonies of Guadalupe and Martinique. Under the auspices of the Spanish Royal Decree of 1815, French --and other wealthy, white catholic--investors were allowed to settle in Spanish colonies with their capital, expertise and slaves.⁹

⁶ From [Historia de Vieques: Cinco Siglos de Lucha de un Pueblo Puertorriqueño](#) by Robert Rabin. Accessed through www.vieques-island.com on December 20, 2002.

⁷ Ibid.

⁸ Ibid. Translation provided by original author, Robert Rabin.

⁹ Ibid.

Through the labor of the slaves, Vieques was transformed into a sugar economy. Sugar mills began to sprout up all over the island and in 1844, a year after Le Guillou's death, the town of Isabel II was founded. By 1861, the population of Vieques, an island of only 33,000 acres or 55 square miles, was estimated at 2,979.

The second half of the 19th Century brought much growth to Vieques. Sugar became the main source of income on the island. As in much of the coastal lands of Puerto Rico, sugar mills were built as the industrialization of the sugar industry swept through the Caribbean. On Vieques, six sugar mills were built: Arcadia, Esperanza, Playa Grande, Resolución, Santa Elena and Santa María. The industry on the island grew to the point that laborers from nearby islands like Nevis-St. Kitts, Antigua, Anguilla, St. Thomas, Santa Cruz, St. John and Tortola made their way to Vieques to work in the harsh sugar industry. The population of Vieques continued to grow during this period of prosperity for the sugar industry, but the prosperity never spread to the working class. In 1864 and 1874 there were large uprisings of workers demanding better treatment and wages. In both instances, force was used by the rich landowners and politicians of Vieques to stop the uprisings. The revolt of 1874, though, carried on for several weeks and saw men, women and children protesting violently against the Spanish Civil Guard. During the uprising, one man was shot and killed by the Civil Guard and many others were injured and arrested.¹⁰

For the next 24 years, Vieques maintained its sugar industry vibrant and continued to grow through work-related migration from Puerto Rico and other Caribbean islands. The social and economic structure that was created through the sugar industry became culturally entrenched for the people of Vieques and Puerto Rico. Wealth was available to an extreme minority of the population, and extremely hard and exhausting work was the reality for the majority of the

¹⁰ Ibid.

people. This brutal reality would remain part of Puerto Rico and Vieques well into the 20th Century. However, the Spanish political structure that had been in place for four hundred years would disappear almost over night.

Transition From Spanish To United States Rule:

On May 10, 1898, the Spanish-American War made its way to Puerto Rico. Seven months prior to this date, Puerto Rico had gained autonomy from Spanish politics, but still remained a territory of Spain. Gaining autonomy was a step towards independence from Spain, but by May of 1898 it seemed to become irrelevant. In the book *La Batalla de Vieques* (Vieques' Battle), Arturo Meléndez López states that

*La población de San Juan fue despertada a cañonazos por la Marina de Guerra de Estados Unidos la madrugada del 10 de mayo, la misma que ese día inició con su vapor **Yale** un bloqueo totalmente efectivo de cuatro meses contra Vieques.*

The population of San Juan was awakened by canon fire from the United States Navy on the morning of May 10, the same day it [the Navy] began a completely effective blockade on Vieques for four months by its steamer **The Yale**.¹¹

That morning marked the beginning of an enormous change for Puerto Rico and Vieques. On July 25, 1898, the United States invaded Puerto Rico through the island's southern port of Guanica. Small confrontations with Spanish troops and Puerto Rican militias followed, but none held back the invading force. By September of 1898, Puerto Rico was under total control of United States military forces. Surprisingly, though, United States forces did not occupy Vieques until September 10. This action caused a severe depletion of resources on the island, creating a

¹¹ Meléndez Lopez, Arturo. *La Batalla de Vieques*. Rio Piedras: Editorial Edil, 2000. p.15. Translation from original.

large level of famine and starvation. This blockade created such a panic on the island that hardly any people from Vieques were present during the troops' landing. By the time the United States forces finally occupied Vieques, its citizenry feared that the soldiers were only interested in destroying the island and killing them.¹²

On December 10, 1898, Spanish and United States officials signed the Treaty of Paris. The treaty officially gave control of Puerto Rico to the United States, as well as Cuba, Guam and the Philippines (which was sold by Spain for \$20,000,000 to the United States). In an eight-month period, Puerto Rico went from being an autonomous territory of Spain to returning to complete colonial rule, this time under the United States. The changes that followed would forever change Puerto Rico and Vieques.

The invasion of Puerto Rico in 1898 was not settled until the following year when the governments of Spain and the United States finalized the Treaty of Paris. By the time this document was fully agreed upon and full responsibility over Puerto Rico fell upon the United States, conditions on the island were severe. By July 1, 1899, Theodore Roosevelt wrote in a letter to Secretary of State John Hay that:

The men in whom I have the most confidence tell me that the condition of Porto Rico (common United States officials misspelling of Puerto Rico) is very bad and that the people are really regretting the ending of Spanish rule.¹³

The Puerto Rican monetary system that was in place when the United States invaded was devalued and the United States military and economic forces began evaluating Puerto Rico for their own benefit. As the economy crashed for Puerto Ricans, United States companies began to

¹² Ibid. pp.16-17.

¹³ Cabot Lodge, Henry and Redmond, Charles F. editors. Selections from the Correspondence of Theodore Roosevelt and Henry Cabot Lodge, 1884-1918. New York: Da Capo Press, 1971., volume I, page 406.

buy up all the major industries on the island. This situation was facilitated by the United States imposed Foraker Act. This act forced a blockade on all trade.¹⁴ Puerto Rican landowners were forced into poverty due to the inability to export their crops. In this same period, a government imposed by the President of the United States was instituted in Puerto Rico. In essence, the United States took all political and economic power out of the hands of Puerto Ricans. The invasion also left the people of Puerto Rico without a citizenship or clear political status, except that of a United States colony. Unfortunately, and shamefully for the United States, this situation would continue for many years to follow.

As major industries on the island were taken from Puerto Rican hands, the economy began to revolve around those industries. Only United States-owned industries could export, so they were placed in an immensely favorable situation. One such industry was sugar. United States sugar companies bought up all the sugar mills in Puerto Rico, creating slave-like employment once again. Vieques, always dependant on the sugar industry, began to see a new influx of workers to its shores. The horrific conditions for sugar workers had not changed much under the new regime, and soon Vieques found itself in labor unrest once more. The revolt occurred in 1915 and brought violence to the people of Vieques. Robert Rabin states in his article *“Historia de Vieques: Cinco siglos de lucha de un pueblo Puertorriqueño”*:

The great prosperity of sugar families sharply contrasted with the terrible hardships endured by a growing proletariat forced to work from sun up to sun down for 50 cents a day. In 1915, agricultural workers in Vieques began organizing a local affiliate of the American Federation of Labor. Directed from Puerto Rico by Santiago Iglesias Pantín and assisted by labor activist and leading Puerto Rican feminist Luisa Capetillo, the Vieques workers took part in a Puerto Rico wide strike that erupted in violence in several towns in the years 1915 to 1919. In Vieques several workers were killed in March, 1915, when

¹⁴ Information acquired at <http://www.loc.gov/rr/hispanic/congress/munozrivera.html> of the Library of Congress website on January 20, 2003.

the police, controlled by the sugar aristocracy, opened fire on hundreds of strikers marching into town.¹⁵

Those killed included sugar workers Mario Lopéz, Bernabé Santiago, Cruz Levita and Agustín Ortiz.

While the revolts in Puerto Rico continued, major change would once again come upon the people of Puerto Rico. In 1917 the United States congress passed the Jones Act after years of negotiation and hard work by Luis Muñoz Rivera, one of Puerto Rico's most famous political figures. Muñoz Rivera had been struggling to have the Foraker Act changed since 1899, mostly because of the effects of the export blockade. It was not until May 23, 1916 that Congress passed the Jones Act, granting Puerto Ricans United States citizenship and the rights that accompany it. The Jones Act then moved to the Senate, where it also passed, but not until Muñoz Rivera, as Resident Commissioner to the United States House of Representatives, was able to make one final deal with the President of the United States, Woodrow Wilson. The United States President would not grant any change to the Foraker Act until Luis Muñoz Rivera guaranteed him that the Unionist Party of Puerto Rico, then lead by Muñoz Rivera, would not pursue independence for the island, which was one of the ideological platforms it held. Having no other option and knowing that the unjust nature of the Foraker Act had to be changed, Muñoz Rivera accepted President Wilson's blackmail. In March 2, 1917, President Wilson signed the Jones Act into effect, changing the way Puerto Rico and Puerto Ricans would define themselves within the world community. Unfortunately, Luis Muñoz Rivera did not live to see Wilson sign the Jones Act. Muñoz Rivera died in Puerto Rico on November 15, 1916 of cancer. The Jones act marked the beginning of a pattern of blackmail by United States officials towards Puerto Rican leaders.

¹⁵ From Historia de Vieques: Cinco Siglos de Lucha de un Pueblo Puertorriqueño by Robert Rabin. Accessed through www.vieques-island.com on December 20, 2002. Translation provided by original author, Robert Rabin.

The 1920s saw a large boom in economies around the world, and Puerto Rico was no exception. Though most of the population still lived in poverty and worked unimaginable hours for little pay, the aristocratic class profited exponentially. In Vieques, the sugar industry was in full swing. In Arturo Meléndez López's book *La Batalla de Vieques*, he states that:

La década de los 20 vio un progreso tal que Vieques por poco pierde su nombre de la Isla Nena por el de la Tacita de Oro. Concretamente, en el año de 1920, tres de sus cinco centrales produjeron 17,276 toneladas de azúcar. Vieques producía además enormes cantidades de leche, carne y alimentos agrícolas. Era tal su riqueza que a ella afluían obreros de las islas adyacentes, incluyendo a Puerto Rico, en busca de trabajo.¹⁶

The decade of the 20s saw a progress in Vieques so large that its nickname was almost changed from Girl Island to Little Cup of Gold. Solidly, in 1920, three of its 5 sugar mills produced 17,276 tons of sugar. Vieques also produced enormous quantities of milk, meat and agricultural goods. So large was its riches, that laborers from adjacent islands, including Puerto Rico, would go there looking for work.¹⁷

This prosperity continued through the 1920s, but change would soon hit the United States, Puerto Rico and Vieques.

The Depression of the 1930s affected Puerto Rico just as much as it did the United States. It forced many industries to cut back on their production. The sugar industry was one of those hit extremely hard in Puerto Rico and Vieques. In Vieques, four sugar mills closed down, only Playa Grande survived. The entire population of Vieques became dependant on Playa Grande. During this period, the population of Vieques would increase to 12,000 people. The one sugar mill economy would support Vieques for the remainder of the 1930s, but the biggest challenge for Viequenses (the inhabitants of Vieques) was soon to come.

¹⁶ Meléndez López, Arturo. *La Batalla de Vieques*. Rio Piedras: Editorial Edil, 2000. p.19.

¹⁷ Ibid. Translation provided from original.

Though the 1930s are mainly remembered for the Great Depression and Franklin D. Roosevelt's New Deal program, in Puerto Rico this decade was also remembered as the start of the United States military presence on the island. During the 1930s, the United States government acquired many lands in Puerto Rico for military bases. The acquisitions were facilitated by deals made between the United States government and Puerto Rican political figures. At this point, Puerto Ricans could elect representation in the legislative part of the Puerto Rican government, but could not elect the governor or high-level officials. Those positions were still named by the President of the United States. The United States' military intentions for Puerto Rico were clearly marked when Major General Blanton Winship was named governor of Puerto Rico. Admiral William D. Leahy would replace him in 1939. These nominations were seen as acts to militarize Puerto Rico in part because many citizens had called for a Puerto Rican to be named by Roosevelt. Admiral Leahy's nomination showed a clear commitment by Roosevelt to develop a large naval installation in Puerto Rico. Vieques would soon begin to feel the effects of this commitment.

Eyewitness accounts tell that the first time naval personnel were present on Vieques was 1933. Arturo Meléndez López states in his book that:

En 1933, según testimonio personal de varios vecinos viequenses, la Marina de Guerra arrendó tierras en Vieques. En ellas cavó una serie de hoyos donde introdujo cajas cuyo contenido nunca se pudo determinar.¹⁸

In 1933, according to personal testimony by various people in Vieques, the Navy rented lands in Vieques. On them they dug a series of holes where they placed boxes, the content of which were never determined.¹⁹

¹⁸ Meléndez López, Arturo. La Batalla de Vieques. Rio Piedras: Editorial Edil, 2000. p.25.

¹⁹ Ibid. Translation from original.

This account is the first mention of the Navy in Vieques and shows a secret nature to the Navy's activities, a theme that would dominate much of the Vieques-United States Navy relationship.

The reasons for the Navy's desire to create a military base on the eastern coast of Puerto Rico are strategically obvious. Puerto Rico is the easternmost of the Greater Antilles. Just as Puerto Rico became an invaluable port for Spanish conquistadors, merchants and colonizers crossing the Atlantic Ocean, Puerto Rico became an invaluable port for the United States Navy to facilitate its control in the Caribbean Sea and the Atlantic Ocean. Puerto Rico's location would make it simpler and faster for United States troops and ships to be deployed to Europe and Africa, as well as the eastern coast of South America. To develop this strategic port, the Navy would need a large naval base and a good training facility. This is where Vieques came in.

During late 1930s, the United States government and military surveyed Puerto Rico for these purposes. In 1938 Franklin D. Roosevelt made a trip to Puerto Rico. As part of this trip, Roosevelt and Admiral Leahy oversaw naval maneuvers in the waters between Ceiba (located on the eastern coast of Puerto Rico) and Vieques.²⁰ A few months later, bills were introduced in Washington and in Puerto Rico to facilitate the takeover of Puerto Rican lands for military use. By 1939, as war in Europe broke out, laws had been passed in both governments that allowed the United States military to acquire any land it desired. On June 6, 1939 Admiral Leahy was named governor of Puerto Rico. Throughout the remainder of this year, the military would announce its selections of land for military use. Punta Borinquen in Aguadilla, on the western coast of Puerto Rico, was chosen as the location for an Air Force base. Lands in Vieques, Ceiba and its neighboring town of Naguabo were chosen as locations for a naval base. Each selection meant that the lands would have to be expropriated, usually by force. In the case of Punta Borinquen in Aguadilla, 1,877 acres of land were forcibly expropriated from the community of San Antonio.

²⁰ Ibid, p. 28.

Representatives of the Federal Court of Puerto Rico carried out the expropriations. In Vieques, the situation would be slightly different.

Vieques From 1941 To The Present:

Vieques would see an enormous amount of its land expropriated, 26,000 acres out of 33,000 acres of land. To accomplish this very large expropriation, Navy officials forced people off their lands, giving them very little compensation, and made lucrative deals with large landowners to buy their land and then force all people living on them to leave. The first and largest expropriations occurred during 1940, but, between 1941 and 1947, various other expropriations occurred. Vieques Historical Archives Director Robert Rabin explains this period:

Between 1941 and 1947, legislation issued by the United States Congress, with the support of the colonial government in San Juan [Puerto Rico], legalized the Navy takeover of the eastern and western sections of Vieques, leaving the civilian population with a small zone in the center of the island. On the 25th of August, 1941, the Congress approved Public Law 247, stipulating that in Vieques the Navy would enter into immediate possession of the lands to be expropriated for the construction of the naval base. A few months later, on 26 April, the Puerto Rican legislature approved law #54, ceding to the Navy all marshes, mangroves areas, dry lands and bodies of water adjacent to and belonging to Puerto Rico, situated on the east and south east coasts of Puerto Rico.²¹

Once the legislative part of the expropriations was done, naval officials had to get people off the lands. Large landowners were paid a set price determined by the Navy, but the working families who did not own their land were given a much harsher treatment. Over 800 working families were force to leave the houses they had built and lived in for generations. They were given between 20 and 30 dollars for their homes and forced to leave within 24 hours, at which time

²¹ From Historia de Vieques: Cinco Siglos de Lucha de un Pueblo Puertorriqueño by Robert Rabin. Accessed through www.vieques-island.com on December 20, 2002. Translation provided by original author, Robert Rabin.

bulldozers would destroy their homes. As part of the procedure, they were forced to sign a document that informed them they were being moved to a plot of land on the center of Vieques, which they must abandon if asked by the Navy to do so. That document also stipulated that they agree to give up any right of claim against the “United States, the Department of the Navy or any functionaries or agents”²² after being displaced from the site. The families gathered their belongings and made their way to the plot of land they were assigned to. Once they arrived they realized that it was just a large sugar cane field that had been cleared out by bulldozer. They were not given any shelter or provisions, only a maximum of 30 dollars and a small plot on this field.

The expropriations created an immediate crisis in Vieques. Overnight, Vieques had lost an estimated 40 percent of its income. By 1947, Vieques would also lose about 2/3 of its land and its closest water route to Puerto Rico, its only source for supplies and provisions. The expropriations also created an immediate exodus of people from the island. Work was no longer easily found, so thousands of Viequenses moved to Puerto Rico, the United States and St. Croix, where familial ties still existed. The Viequenses who remained on the island, an estimated 7,000 to 8,000 people, were forced to face an economy that had no way of growing. Poverty grew quickly at this time on the island and many feared further expropriations from the Navy.

After the end of World War II, leaders in Vieques and nationalist leaders in Puerto Rico called for the return of the lands to Vieques, as well as the closing of any naval base on the island. These calls would not be addressed by the United States or Puerto Rican governments. A naval training facility in Vieques was too important for the Navy and the most powerful Puerto Rican leaders of the time had other issues to address. Puerto Rico was still ruled through a

²² Meléndez López, Arturo. La Batalla de Vieques. Rio Piedras: Editorial Edil, 2000. p.49. Translated from original.

colonial like government of appointments by the United States president. Many politicians of the time saw it more important to strive for governmental autonomy for Puerto Rico than pursue the Vieques issue. One of the most important and influential political figures of the time was Luis Muñoz Marín. Throughout the 1940s, Muñoz Marín dealt with the United States government in an attempt to ensure the right for an elected governor in Puerto Rico. These dealings forced him to choose between opposing the militarization of Vieques and Puerto Rico and insuring certain rights for its people. The theme of blackmail made its way back into the United States-Puerto Rico relationship as it did with the events leading to the inaction of the Jones Act in 1917. Muñoz Marín began by dropping the ideal of independence that his party held so a congressionally approved plebiscite concerning the political status of Puerto Rico could take place after WWII. Later, Muñoz Marín would see it fit to downplay the Vieques issue so he could ensure the right of Puerto Ricans to vote for their governor.

These dealings throughout the 1940s were the foundation for very strong and deep divisions within the political arena in Puerto Rico. When Muñoz Marín moved away from the ideal of independence from the United States, he embraced the ideal of a status that would be strongly associated with the United States and subject to its federal laws, but was also autonomous in its government and lawmaking. This ideal would later be called *Estado Libre Asociado* (ELA) or Associated Free State. This compromise infuriated annexationists who wanted statehood for Puerto Rico and separatists who wanted independence. Fortunately for Muñoz Marín, the people of Puerto Rico liked him and his ideas. In 1947, the United States Congress passed a bill given the right to Puerto Ricans to elect their own governor. In 1948, Muñoz Marín became the first elected governor of Puerto Rico. His dealings with the United

States government worked to get a limited autonomy for Puerto Rico, but in Vieques it would take a very long time for the issue to be resolved.

The 1950s brought much change to Puerto Rico. Muñoz Marín and his government created a new government and constitution for Puerto Rico. They also began trying to restructure Puerto Rico's economy after years of neglect from the United States imposed government. For many Puerto Ricans the 1950s were a very hard time. The agricultural industry could not survive much longer as it did in the past. This was due in part to the inability to do trade with any country except the United States, and in part because the entire world was changing. Small farmers and countrymen could no longer support their families with their trade so they began moving to the cities. For thousands of Puerto Ricans, this meant moving to New York City. As the government attempted to remedy the economic problems of the country, Vieques became an afterthought in the consciousness of the government.

The 1950s in Vieques was a time of much strife. The Navy's presence on the island brought much violence against Viequenses. The first appearance of violence came from the naval training that took place on the island. Large naval exercises would drop thousands of bombs on the island as Marines would invade its beaches. The training would occur on the eastern coast of Vieques, only a few miles from the civilian population. This violence was also accompanied by violence from the soldiers, who would get drunk and fight with civilians while looking for prostitutes. Robert Rabin explains this period in his article *Historia de Vieques: Cinco Siglos de Lucha de un Pueblo Puertorriqueño* :

The 1950s and 60s were marked by violence brought on by the U.S. military presence in Vieques. Thousands of marines were sent to Vieques on liberty, prompting dangerous levels of alcoholism, prostitution and related violence. On 4 April, 1953, Pepé Christian, a 70 year old storekeeper was beaten to death and Julio Bermúdez, a

73 year old friend was seriously beaten by several marines when the old men refused to sell them more rum. Two marines arrested for the killing were acquitted in a military hearing.²³

Violent disturbances like these became fairly common on Vieques. In February 8, 1959, nineteen people were hurt in a fight that occurred when military personnel attempted to enter a private party. During the 60s, many Viequenses were caught in racially motivated fights between military people. Prostitution would thrive on the island, one of the few industries that actually grew due to the military presence. A very clear and disturbing account of the actions and attitudes that prevailed on the island from Marines is presented in the book Vieques Island: A few good men on Radio Hill by Theo V. Bennet. The book describes the experiences of seven Marines who founded Radio Hill on the northeastern end of Vieques in the early 1950s. One passage of the book describes their quest to find a prostitute in Vieques. One of the Marines, Elbo (nickname for E. L. Janes) had developed a wart on his penis and wanted to try it out and make sure it would not affect him:

Once Elbo had his 'puta-hunting expedition' well below the Radio Hill operations area, he felt more secure about taking what I had insisted was unauthorized absence. "Damn it Benny [author Theo V. Bennet], how can you say we are unauthorized; did Lieutenant Hack ever say we couldn't do this?"

"Nobody ever said we could do this either," I argued. "I'd say we are at least technically out-of-bounds."

"Maybe in the technical sense we are," Elbo agreed, "But Hell, Benny, I told you when we talked about doing this tonight that Lieutenant Hack is always understanding about what we did. As long as he's on Radio Hill, there's not much chance of us getting in Dutch."

"You might as well quit arguing about it," Cheesy said. "I see one of those shack below already..."

²³ From Historia de Vieques: Cinco Siglos de Lucha de un Pueblo Puertorriqueño by Robert Rabin. Accessed through www.vieques-island.com on December 20, 2002. Translation provided by original author, Robert Rabin.

“Trouble with you people, you have no balls,” Elbo said. “Just stay here; keep the chatter down; I’ll skirt around through that thicket and see if there’s any puta inside the hut...”

“There he comes now,” I said. “But there’s only one woman with him.”

“Let’s get on down there and see what’s Elbo’s got lined up for us,” Mac said.

Tonight, we lusted for the closeness of a woman’s body, for the feel of her hot insides on our deprived young organs. In the shadows outside the hut, near the dim red glow of the vending machine, we approached Elbo and the girl. Elbo took a swig from a can of Cerveza. “She’ll do it for cinco peso,” he said. “She says if we wait, her little brother will run home and bring back her two sisters.”

“You know, guys,” I said anxiously, “Back home they’ll call this girl San Quentin Quail.”

“Back where I come from, they say if you sit a girl on a chair, and her feet touch the ground, she’s old enough to marry,” Elbo said.

“Or to screw,” Mac said, slapping Elbo on the back.²⁴

The passage continues to explain how the little girl’s brother brings his sisters to them and one is pregnant. One of the Marines chooses the pregnant girl because she reminded him of his pregnant wife. Two of the Marines decide not to get involved and that left two girls for Benny and Elbo. Benny takes the older one and Elbo the younger one. They negotiate prices and begin to satisfy themselves when MPs show up and everyone scatters running. The passage shows a clear disregard for the humanity of the people of Vieques and even worst, it shows how the Marines felt they could do anything and get away with it. The knowledge that they would not suffer serious retribution allowed these men to hunt down women in Vieques. They did not even know that there would be prostitutes at the shack they went to, they just assumed prostitutes could be found in any residential structure. This account goes hand in hand with many stories from elderly people in Vieques that expressed how many fathers had to sleep with machetes by

²⁴ Bennet, Theo V. Vieques Island: A few good men on Radio Hill. San Jose, New York, Lincoln, Shanghai: Writers Club Press, 2001. pp.120-131.

the door of their homes in case soldiers came looking for “señoritas”. Throughout the 1950s and 1960s, these sorts of situations created a large dislike for the Navy and soldiers on the island of Vieques. The despicable and disrespectful nature of the soldiers was only surpassed by the disrespect and misleading nature of the Navy itself.

The United States Navy treated Vieques and its people like possessions throughout its presence there. Lies would be distributed from 1960 to the present about the armaments used on the island. The Navy would begin by stating that certain weapons, like napalm and uranium tipped missiles, were not used on Vieques, but would then have to recant their statements after evidence of their use surfaced. From 1960 to the present, the Navy would also promise Vieques and its people that it would help stimulate the economy of the island. All off these promises would not be fulfilled. In addition, during the 1960s plans surfaced that stated that the Navy wanted to expropriate the remaining lands in Vieques. The plans also suggested that graves should be excavated because the people would not be allowed to return. These plans never came to be, in part because of efforts made by Luis Muñoz Marín directly to John F. Kennedy and, more importantly, because of strong opposition by people in Vieques and Puerto Rico.

From the 1960s to the 1990s, Viequenses and certain groups of Puerto Ricans would mount continuous opposition to the Navy’s presence on the island. Fishermen in Vieques created large protests off the coast of Vieques, but were never able to get national and international attention. It would not be until the 1980s that the Puerto Rican government would get involved. The then Governor of Puerto Rico, Carlos Romero Barcelo, would file a case against the Navy for the ecological and economic damage done by its presence and training on the island. The governor would reach an agreement with the Navy in which the Navy promises to protect the ecology of the island and help promote the economy of Vieques. As time passed, the promises

made by the Navy were broken and little was done to help Vieques' economy or ecology. The pivotal moment for Vieques would not come until 1999.

On April 19, 1999, two bombs from an F-18 United States Navy plane exploded near a guard station at the naval base on Vieques. The accident resulted in the death of a civilian security guard working for the Navy, David Sanes. Though it was not the first time naval pilots had missed their target, it was the first time a civilian was killed. The accident sparked an immense outrage in Vieques and Puerto Rico. Large groups of people gathered outside the naval gates in Vieques and eventually made their way onto the restricted lands. This action created an impressive solidarity in Puerto Rico that had never been present before. Hundreds of protesters went to Vieques to take part in civil disobedience actions and set up camps to make their stay in the restricted zones as permanent as possible. The protests ignited a wave of media coverage, both national and international. For the first time ever, Vieques became a newsworthy story in the United States. The protests lasted about a year and brought much attention to the Navy's actions and effects on Vieques. Political, religious and world leaders visited the camps in the restricted areas and joined in solidarity with the people of Vieques. During that year, governmental studies, as well as civilian studies, were carried out to determine the effect of the naval training on Vieques. The results varied from agency to agency, but the overall consensus was that there had been a very large effect on the ecology of the area and that there was a large quantity of pollution directly connected to the naval bombings. Eyewitness accounts of the area report many bombshells and military junk in the area, as well as a complete change in the topography of the area. Many people described the bombing zone as a "lunar landscape," and fishermen reported that the coral reefs of the area had been severely destroyed. It was also discovered that Vieques had a 20 to 40 percent higher rate of cancer than the rest of Puerto Rico.

This and many other higher rates of health problems were blamed on the Navy, but concrete evidence has never been clearly presented. What was unquestionable was the negative ecological effect of the Navy on the island.

The year of protest came to an end when United States marshals and police arrest hundreds of protesters and cleared out the restricted lands. From that point on, the United States Navy has never been able to conduct any training without civil disobedience in the restricted zones. Men and women from Vieques, Puerto Rico and around the world have put themselves in harm's way and behind bars to protests against the United States Navy. Since 2000, politicians have taken charge of the issue. In that year, the then governor of Puerto Rico, Pedro Rosello and President Bill Clinton came to an agreement that the Navy would leave in 2003 if the people of Vieques so desired it via a referendum. The deal also gave an incentive of 40 million dollars to Vieques if the people voted for the Navy to stay. The referendum was to take place in November of 2001 and would be conducted by the Navy. Due to some stalling by the Navy, and an unclear decision on the choices to be written in the referendum, the newly elected governor of Puerto Rico, Sila Calderon, decided that her government would conduct a referendum on the issue the summer prior to the Navy's referendum. The choices for Viequenses were three: 1) Stop all activity and bombing immediately, 2) Continue activities as the Navy has in the past, or 3) Stop activities in 2003, following the Clinton-Rosello agreement. The first choice won with a clear majority, but the election created a large division on the issue between the two major parties of Puerto Rico; the *Partido Nuevo Progresista*, PNP, (statehood party) and the *Partido Popular Democratico*, PPD, (ELA or commonwealth party). The results made the Navy's referendum unnecessary and it was cancelled a few months later.

In November of 2002, official oral notice was given to Governor Calderon by the White House administration that the Navy would leave in May of 2003. In January of 2003, written notice was given to Calderon stating the same date for withdrawal. By April 2003, the Navy continued training operations in Vieques, but still stated that it will leave the island in May 2003. At 12:01am on May 1 2003, after more than 60 years of struggle and conflict, the lands that the Navy expropriated in Vieques during the 1930s and 1940s passed from military control to the Department of the Interior under the Fisheries and Wild Life Service. Much debate still exists as to what will happen with the lands now, but at least one thing is certain now: the Navy will no longer bomb or train on Vieques.

CHAPTER 3: PRODUCTION RESEARCH

One of the purposes of this project was to create a documentary that would present to United States audiences a different approach and angle on the topic of Vieques. To accomplish this goal, it was necessary to research the information that was currently available. This section will focus on the research that was conducted to facilitate the achievement of this goal and the production of this documentary. The research will be presented in three parts. The first will focus on documentary films that have been created about Vieques. The second part will concentrate on books written about Vieques. The final section will briefly examine the news coverage that has been given to this issue in the United States, as well as in Puerto Rico.

Films on Vieques:

Various films have been created about Vieques. All that were discovered during this research dealt with the naval issue on the island. Many of these films were created in Puerto Rico for Puerto Rican audiences, but a few were created for United States audiences. Films I reviewed during the pre-production research process included: *Vieques...un largometraje* (2000), *La Batalla de Vieques* (1986), *Killing of an Island: the U.S. military presence in Vieques, PR* (2000), *Vieques: Time to Decide* (2000) and *Vieques en el espejo de Panama* (2003). The focus of these films always centers around the naval issue on the island, but some take very different approach to the topic. Here I will discuss three of the films: *Vieques...un largometraje* (2000) directed by William Nemcik for the *Instituto Puertorriqueño de Derechos Civiles, Inc.* (The Puerto Rican Institute for Civil Rights), *Vieques: Time to Decide* (2000) directed by Thomas Loudon, Ivan O'Mahoney and Constanza Santa Maria at Columbia University and *Vieques en el espejo de*

Panama (2003) by Eduardo Aguiar presented in Puerto Rico through the government channel TUTV.

Vieques...un largometraje (2000), or Vieques...a Long Journey, is a documentary that attempts to focus on the protesters and the effects of the United States Navy on the island. The documentary takes a clear and vigorous slant against the Navy. It focuses on presenting a visual and oral record of the history of Vieques and the effects of the Navy presence. The documentary makes use of many montages that give a glimpse of the events that have occurred in the Vieques. It is a film that is focused on an audience that has a clear understanding of the issue. The different montages work in two ways. The first is as a presentation of the imagery and environment of Vieques. Here the images are used as a way to create a record of what has happened, so that it can be distributed widely. The second way the montages work is directly connected to the knowledge one has of the topic. In this manner, the images work to refresh the memories and sentiments of that time. They are mainly targeting Puerto Ricans who have followed the issue and know it well. This aspect is the one that is most prevalent throughout the film. These two goals of the montages manage to give the documentary a sense of record keeping. The film works very much like an oral history account of an event. One major difference in this comparison is that the documentary takes a clear and ever present bias. It is clearly presenting the point of view of the people who protest against the naval presence on Vieques.

The second film reviewed is Vieques: Time to Decide (2000) directed by Thomas Loudon, Ivan O'Mahoney and Constanza Santa Maria. This documentary takes a very different approach. The film was produced at the Columbia University graduate program and seems to target United States citizens in the mainland as its audience. Vieques: Time to Decide takes a

journalistic approach to the presentation of the topic. The filmmakers present interviews conducted with people in Vieques who protest against the Navy, as well as interviews with a retired naval official and a naval spokesman. The film uses an investigative approach to presenting the topic, but makes much effort to give both sides an opportunity to express their views. Unlike Vieques...un largometraje, Vieques: Time to Decide does not take a strong stance on the issue. It is clear that the film sympathizes with the struggle of the people of Vieques, but it is also clear that the filmmakers want to present a balanced argument. In this manner, it becomes very apparent that the film is trying to raise awareness within United States audiences about the issue of Vieques.

Finally, Vieques en el espejo de Panama (Vieques in the mirror of Panama) produced in 2003 by Eduardo Aguiar takes a very different approach to the topic. The film attempts to present the current situation of Vieques through the experiences of Panama. The United States occupation of Panama in the canal area was very similar to the events in Vieques. The land was expropriated from the people of Panama and military training took place there as well. The one major difference between Panama and Vieques is that the United States forces had already moved out of Panama a few years earlier, whereas in Vieques they moved out just three months ago. Vieques en el espejo de Panama tries to shed some light on the possible future of Vieques by looking at what happened in Panama. The main concern is with the promised cleanup of the lands by the United States military. In Panama, a minimal effort was conducted by the United States military and resulted in numerous Panamanian deaths. The film attempts to present a possible scenario in the future of Vieques by examining this and other issues in Panama.

These three films take different approaches to the issue of Vieques, but they show a clear body of work on the issue that has developed in the last 3 years. The availability of these films,

though, is very limited. Some can be found through Latino or Hispanic distribution companies, but most films were not widely distributed. The distribution they received was limited to broadcasts through the Puerto Rican government channel and PBS affiliates in United States cities with high Puerto Rican populations like New York and Boston. One other distribution possibility these films have had has been through organizations that want to create awareness about the topic and present some of these films during special meetings to gather support for peace efforts in Vieques. The awareness created by the civil disobedience acts has sparked a small movement in the creation of documentaries, but, as will soon be apparent, it has never truly caught on in the United States news media. First, though, a brief examination of the printed literature is warranted.

Books on Vieques:

There have been numerous books written about Vieques over the years. Most have been in Spanish, but some have been written in English. Some books that are available in both languages include: *La Batalla de Vieques* (The Battle of Vieques) by Arturo Meléndez López, *Vieques ante los ojos del pueblo* (Vieques before of the eyes of the people) a compilation of speeches and essays by prominent people in the struggle against the Navy, *Vieques y la Prensa: El Idilio Fragmentado* (Vieques and the Press: The Fragmented Love Affair) by Félix Jiménez, *Vieques Island: A Few Good Men on Radio Hill* by Theo V. Bennett, *Vieques: Antiguo y Moderno, 1493-1946* (Vieques, ancient and modern, 1493-1946) by Justo Pastor Ruiz, *Islands of Resistance: Vieques, Puerto Rico, and U.S. Policy* by Mario Murillo, *Vieques: History of a Small Island* by Elizabeth Langhorne, and many others. Most books about the struggle on Vieques have been written in Spanish by Puerto Ricans. English books about Vieques have

mainly focused on the history of the island or the tourist aspect of Vieques. Few English books have been written about the naval presence on Vieques. The only example of such a book that I found, Islands of Resistance: Vieques, Puerto Rico, and U.S. Policy by Mario Murillo, was recently released and is not widely available.

Many books have been printed since the large civil disobedience of 1999 took place. Many have focused on presenting written records of assembly meetings and solidarity rallies. Yet, other books, like Vieques: Isla Nena (Vieques: Girl Island) by Guillermo Rodríguez are poetry books dedicated to and about Vieques. Some books, like Vieques Island: A Few Good Men on Radio Hill by Theo V. Bennett focus on the military memories of soldiers that served on the island. This book was very helpful in understanding the mindset of U.S. Marines on Vieques in the 1950s. The one main observation is that many of these books, as with the films, were created after the major protest activities of 1999. Before this time, few books had been written about Vieques, and even fewer focused on the naval presence on the island.

News Coverage:

The news coverage given to Vieques can be divided into two areas of analysis; the coverage given to the issue in the United States and the news coverage given in Puerto Rico. The coverage given to the Vieques issue in Puerto Rico was much more saturated than the coverage given in the United States. Also interesting is how the Navy played a key role in the way the news was covered in the United States.

First, it must be understood that United States news outlets hardly ever cover events from Puerto Rico or Vieques. It takes severe and dramatic events for United States news media outlets to cover Puerto Rican news. This reality is not very surprising when one takes into account the

conclusions achieved by recent academic research on the coverage of international news in the United States. I refer to international news because, in the context of media coverage, the Vieques issue is considered an international issue, though politically Puerto Rico is part of the United States. Research conducted by Philo C. Wasburn in the book The Social Construction of International News: We're Talking about Them, They're Talking about Us relates a very clear and simplistic characteristic of United States news organizations. The author states that, "Typically, we [U.S.] don't talk about global events unless it involves talking about ourselves."²⁵ The need to talk about "ourselves" that Wasburn refers to stems from a much more complex issue. The author continues to state that:

In the symbolic universe constructed by our commercial news media, not only is the United States at the center of all major world events, but our altruistic democratic polity and our capitalist economy, while no longer presented as the only alternative to 'communist totalitarianism' as it was from the end of World War II until 1989, are still understood as the 'natural' order within which people can best conduct their routine lives as citizens and consumers.²⁶

Wasburn refers to an acceptance by news organizations, and probably Western culture in general, of a specific ideology that places the United States and its interests at the center of all events of importance. Through this reasoning, one would expect a large level of consistent coverage from United States news organizations on the Vieques issue since the island plays a key roll in military training. However, the news coverage of the Vieques issue in the United States does not reflect this reasoning. Why, if United States interests are clearly present in the Vieques issue, does the U.S. news media virtually ignore the issue and only covers it when severe situations occur?

²⁵ Wasburn, Philo C. The Social Construction of International News: We're Talking about Them, They're Talking about Us. Westport, Connecticut and London: Praeger, 2002. page 20.

²⁶ Ibid.

The answer to this question may be found in the notion of a “natural order” that Wasburn writes about. This notion can best be analyzed through the idea of hegemony. Hegemony has been theorized by many since Antonio Gramsci introduced the idea in the early 1970s. One definition of hegemony comes from the book The Whole World is Watching: Mass Media in the Making and Unmaking of the New Left by Todd Gitlin where he writes that:

Gramsci’s concept can be defined this way: hegemony is a ruling class’s (or alliance’s) domination of subordinate classes and groups through the elaboration and penetration of ideology (ideas and assumptions) into their common sense and everyday practice; it is the systematic (but not necessarily or even usually deliberate) engineering of mass consent to the established order.²⁷

This definition of hegemony clearly connects to Wasburn’s notion of a “natural order” and begins to establish the foundation for an understanding of how news media propagates the dominant ideology of a society. Gitlin continues to argue that:

In liberal capitalist societies, no institution is devoid of hegemonic functions, and none does hegemonic work only. But it is the cultural industry as a whole, along with the educational system, that most coherently specializes in the production, relaying, and regearing of hegemonic ideology.²⁸

One such “cultural industry” is the news media. Beyond reporting news stories and events, the United States news media reiterates dominant ideology through the assumptions and ideas it presents as common knowledge or natural truths. These assumptions and ideas, though, manifest themselves through the actual production and selections of news stories, as well as through numerous other aspects of the industry. The nature of this reiteration of hegemonic ideology does not have to be deliberate and is mostly not perceived that way. The masterful nature of a hegemony is that the dominant class’s ideology is accepted as the natural order of society and

²⁷ Gitlin, Todd. The Whole World Is Watching: Mass media in the making and unmaking of the new left. Berkeley, Los Angeles and London: University of California Press, 1980. page 253.

²⁸ Ibid. page 254.

life, and consent is acquired from most all segments of that society. An example of this integration of assumptions and ideas into the psyche of news organizations can be seen in the language used by United States reporters when reporting on major protests events in Vieques.

One occasion when Vieques appeared widely in United States news was in 2000 when the protesters, after a year of occupying the restricted land and preventing Naval training in the Atlantic Ocean, were forced out and bombing resumed. This event was at best covered sporadically. Television news, like CNN or FOX News, presented brief news stories where the reporter would inform audiences about the situation. The effect of the United States' hegemonic ideology on news reporters was clearly seen in the language selected to discuss the way the United States Navy acquired the lands in Vieques. For United States reporters, the Vieques training land was 'Navy land acquired during World War II' instead of 'land expropriated by force' before and during World War II. In this example, the assumption was that the United States military would provide reporters with proper knowledge and history on the subject. A second ideological assumption made by reporters was that the focus of the story needed to come from the Navy. This assumption led many reporters to cover the story onboard Naval ships. Sparse, if any coverage of the topic was broadcast from Vieques, though access to the island was available to everyone. The hegemonic control of the dominant class (represented in this example by the United States Navy) manifested itself through the news organizations in the way they decided to cover military and international news stories. It has become standard procedure for news media to cover international and military stories by gathering most information from military and governmental sources. In addition, more credibility is given to official reports made by government officials than by eyewitnesses who contradict the government's position. In these

instances, news media accept the government's reports through a hegemonic assumption that these positions have to be covered and carry more weight than any other. Unfortunately, this hegemonic assumption has been proven false on numerous occasions (the government positions in the Grenada, Panama and Iraqi invasions to name just three) yet news organizations continue to report from its foundations.

In the coverage of Vieques, these assumptions made by news agencies allow the United States military to manipulate the United States news coverage of Vieques during the major events involving the Navy. When such events do not occur, news organizations simply ignore the issue. The focus United States media have on issues that relate to the United States is in part a function of proximity and direct effect on its audience. This relates in part back to Wasburn's idea that "we [U.S.] don't talk about global events unless it involves talking about ourselves."

However, in the article "Hegemony: The American news media from Vietnam to El Salvador, a study of ideological change and its limits" Daniel C. Hallin addresses the role that hegemony has on media. He states that:

The concept of hegemony plays a double role in the study of media. It is used, first, to conceptualize the political "function" of media... The media, according to this neo-Marxist perspective, play the role of maintaining the dominant political ideology: they propagate it, celebrate it, interpret the world in its terms, and, at times, alter it to adapt to the demands of legitimation in a changing world. At the same time, the concept of hegemony is employed to explain the "behavior" of media, the process of cultural production itself. The media themselves are subject to the hegemonic process. The dominant ideology shapes the production of news and entertainment; this explains why the media can be expected to function as agents of legitimation, despite the fact that they are independent of direct political control.²⁹

²⁹ Hallin, Daniel C. "Hegemony: The American news media from Vietnam to El Salvador, a study of ideological change and its limits" in Political Communication Research: Approaches.

The effects of this news gathering method are that stories that reflect poorly on the United States government or the United States military are concealed.

In relation to the Vieques issue, the propagation of a dominant ideology that places the military as a liberating and freedom protecting agent has no place for reporting on an issue that could present the military as an agent of oppression, expropriation, violence against innocent civilians, and contamination. Thus, Vieques becomes an issue that in the United States can only be widely reported on when major events occur and then only from the perspective of the United States Navy.

On the contrary, in Puerto Rico a different set of hegemonic ideas apply to the news coverage of Vieques. The issue is given year round coverage and news seems to come from Vieques daily, especially after civilian security guard David Sanes was killed in 1999. Puerto Rican media covered the issue from every aspect imaginable. News covered included reports on ongoing protests as well as the release of protesters from federal prison. There was political, environmental, historical and analytical news about Vieques. News channels produced documentaries and specials on the issue. The coverage of Vieques in Puerto Rico was non-stop and reached all sectors of the population. On the other hand, United States news placed little importance on the issue. Local news never presented any news on Vieques, except in cities that have large Puerto Rican populations, like New York City.

Major print media has followed the same ideological aspects as television news organizations in the way it informed United States citizens about the events in Vieques. Most information was presented without historical reference and usually the sources were from the United States military. Vieques and its events were mostly placed as small news stories buried in

Studies, Assessments. Paletz, David L. ed. Norwood, New Jersey: Ablex Publishing Corporation, 1987. page 4.

the national or international sections of newspapers, even though Congressional hearings were held on the issue and the United States President remarked about it. In addition, the Vieques issue was briefed on daily to the press in Naval briefings. It was possible to get news from United States media, but it was usually very shallow and non-explanatory.

As United States news agencies were giving Vieques minimal attention during major events and no attention when there were no major protests, Puerto Rican news media was doing exposés on the Navy's use of uranium tipped bombs. Shows were giving famous Puerto Rican protesters, like United States Congressman Luis Gutiérrez, singer Robi Draco Rosa and Puerto Rican Senator Norma Burgos, the opportunity to present the abusive treatment they received from Navy personnel during their arrest and transportation. Puerto Rican media has been consumed with the issue and it shows in the understanding of the situation that a majority of the population has. Unfortunately, in the United States there is no real understanding of the Vieques issue by most United States citizens. On the contrary, an immense amount of misinformation and ignorance prevails in the attitudes towards Vieques.

Funding:

The funding of this project has come from mainly two sources; in-kind and self-funded. In-kind refers to funding that is provided through means and not money. For this project, in-kind funding was provided by relatives for lodging and food while filming in Puerto Rico. In-kind funding was also provided for transportation by the same source, as well as for subject research in Puerto Rican media.

All other funding was self-funded. This included camera, tapes, flights to Puerto Rico and Vieques, editing system and software, and still photography. Microphones and lighting were

provided by the University of North Texas, but it is considered self-funded because tuition had to be paid for the use of the materials. No other source of funding was used for this project.

Distribution Possibilities/ Audiences:

Distribution possibilities are very difficult to determine without first analyzing the audience the documentary is intended for. The documentary is targeted mainly towards United States mainstream audience. It is not a documentary intended for people with deep knowledge of the subject, but it is also not designed to give an in depth exposition of the subject. The documentary is more concerned with providing to United States audiences the dramatic effect of the Navy on Viequenses from the point of view of Puerto Ricans. It is not interested in presenting a balanced exposition of the issue. The main purpose is to create an understanding of the issue and its human face. The documentary targets mainstream United States audiences because the issue of Vieques has evolved to its current reality due to this audience's indifference and ignorance of the issue.

Having stated the main audience for this documentary, it is time to look at possible distribution sources. First, distribution will be sought through Latino distribution organizations like the National Puerto Rican Coalition, Inc., League of United Latin American Citizens, the National Latino Communications Center, which distributes Latino programming to PBS stations, Latino Public Broadcasting and other Hispanic sources. Due to the subject matter of the documentary, Latino and Hispanic organizations and corporations will be targeted to help provide distribution. Secondly, distribution will be sought through film festivals, museum and art house showings. These screenings will help spread information about the documentary and could possibly lead to more concrete and wide distribution. In addition, the *Instituto Cultural de Puerto*

Rico or Puerto Rican Cultural Institute will be approached for distribution funding and possibilities. Finally, distribution will be sought through more direct means, like Amazon.com and direct tape sales at screenings in museums and art houses.

Goals:

The main goal of the documentary is to educate United States audiences about the struggle of Viequenses and Puerto Ricans for the stoppage of naval actions on the island of Vieques and the effects of these actions. The documentary seeks to create awareness by United States audiences on the terrible treatment of the Navy towards Vieques and its people so that this audience can understand some of the complexity that exists in the Puerto Rican/United States relationship. This complexity that manifests itself in social, economic, political and military situations every day and most United States audiences are completely under informed about this situation by the media.

CHAPTER 4: THE INTEGRATION OF THEORY AND PRODUCTION

The production of a documentary is a process that involves many considerations. A documentary filmmaker must do research on the subject and location for shooting. The filmmaker must concern him/herself with lighting, sound, interview questions, location scouting, lodging, food, editing, distribution and numerous other matters. One such matter in this ocean of concerns is the overriding theories that will dominate and help shape the documentary.

Theoretical concerns can help determine how a film will be shot and edited. The impact of theoretical matters stretch way beyond the editing room and even influences the way a filmmaker approaches a subject matter. Such concerns were never forgotten in this production. Theories helped guide the approach taken to shooting and editing very closely. This chapter will present a clear examination of the theories that were used to develop a strategy for the production of this documentary and the rationale and approaches used to implement these theories in the film. As mentioned in Chapter 1, the theories used in this production are developed from the works of three theorists: Bill Nichols, Sergei Eisenstein and André Bazin.

Bill Nichols has done much work in image studies and documentary studies. Part of his work in the field of documentaries has been to develop and define six modes or styles of representing reality within a documentary film. The modes incorporate numerous theories on film, but they are a good way of thinking about the variety of documentary films that exist. The modes Nichols develops are the poetic mode, the expository mode, the observational mode, the participatory mode, the reflexive mode, and the performative mode. The six modes are not intended to be independent from each other and are often found in combination within one documentary.

The first mode, the poetic, Nichols describes as the mode that “sacrifices the conventions of continuity editing and the sense of a very specific location in time and place that follows from it to explore associations and patterns that involve temporal rhythms and spatial juxtapositions.”³⁰ The mode describes films that make use of imagery over character development in a form that develops in an abstract manner. Nichols continues to state that, “social actors seldom take on the full-blooded form of characters with psychological complexity and a fixed view of the world.”³¹ The poetic mode, thus, refers to a form that does not make use of specificity, and, instead, embraces poetic representations of the world that are abstract and fragmented. This mode, though arguably useful for the production of montage sequences, was not exercised in this documentary. I feared that the form’s abstract nature would lead to confusion from the audience and that would not serve the documentary or the issue.

On the other hand, one mode that was widely used in this documentary, and the second mode Nichols writes about, is the expository mode. The mode is described by Nichols in this manner:

The expository mode addresses the viewer directly, with titles or voices that propose a perspective, advance an argument, or recount history. Expository films adopt either a voice-of-God commentary (the speaker is heard but never seen),... or utilize a voice-of-authority commentary (the speaker is heard and also seen)...³²

The mode follows the tradition of filmmakers like Robert Flaherty and John Grierson who sought to present exotic subject matter or everyday overlooked routines in a way that would disclose information that could enlighten an audience. Expository documentaries “take shape around commentary directed toward the viewer... [it] emphasizes the impression of objectivity

³⁰ Nichols, Bill. Introduction to Documentary. Bloomington and Indianapolis: Indiana University Press, 2001. page 102.

³¹ Ibid.

³² Ibid, page 105.

and of well-substantiated judgement.”³³ The expository mode is the mode that viewers are most familiar with. It is commonly used on television documentary shows and can be found in most documentaries through the narration. In this documentary, the expository mode was exercised through the use of narration, but it was not used to present objectivity. Instead it was used to give the viewer information needed to understand the following segment within the documentary or to present the filmmaker’s perspective and understanding of the subject.

The narration of the documentary attempted at times to directly address the audience with the views and sentiments of the filmmaker. The narration was not used only as a tool for divulging necessary information. It was intended to present the views and perspective of the filmmaker in an honest way. To do this, the narration was scripted to ensure that the narrator always addressed himself as the originator of certain obvious interpretations of his experience in Vieques. The narration was also clearly crafted to ensure that information was not presented in an absolute or ‘Voice-of-God’ manner. Absolute truths, in the opinion of this filmmaker, are non-existent.

The expository mode was used as a familiar tool for the audience in an effort to facilitate the understanding of the Vieques issue and its history. Throughout the planning, production and editing of this documentary I constantly reminded myself that the target audience of the project was people who may have never heard of Vieques. This constant preoccupation helped in maintaining clarity within the film. The use of the expository mode allowed for this clarity to be maintained through its familiar form and straightforward approach at presenting information.

The third mode Nichols presents is the observational mode. The mode, Nichols states, originated from filmmakers’ “...dissatisfaction with the moralizing quality of expository

³³ Nichols, Bill. Representing Reality: Issues and Concepts in Documentary. Bloomington: University of Indiana Press, 1996. pp. 34-35.

documentary... [it] allowed the filmmaker to record unobtrusively what people did when they were not explicitly addressing the camera.”³⁴ The mode attempts to describe efforts by filmmakers like Fred Wiseman and D.A. Pennebacker to incorporate themselves into situations and places in an unobtrusive manner so they could record reality as closely and truthfully as possible. Nichols writes that:

Honoring this spirit of observation in post-production editing as well as during shooting resulted in films with no voice-over commentary, no supplementary music or sound effects, no intertitles, no historical reenactments, no behavior repeated for the camera, and not even interviews.³⁵

With these characteristics, the observational mode is often referred to as the ‘fly on the wall’ style. The main purpose of this style is to influence the action occurring in as little a manner as possible. The illusion of completely avoiding any influence to the action is never accepted by filmmakers that use this method, but the hope is that through little obstruction a clearer and more truthful representation of reality can be recorded. This mode was not widely used in this documentary, but it was attempted when recording city and street scenes. The rationale was to attempt to record as truthfully as possible the locations and actions observed in Vieques. What was quickly understood in attempting this approach was that people can ignore a huge truck speeding down a small street without turning their heads, but the minute they see a camera with a shotgun microphone every eye turns to it. Notwithstanding, the observational mode was useful in developing a technique for obtaining environmental footage from Vieques needed for this documentary.

The fourth mode identified by Bill Nichols is the participatory mode. Expanding on the observational aspects of the previous mode. The participatory mode refers to a style of

³⁴ Ibid. pp. 33.

³⁵ Nichols, Bill. Introduction to Documentary. Bloomington and Indianapolis: Indiana University Press, 2001. p. 110.

documentary filmmaking that embraces the presence of the filmmaker when observing and centers the film on this presence. Nichols states that “participatory documentary gives us a sense of what it is like for the filmmaker to be in a given situation and how that situation alters as a result.”³⁶ The anthropological connection to this mode is very apparent, but the more enlightening aspects of the mode lie within the alterations that occur with the filmmaker’s presence and the analysis of these alterations. For this production, the participatory mode was not used. The focus of the documentary was always envisioned as being the people, island and issue of Vieques. The focus would shift away from Vieques and the issue with the United States Navy if the participatory mode were incorporated into the documentary. This possible shift of focus could have represented a loss of clarity for the documentary’s goals and that would have been too big a risk to undertake.

The fifth mode Bill Nichols discusses is the reflexive mode. It expands from the participatory mode and develops to expose the medium itself. It evolves from “a desire to make the conventions of representation themselves more apparent”³⁷ Through this desire, the reflexive mode attempts to change the focus of documentaries. Nichols states that:

If the historical world provides the meeting place for the processes of negotiation between filmmaker and subject in the participatory mode, the processes of negotiation between filmmaker and viewer become the focus of attention for the reflexive mode. Rather than following the filmmaker in her engagement with other social actors, we now attend to the filmmaker’s engagement with us, speaking not only about the historical world but about the problems and issues of representing it as well.³⁸

³⁶ Ibid, p. 116.

³⁷ Nichols, Bill. Representing Reality: Issues and Concepts in Documentary. Bloomington: University of Indiana Press, 1996. p. 33.

³⁸ Nichols, Bill. Introduction to Documentary. Bloomington and Indianapolis: Indiana University Press, 2001. p.125.

This shift in focus incorporates some of the reality of making a documentary into the documentary itself. Though very effective, the reflexive mode is an extremely uncommon approach to be used for an entire film, instead it is often seen as little segments within films. The segments tend to expose the filmmakers and their equipment as they are working or addressing the subjects. The mode allows the viewer to enter the world of a film that is hardly ever seen. The audience is presented with the subjects and materials responsible for the presentation of reality they are experiencing. Through the use of the reflexive mode, the filmmakers are allowed to challenge standard notions of representing reality. They are also allowed to approach their subject matter in a more direct and biased manner without the worry of turning the film into a propaganda tool. In essence, it frees the filmmakers from attacks about objectivity by taking any notion of objectivity out of the film. For this documentary, the reflexive mode was only used in one shot. The shot appears near the end when the filmmaker's opinion is being narrated. The shot reveals the face of the filmmaker with his equipment.

The final mode Bill Nichols writes about is the performative mode. The performative mode attempts to question knowledge and its nature. Films that take this approach, Nichols states, "give added emphasis to the subjective qualities of experience and memory that depart from factual recounting."³⁹ Objectivity is not the purpose of films that fall under the performative mode. Instead the mode is more concerned with a "deflection of documentary emphasis away from a realist representation of the historical world and toward poetic liberties, more unconventional narrative structures, and more subjective forms of representation."⁴⁰ The films that use this mode, thus, become more concerned with the personal perspectives of the

³⁹ Ibid, p.131.

⁴⁰ Ibid. p. 132.

filmmaker on very specific matters. Performative documentaries “primarily address us, emotionally and expressively, rather than pointing us to the factual world we hold in common.”⁴¹

Within this documentary, the performative mode was not commonly used, but it is allowed to develop through the factual narratives presented through interviews. As in performative documentaries, objectivity was not the goal of this documentary, but emotional appeals for the filmmaker’s perspective are not conducted. Instead the emotional appeal created within the documentary stems from factual presentation of events and from interviews.

Bill Nichols’ six modes of representing reality show a clear and understandable way of categorizing documentary films. They also give us a tool for understanding the approach filmmakers are attempting in their films, and hence understanding how the filmmaker is presenting the reality of their subject. For this documentary the expository, observational and reflexive modes were used in an attempt to develop a style that would allow the documentary to express the filmmaker’s perspectives while allowing the viewer to observe the film in a manner that will enable them to develop an understanding of the issue. Now that the modes used in this documentary have been presented, it is time to examine the two theories used to develop the approach towards reality that the documentary used. These two theories not only represent the approach used to edit and shoot the documentary, but they also provide the basic understanding of reality and the form of representation the filmmaker adhered to. To begin this discussion, it is important to first present Sergei Eisenstein’s theories on the representation of reality and the dialectical montage.

Sergei Eisenstein’s films and theories have greatly influenced the world of editing since the early decades of the 20th century. His ideas on editing and the representation of reality prompted a clearer understanding of the way different shots could be used for specific purposes.

⁴¹ Ibid, p. 132.

Though many of his ideas about editing are now considered obvious tools of propaganda filmmaking, they also present a method of approaching editing that is still extremely present in film today. Eisenstein focused most of his discussions of film on the idea of the montage or organization of different shots to develop a representation of reality. He termed this idea dialectical montage. This insistence on the importance of the montage, and by its nature editing, stemmed from his beliefs about how reality should be represented. Eisenstein believed that film, as an art form, should be constructed. In the book The Major Film Theories: An Introduction, J. Dudley Andrew states that Eisenstein believed that “the artistic activity should be one of ‘making’ or, more precisely, of ‘building’.”⁴² Using this idea on how films should be produced, Eisenstein then applied it to how reality should be presented. He never believed in long shots. Instead he argued that reality could be best presented through editing and presenting the viewer with exact images that would force them to synthesize an idea from the edited shots. He saw reality as something that must be interpreted to be able to present an understanding of it. The tool he used to interpret reality to the film viewer is montage or dialectical montage.

Montage, Eisenstein believed, was to be used to develop conflict through the collision or juxtaposition of shots. Contrary to his colleague, Vsevolod Pudovkin, who also wrote extensively about film and editing and “wanted to link shots to lead the spectator surreptitiously to the acceptance of an event, a story, or a theme”⁴³ through editing that flows smoothly, Eisenstein “noted this and demanded not *linkage* but *collision*, not a passive audience, but an audience of co-creators.”⁴⁴ Eisenstein stated that “in my view montage is not an idea composed of successive shots stuck together but an idea that DERIVES from the collision between two

⁴² Andrew, J. Dudley. The Major Film Theories: an introduction. London, Oxford, New York: Oxford University Press, 1976. p.45.

⁴³ Andrew, J. Dudley. The Major Film Theories: an introduction. London, Oxford, New York: Oxford University Press, 1976. p.50.

⁴⁴ Ibid.

shots that are independent of one another.”⁴⁵ Eisenstein believed audiences should be active participants in creating the meaning of a film. The audience should form their own understanding of the film through the “collision” of shots within the film’s montages. The “collision” of shots, he believed, was where the filmmaker could show his creativity and development of a meaning that is not implicit in the meaning of any particular shot.⁴⁶ To accomplish the dialectical montage, Eisenstein discusses five methods of montage.

The methods presented by Eisenstein are metric, rhythmic, tonal, overtone and intellectual montage. Respectively they concern themselves with the length of shots, the rhythm of shots, the tone of shots, the overtone (or implicit meaning) of shots and the meaning created by the viewer from the collision of two shots. J. Dudley Andrew states that each method “depends on a conflict between the graphic elements of the shots. Our senses apprehend the attraction of each shot and our inner minds join these attractions through similarity or contrast, creating a higher unity and a significance.”⁴⁷ Eisenstein, then, was actively concerned with the viewer’s creation of an understanding of the montage. He articulated how shots and their relation to other shots develop meaning. These premises of editing are widely used today, for the rhythm and tone of editing in film can create different understandings of shots and sequences. Eisenstein’s concern with the meanings created by editing are present in this documentary through the editing of specific shots. One example of the use of Eisenstein’s methods can be seen in the film when shots of military helicopters and planes are juxtaposed with shots of a boy playing on the street in front of a military gate in Vieques with a small three wheel scooter.

⁴⁵ Eisenstein, Sergei. *The Dramaturgy of Film Form [The Dialectical Approach to Film Form]*. From Braudy, Leo and Cohen, Marshall eds. Film Criticism: Introductory Readings. New York and Oxford: Oxford university Press, 1999. p.28.

⁴⁶ Paraphrased as discussed in Andrew, J. Dudley. The Major Film Theories: an introduction. London, Oxford, New York: Oxford University Press, 1976. p.51.

⁴⁷ Andrew, J. Dudley. The Major Film Theories: an introduction. London, Oxford, New York: Oxford University Press, 1976. p.52.

These shots are juxtaposed to present an intellectual montage of conflict between the future of Vieques and the military. The montage allows the audience to synthesize various ideas from the shots. These ideas relate to the possible danger the child could face and the unsafe environment that is created in Vieques by the military. The sequence also uses a metric and rhythmic montage to control the pace of the shots. The montage attempts to create a sense of surprise and unexpectedness by colliding the shots in an unpredictable way. When the viewer expects a shot of the boy again a shot of more military vehicles is presented and vice versa. This technique allows the viewer to synthesize a meaning while never truly knowing what shot would follow.

In addition, the editing of this documentary focused on presenting a clear understanding of the different interviews and images presented. Through the editing, the film was constructed to present a slow rhythm that is present in the way life moves in Vieques. At the same time, this rhythm was broken and accelerated to create the effect of change and obstruction that the island experiences every time the Navy conducts maneuvers. A clear example of this can be seen in the way the sequence mentioned above was presented. The sequence appears at a time in the film when the viewer expects a gentle transition from an interviewee statement to the sound of waves and title presenting the next topic in the film. Instead the viewer is presented with a juxtaposition of snapshots of a boy playing and military vehicles. The effect produced is a surprising and unexpected display of conflict.

Beyond the rhythm, Eisenstein's method of juxtaposing different shots to create conflict was used in the documentary when the nature of the island was presented with the effects of the naval bombings. The purpose of these juxtapositions was to allow the viewer to synthesize the reality experienced by the filmmaker. Juxtaposing such shots allows the viewer to create a mental picture of the sights and sounds of the island in a way that still presents a sense of conflict

that is often present in Vieques. Having explained that these manipulative methods were used in the documentary, it must be stated that the presentation of these shots is similar to what the viewer might experience if s/he visited Vieques. No external or non-subject related image or sound was juxtaposed with the reality recorded in Vieques and Puerto Rico.

As Sergei Eisenstein's ideas of montage were incorporated into the documentary, so were André Bazin's ideas of realism. Though these two film theorists would seem to be strong opposites of each other, it was not hard to incorporate both in this documentary. While Sergei Eisenstein's theories on editing were used to maintain rhythm and cause conflict, André Bazin's realist theory was used to guide the shooting and interviewing.

A very prolific writer, Bazin and his theories on realism helped bring the now famous film journal *Cahiers du Cinéma* to prominence. Bazin's main concern was always with the relationship of cinema and reality. J. Dudley Andrew states that "From the first, and in nearly every essay, Bazin proclaimed the dependence of cinema on reality."⁴⁸ Bazin believed that cinema's fullness was attained by "being the art of the real."⁴⁹ Bazin's notion of reality was one based on space. He states that the realism of cinema is "not, certainly, the realism of subject matter or realism of expression but that realism of space without which moving pictures do not constitute cinema."⁵⁰ Andrew explains this connection by stating that Bazin believes "Cinema is first of all the art of the real because it registers the spatiality of objects and the space they inhabit."⁵¹ Cinema, then, is the art of the real because it can capture the realism of a specific space and the relations found within. Cinema is able to represent the actual physicality of a

⁴⁸ Andrew, J. Dudley. The Major Film Theories: an introduction. London, Oxford, New York: Oxford University Press, 1976. p.137.

⁴⁹ Ibid.

⁵⁰ Bazin, André. What is Cinema?. Essays selected and translated by Hugh Gray. Berkeley and Los Angeles: University of California Press, 1970. p.112.

⁵¹ Andrew, J. Dudley. The Major Film Theories: an introduction. London, Oxford, New York: Oxford University Press, 1976. p.138.

space, and thus, this separates it from other art forms. Beyond the physical realism aspect of cinema, Bazin believed that cinema's ability to immediately reproduce an object without a human's interpretation was a key factor in creating a psychological realism. Bazin states that:

For the first time, between the originating object and its reproduction there intervenes only the instrumentality of a nonliving agent. For the first time an image of the world is formed automatically, without the creative intervention of man. The personality of the photographer enters into the proceedings only in his selection of the object to be photographed and by way of the purpose he has in mind. Although the final result may reflect something of his personality, this does not play the same role as is played by that of the painter. All the arts are based on the presence of man, only photography derives an advantage from his absence. Photography affects us like a phenomenon in nature, like a flower or a snowflake whose vegetable or earthly origins are an inseparable part of their beauty.⁵²

Bazin accredited this mechanical aspect of capturing reality with creating a change in the psychology of an image. "The objective nature of photography," he states, "confers on it a quality of credibility absent from all other picture making. In spite of any objections our critical spirit may offer, we are forced to accept as real the existence of the object reproduced"⁵³. The direct link of the image to the object it is reproducing, Bazin believed, gives the viewer a psychological understanding of the reality presented in the image. This psychological realism of the image and the spatial realism of cinema, Bazin argued, made cinema the art of the real. With this goal for cinema in mind, Bazin points out several techniques that should be used in cinema to present reality.

André Bazin's techniques are closely centered on his ideas of reality. He states various ways films can be made in a realistic style. Since space is such an important concept in his

⁵² Bazin, André. What is Cinema?. Essays selected and translated by Hugh Gray. Berkeley and Los Angeles: University of California Press, 1970. p.13.

⁵³ Ibid.

definition of reality, it is no surprise that spatial realism is very important for Bazin. Andrew states about Bazin's notion of space that:

Perceptual reality is, for Bazin, spatial reality: that is, visible phenomena and the spaces which separate them. A realistic style of editing, at the most basic level, is a style which would show an event developing in an integral space. Specifically the realistic film style is that style which preserves the autonomy of objects within what Bazin called the undifferentiated *homogeneity of space*. In general, spatial realism is destroyed by montage and preserved by the so called *shot-in-depth*, where universal focus pays tribute to the space between objects.⁵⁴

Bazin's believe was that the space recorded on film should be presented with the same spatial relationships within the real space. Two techniques that accomplish this goal are the long take, "a shot that continues for an unusually lengthy time before the transition to the next shot"⁵⁵ and deep focus, "A use of the camera lens and lighting that keeps both the close and distant planes being photographed in sharp focus"⁵⁶. These techniques allow the action to be captured in its truest form and with the most realistic spatial relationship. Bazin's main idea in championing these techniques was that they embraced the concept of ambiguity. Bazin believed film should capture this ambiguity, because, unlike Eisenstein, he believed the nature of things was ambiguous. Andrew states that Bazin believed "unity of meaning is a property of the mind and not of nature. Nature has many senses and can be said to speak to us 'ambiguously.' For Bazin, such ambiguity is a value and cinema should preserve it, making us aware of its possibilities."⁵⁷ Deep focus and long takes would allow the audience to immerse themselves in the ambiguity of a shot by allowing them to draw their attention to any aspect of the shot. This more democratic

⁵⁴ Andrew, J. Dudley. The Major Film Theories: an introduction. London, Oxford, New York: Oxford University Press, 1976. pp.157-158.

⁵⁵ Bordwell, David and Thompson, Kristin. Film Art: An Introduction. New York: McGraw-Hill, Inc., 1993. p. 494.

⁵⁶ *Ibid.* p. 493.

⁵⁷ *Ibid.* p. 158.

approach differed sharply with Eisenstein's more authoritarian approach of the montage, which dictates what the audience should focus on.

For this documentary, Bazin's techniques were incorporated through the use of deep focus and long takes on interviews. Shots of Vieques were presented as deeply as possible so that the audience could immerse themselves into the scenery they are observing. As for the interviews, these were approached in a way that would allow the interviewees' answers to complete their thoughts. Specific answers were edited as little as possible and only in the beginning and end of the statements. Very few images were used during interviews so the audience could experience the conversational aspect of the interview. The audience must focus on the interviewee and their conversational realities, like gestures and mannerisms. These two realizations of Bazin's ideas present a small sense of ambiguity in the documentary and force the viewer to explore the images being presented to them.

Through the ideas and techniques of Bill Nichols, Sergei Eisenstein and André Bazin, the documentary was crafted to allow the viewer to understand the perspective of the filmmaker, while still being given the opportunity to develop their own understanding of the images and the interviews. Incorporating these various modes and theories was often difficult. The biggest concern was not to confuse the viewer. To avoid this, the modes and theories were used in very specific ways. Bill Nichols modes helped develop the overall approach that would be taken for the development of interviews and the personal presentation of the views of the filmmaker. His expository, observational and reflexive modes helped in the development of limitations in the use of my voice for narration and in the use of footage with my image. In both instances, my participation was kept minimal though obviously present. Preventing my image was simply achieved by not allowing any footage to be taken, but limiting the narration was a balancing act.

A useful amount of narration had to be presented in order for the viewer to comprehend the personal nature of the documentary while still understanding the basic reality of the issue.

The theories of Sergei Eisenstein guided the editing of the documentary in only two aspects. One related to the overall rhythm of the piece. I wanted to be able to control the way the viewer experienced the images in order to create different rhythms that were experienced in Vieques during production. The second aspect of Eisenstein's theories was the use of intellectual montage to create several sequences that present a sentiment of conflict. These sequences, like the boy/military vehicles sequence, are presented at strategic times in the documentary and help create emotions of surprise and unpredictability.

As for the theories of André Bazin, they were used to direct the production of interviews and environmental footage. In both instances, I wanted the filmmaker's influence to end when the interviewee began answering the question and when the camera was placed and the record button was pushed. I did not want to give the viewer an understanding of Vieques and the people of Vieques that was spoon fed from me. I wanted the viewer to be able to experience these people and places in as honest and realistic a way as was possible in a film.

The interweaving of these different theories and modes does create a situation where the viewers may be confused. To prevent this from happening the documentary is constructed in a way that usually allows for simple and steady transition from one style to another. By limiting the use of the theories to specific aspects of the documentary, it became easier to create transitions from one theory to another. In addition, footage that may be seen as using multiple styles, like a shot that zooms into a specific object thus moving from a deep focus shot to a very crafted and focused specific shot, was left out of the documentary. Again, the main goal was to prevent any confusion by the viewer.

Through the use of these theories to guide the production of the documentary, the audience is given the tools to understand the filmmakers concerns and beliefs while exploring a place they may have never heard of. These concerns were always kept in mind and the theory of what was being done was never lost through the editing of this film.

CHAPTER 5: PRODUCTION

Overview:

The production of this documentary took place in Puerto Rico. Shooting occurred on the island of Vieques, in Old San Juan, in the eastern town of Fajardo and at the Luis Muñoz Rivera airport. The shooting on the mainland of Puerto Rico focused on acquiring environmental footage and general footage of Old San Juan, though it was never used. The shooting at the Luis Muñoz Rivera airport was very minimal and centered around capturing footage of people in the airport exits who were waiting for family members. In the coastal town of Fajardo, footage of ferries leaving for Vieques was shot, as well as footage of passenger planes and military planes conducting activities at the naval base Roosevelt Roads.

The bulk of the shooting occurred in Vieques. A large portion of the footage was dedicated to capturing life in Vieques as well as the beautiful landscape of the island. Emphasis was placed on capturing wide landscape shots of beaches, mountains, and town areas. A large focus was also placed on capturing the life of the town and its people. The military base on the island was shot to show the immediacy and closeness of the military gates and lands. It was also important to capture the community that exists directly across the street from the military gates.

The second aspect of production in Vieques was the interviews. A couple of interviews were arranged ahead of time: Robert Rabin, Director of the Vieques Historical Archives, and Penny Miller, Seagate Hotel Owner. All other interviews were acquired while walking through Vieques and meeting people. The shooting of the documentary was divided into three trips. Landscape shooting and interviews were conducted during each trip.

The first trip occurred in January of 2001. During this trip interviews were gathered from Robert Rabin, Nilda Medina, teacher and member of the Committee for the Rescue and

Development of Vieques (CPRDV), and officer Gilberto Díaz Pagán of the Puerto Rican Police guarding the entrance to the naval base. During the second trip in July of 2001, interviews with two Viequenses were attained. One was Rafael Burismoris Morales, a Viequense protester, and the other was Rafael Torres, an ex-security guard for the naval base in Vieques. On the third and final trip in February of 2002, three interviews were attained. One was Penny Miller from the Seagate Hotel, one was Mary Jean Friel from the Sisters of Laredo and the third was a follow up interview with Robert Rabin. The interviews varied in length from 20 minutes to one hour. All the interviews were conducted in Vieques.

Interviews styles varied throughout the three trips due to the manner in which the interviews were organized. For the interviews with Robert Rabin, a set number of questions were developed.⁵⁸ The interview was conducted by my wife Julie Fonseca de Borges, who has journalistic training and experience. All other interviews were attained by arriving at protest sites or main gathering centers in Vieques and talking to people. I always conducted these interviews as I controlled the camera. The questions asked during these interviews varied depending on the person who was being interviewed, but certain basic questions guided all the interviews:

- 1) What is the interviewee's name and what do they do?
- 2) How are they connected to the Vieques/Navy issue?
- 3) What are Naval training activities like for civilians on the island?
- 4) What effects from the Naval presence have they noticed?
- 5) What events do they remember concerning the issue? (i.e. the land expropriations, fights, protests, etc.).
- 6) What do they think will happen next?
- 7) What would they like to see happen?

⁵⁸ See Appendix B.

8) What would they like to tell people in the United States who have never heard of Vieques?

These questions were the backbone of all the interviews. From these starting points the interviewer would ask more detailed questions s/he believed were pertinent and interesting.

The only interviews conducted in English were with Robert Rabin and Penny Miller. All other interviews were conducted in Spanish. The main reason for use of both languages is that I wanted people to express themselves in whichever way they felt most comfortable. I let the interviewees know that the main audience for the documentary would be English speaking United States citizens and then let them decide which language would be used, thereby allowing them to express themselves more fully and comfortably.

All interviews were conducted with available natural light in the location of the interview. For the most part this was not a problem except for the first interview with Robert Rabin. During this interview, I mistakenly set the iris at a very wide f-stop which then led to an image that is sometimes way too bright. The interview was conducted outdoors at 10:00 am. This meant that the sun was very high in the sky and the light easily shifted in intensity depending on the cloud cover over head. As a result, the entire interview shifts in brightness with certain parts being heavily saturated with light. After this interview, I corrected the way I set the f-stop on the camera and all other interviews were recorded at appropriate levels.

Sound for the interviews was never a major problem. Wireless microphones and shotgun microphones were used for interviews, depending on time constraints and the preference of the interviewee. Very few problems were encountered using the shotgun microphones. The main issue with these microphones was the distance at which the microphone was held from the interview subject, but it was an easy problem to fix since audio was constantly monitored. The

wireless microphones sometimes recorded certain breaks or glitches, but usually this was a sign that the transmitter or receiver needed batteries.

Schedule:

The first two trips consisted of only one day in Vieques. Budgetary concerns did not allow for overnight stays on the island. The third trip, though, consisted of a two-night stay in Vieques, allowing for a much better understanding of the island's life and pace. Shooting schedules were developed in a very rough form. All shooting centered on interview appointments. When no interview appointments were set up, shooting was scheduled to allow time for interviews to be arranged on location. The locations on the island were quite close to each other, allowing for on site decision making of where to shoot next. Rough needs of where shooting was required were outlined before reaching the island. These outlines were written as simple frame works to be followed. For example, if a shot of a sunset was needed as well as a shot of people walking near the main plaza the outline would just read:

- 1st day:
 - Shot of people at plaza
 - Interview, Rabin, 12 noon
 - Sunset shot at Esperanza

In this example, the two needed shots were arranged around an interview appointment with Robert Rabin. No timeframe was given for the needed images to be shot to allow for shooting at any other location that may occur before or after the needed images had been attained.

Crew:

One of the main reasons the schedules were so rough and flexible was because the crew for shooting was extremely small. On the first trip, the crew consisted of my wife Julie Fonseca de Borges and myself. On the second trip, the crew was my wife, my mother Iliá Bonilla and me. On the third trip it was just my mother and me. The small crew made shooting more challenging, but allowed for a large level of flexibility in how the shooting would take place. Julie Fonseca de Borges took on the duties of interviewer, boom person, still photographer and camera operator, Iliá Bonilla worked as boom operator and interviewer, and I worked as camera operator, interviewer and sound recorder.

Coordinating a collaboration with two people who are not professional crew members could have been very trying during the production, but an open dialogue between us and a knowledge of their talents help minimize any problems that may have occurred. Before going to Vieques to shoot, I sat down with my crew and conversed about what I needed from them and the activities they felt they could perform. With Julie Fonseca de Borges, I knew she had a strong journalism and photography background so I asked her to help with interviews, camera operation and still photography. Her knowledge and familiarity with photography allowed me to give her the camera with little worry. As for the still photography, I knew she could perform the work as well as anybody. Her journalism background helped during interviews by allowing the interviews to flow smoothly and letting the interviewee express themselves fully.

Iliá M. Bonilla was a slightly different situation. Her talents do not lie within any production aspect of shooting. Instead, she helped the production by communicating with people in Vieques and finding out their stories. Her ability to initiate a conversation with almost anybody was invaluable, but her biggest asset to the production was her knowledge of the issue

and the personalities involved. Iliá M. Bonilla was widely informed on the issue of Vieques and provided me with an immense amount of knowledge of the issue while in Vieques.

Both crewmembers were of immense benefit for this production and the work could not have been performed without their help. Their willingness to travel through Vieques interviewing people and shooting landscapes was amazing, but their patience and support was truly inspiring. Our ability to communicate with each other helped prevent many problems and made the experience very positive and productive.

Releases and Copyrights:

Releases were attained from Robert Rabin, Nilda Medina Díaz, Officer Gilberto Díaz Pagán, Elizabeth A Miller and Mary Jean Friel.⁵⁹ Releases were not attained from Rafael Burismoris Morales and Rafael Torres, though on camera consent was given.

⁵⁹ Copies of releases are attached as Appendix A at the end of this thesis. Budget as Appendix C.

CHAPTER 6: POST-PRODUCTION

Schedule:

The post-production schedule for the documentary took place over a long period of time. Editing first began in June of 2002 and continued through March of 2003. Many factors contributed to the length of the post-production period. The most important one was a desire to view the subject matter with a close familiarity while allowing for a fair amount time to distance myself from the subject matter. The only way I could achieve this was to begin editing as soon as possible after the last shooting period and then allow myself time away from the project. This distance was necessary for the documentary to be edited in a way that could be understood by audiences with little or no knowledge of Vieques and/or Puerto Rico. One of the greatest fears I developed during the editing process was that the film would only be understood by audiences who had a close knowledge of the subject. I did not want the documentary to alienate audiences by making assumptions or referencing aspects of the topic that could not be know without close knowledge of Vieques and Puerto Rico.

The ten-month period was arranged in a manner that would allow for temporary periods of intense editing while still maintaining time to be spent away from the subject. An editor must know and understand all the footage and every detail that pertains to it. The editor must also know the subject very closely. This kind of immersion can quickly make an editor forget the overall goal of the film. The focus needed to edit can create within an editor an understanding of the subject and footage that could never be attained by a viewer being exposed to the footage for the first time. To prevent this from happening an editor often decides to step away from the footage and allow some time to pass. This time apart from the footage allows the editor to

develop a clear appreciation for the overall goal of the film and allows time for the editor to put all the aspects of the film into perspective.

I feared that this aspect of editing, and my close knowledge and contact of the subject, could easily lead me into this extreme immersion. For this reason I decided to schedule time during editing to be spent away from the footage and subject. To achieve this, a loose block schedule was developed. This block schedule would assign large periods of time to editing, but no fixed dates would be determined. Instead, deadlines were developed for certain segments to be completed. The deadlines would normally allow about a month for these segments to be completed, but no specific work times were assigned. In this manner, the long period of post-production was effectively used to allow a certain level of distance from the project when it was needed.

Equipment:

The editing process was conducted at my home on an Apple Macintosh G4. The video editing software used to perform the editing was Final Cut Pro 2.0. Having shot all the footage on an analog Hi-8 millimeter video camera, it became necessary to transfer the footage to digital form so it could be inputted into the G4 computer. At first, footage was transferred from the Hi-8 analog video format to miniature digital videotapes, or mini-dv tapes, by using transfer machines from the Department of Radio, Television and Film (RTVF) at the University of North Texas. This process proved to be effective but very time consuming and costly. To be able to download footage into the G4 computer, it must first be transferred to mini-dv tapes at the RTVF department. Next, a mini-dv digital video camera had to be checked out from the department's equipment office and then connected to the home computer where the tapes would be

downloaded from the mini-dv camera into the Final Cut Pro system via a high speed direct data transferring cable connection called Firewire cable connection. To avoid this long process, a converter box that changes analog signals to digital signals and vice versa called Canopus ADVC-100 was purchased. This converter box allowed the Sony VX-3 Hi-8 millimeter analog video camera used during shooting to be connected to the converter box, which was connected to the G4 computer via a firewire connection. Once connected properly, all that had to be done was play the original footage which was immediately converted by the Canopus ADVC-100 into a digital signal that could be downloaded into the Final Cut Pro system. Once this purchase was made, the entire post-production process could be conducted from home. The only time that the process had to be conducted at the RTVF Department was when the final master edit was created by using a shot edit list on the school's Final Cut Pro systems. This allowed for high quality digital copy, or dub, to be made.

The use of the Final Cut Pro 2.0 software allowed me to edit the film with a non-linear system. This means that the documentary was edited in a way that allowed me to work on different parts of the documentary without having to alter the previous or following parts. This nonlinear technology was a very huge step in analog video editing because it freed the editor from having to edit footage linearly, or in the order s/he wants it to be seen. The Final Cut Pro system allowed me to edit the documentary in a much more organic way. If I felt I needed to work on the middle portion of the documentary and then the beginning, I could do it without having to worry about doing everything in order. Another aspect of the nonlinear editing technology is that it is a much more forgiving technology. With linear editing systems, if mistakes are made an editor would have to begin the entire project from the beginning. It is impossible to simply erase or delete the error and fix it. On the other hand, nonlinear editing

technology allows the editor to erase and fix and even undo an error. If an editor makes a mistake on the Final Cut Pro system, all s/he has to do to erase it is hit one hot key and the software immediately erases it and puts everything back the way it was the mistake was made. The value of this technology, thus, becomes immeasurable. The biggest problem an editor can have due to this technology is wasting too much time changing and playing with the footage. Whereas nonlinear editing allows the editor to work more freely, it can also make an editor become sloppy and undisciplined if s/he is not careful.

Reconceptualization of Film during Post-Production:

The heavy use of theory to develop a shooting and editing technique during pre-production allowed for a very focused approach towards editing during post-production. Having stated this, a few reconceptualizations took place. During post-production, four specific changes to the editing approach were taken; the addition of narration, the addition of footage representing the destructive effects of the Navy on Vieques, the use of poetry, and the addition of a motif to the documentary. To analyze these changes, let us begin with the narration.

Initially, the narration of the documentary was going to be done by a professional narrator. As the production of the documentary took shape, it became very apparent that the final product was going to be closely related to my views and me as the filmmaker. I grew up in Eastern Puerto Rico in a town named Fajardo. This town is the main port of travel between Vieques and the Puerto Rican mainland. This close connection to Vieques and the Navy issue created a childhood for me where this issue was closely tied to everyday life. The political aspects of the Vieques issue were always present in the consciousness of Puerto Rico and Puerto

Ricans. My childhood and young adolescence in Puerto Rico helped me develop a very strong and informed opinion about this issue, which closely guided my emotions on the topic.

This close connection led me to reconsider the use of a professional narrator. Would a person with no ties to the topic be able to present the dynamics experienced in Vieques? More importantly, would this professional narrator create a sense of authority in the narration that was not intended? These questions created a concern about whether a professional narrator would serve the production. After a long period of analysis, I determined that it would be best to use my voice to deliver the narration of the documentary, since it would be the most direct way to present the viewer with my viewpoint.

The second major change in post-production related to the use of footage presenting the destructive effects of the Navy's activities on the island of Vieques. When production started on this documentary, I wanted to focus on the people and faces of the issue. I wanted to stay away from villainizing the Navy and turning the documentary into an attack against the Navy. I did not want to let the Navy's action dictate where the project would go. Instead I wanted the people of Vieques to be my guideline to the main issues of the situation. To prevent this Navy centered dialogue in the documentary, I did not want to present the many destructive effects of the Navy unless I was willing to allow Naval officials to address the images through interviews. I did not want to focus the issue around the Navy because that had always been the focus of documentaries about Vieques. Following this train of thought, I decided early in the process to avoid images of destruction and just let the people I interview present their impressions and recollections of it to the audience. As I began editing, though, it became apparent that these images were necessary. Not because they present an attack to the Navy, but because they explain

the reasoning and motivation of Viequenses and Puerto Ricans. The footage of the destruction would explain to the audience a reality that could never be properly explained by words.

The third reconceptualization that occurred during the post-production process was the use of poetry in the film. When I first conceptualized this project, I pictured images and interviews being interlaced with poetry throughout the documentary, but as I began the project I abandoned the idea. I did not want to give an impression of misuse or misinterpretation of a poem to the audience. Throughout this process I have felt that for the project to succeed it would be necessary to maintain the audience's trust at all times throughout the documentary. If at any time the audience felt manipulated, I would lose that trust. This reasoning led me to drop the idea of using poetry throughout the documentary. It was not until the editing process that I was again struck with the idea of using poetry. In this case, however, it would not be someone else's poetry, but my own. I wanted to present the bilingual and bicultural nature of Puerto Rico and Vieques in the documentary somehow but could not find any way to do it. I decided to compose a poem that would be present in the narration. Letting my voice present the poem would allow the audience to understand it as an aspect of my views and not as a statement of authority. The poem is bilingual and presented in the documentary without warning. In this manner, it presents the unpredictable nature of the Puerto Rican culture to the audience. The word Bieké that is used in the poem, is the indigenous name of the island of Vieques. The poem reads:

Bieké, an island of fishing and agriculture,
Of past sugar sweetened *economía*,
Of navies and bombings,
Of lines drawn in the *arena*.

Island of children *jugando*,
Of military gates and police
Of *verde, azul y rojo*.
Of Red, White and Blue.
Of protest and justice and injustice,

Of beatings, arrests and fights,
Of beaches and mountains and *árboles*.

Bieké, island of struggle
And conflict
And dreams.

The final reconceptualization made during post-production related to the use of a motif. As production took place in Vieques, I began to ponder how to represent the pace of life in Vieques throughout the documentary. I considered using slow editing techniques, but that did not seem to capture Vieques. I also considered using a more observational approach to shooting, but this idea demanded much more shooting than I could do. Finally it occurred to me to use one of Vieques' most obvious attributes, the beach. As I began to edit, I noticed that the beach was present in much of my footage, either in images or in sound. I decided I would use the image of the beach throughout the documentary and the sound of waves to accent transitions from interview to interview. I decided to let the natural pace of the beaches of Vieques to set the pace of most of the documentary. I could then use this pace to highlight certain sections of the documentary by speeding up the editing pace that had been set by the sound of the waves. This use of beach images and sounds developed a motif in the documentary that I believe lends an insight to the life and reality I experienced in Vieques. Like the beach, Vieques has a certain calming atmosphere that sets a very specific pace to the way life moves on the island. It also can alarm and frustrate just like a strong wave can surprise and shock a swimmer. The connection of the ocean with Vieques is seen in the numerous ways throughout the island. The main source of transportation to the island is by ferry, one of the main industries on the island is fishing, and the main tourist attractions to the island are its beautiful beaches. This connection is strongly represented in the documentary by the beach motif.

These reconceptualizations represent the major aspects that were considered during the post-production process. These ideas completely changed the way this project turned out and helped create a stronger documentary.

CHAPTER 7: EVALUATION OF COMPLETED WORK

The completion of such a large project always allows much time for reflection. The four years spent producing this documentary were a time that brought much change to my life and my beliefs. These changes were reflected in the work that was produced for this thesis and on the documentary itself. Such change, thus, must be analyzed and evaluated for true growth to develop from this process. In this spirit, an evaluation of the completed work for this project must now be presented. The evaluation will be divided in four parts: 1) an evaluation of the pre-production process, 2) an evaluation of the production process, 3) an evaluation of the post production process, and 4) an evaluation of the integration of the proposed theories.

Pre-production Evaluation:

In any project one must first begin by conducting research on the topic of the project. The pre-production process of this documentary was no exception. The research conducted for this documentary was divided into three foci. The first focus was research about Vieques and its people. The second focus was research on the existing literature and news coverage about Vieques and its relation with the United States Navy. The third and final focus was on the documentaries produced about Vieques. The division of the research into three parts allowed me to focus the research in an organized manner. As a result, the research was very successful and informative.

The research process brought many issues to light that I had not considered when I chose this topic. An example of this was the discovery that large migrations took place between Vieques and islands in the Lesser Antilles. This detail was not known to me, but became a vital

piece of information for understanding the historical relationship between Vieques and the mainland of Puerto Rico. The information gathered through this understanding helped me conducted interviews in a much more knowledgeable way and allowed me to develop a better relationship with the interviewees. This example shows how important the research process was for the production of this documentary. The entire research process on the topic was very useful and thus very successful.

As successful as the research was in developing an understanding of the history of Vieques, it also had a negative effect. This effect manifested itself during the first shooting trip to Vieques. Due to the large volume of research that was conducted on the topic, a false sense of understanding was developed. I planned my first shooting trip to Vieques with the illusion that I understood the reality of Vieques and its people. I believed I understood life in Vieques because I had grown up in Fajardo, a few miles and a waterway away from Vieques. This belief led me to shortchange the preparations for my first trip. I did not prepare properly for that trip, and thus, once there, the footage demonstrated how little on the ground knowledge I had about the island.

Two of the larger mistakes that happened were not allowing enough time on the island and believing I could understand the issue and Vieques in just one trip. On this first trip I only allowed myself two days to do location scouting and interviews. I also hoped to shoot a large amount of environmental footage. It became impossible to do all I wanted in that time. I found out that I needed much more location scouting than I thought. I also realized that interviewees cannot always keep interview appointments or can only give you much less time than agreed upon. As the trip unfolded, I realized that I would not be able to maintain my schedule and finally decided to focus on scouting the location and gathering one good interview. I was able to conduct a very informative interview with the director of the Vieques Historical Archives, but

most importantly, I developed an understanding of the level of inadequacy and naiveness in my preparation for the trip. As a result, my second and third trips were much better prepared and much more successful.

Production Evaluation:

The success level of shooting a documentary is always closely related to the level of success during the pre-production process. I have already stated the shortcomings of the first trip to Vieques, but it is necessary to evaluate more closely this trip as well as the two other trips.

During the first trip, many plans I had made were altered or abandoned due to poor planning on my part. Having already stated this, I must now acknowledge that some plans did work. One example of this can be seen in the interview that was conducted with Robert Rabin during the first trip. This interview was very successful and provided a great foundation of information for the finished documentary. Most of the comments made in the documentary by Robert Rabin come from this interview. The success of this interview, though, had a large effect on the way the rest of my plans materialized or vanished. The reason for this effect stems from the time that it took to attain this interview. Mr. Rabin is a person that places many responsibilities on himself and his time is always divided. While Julie Fonseca de Borges and I conducted the interview, we were interrupted multiple times by staff, phone calls and reporters. We quickly realized that if we were going to be able to acquire the material we needed from Mr. Rabin we would have to be patient and devote a much larger amount of time than we had previously thought. The amount of time it took us to conduct the interview, about 3 hours, was time that was then taken away from other possible interviews and environmental shooting. The result of this decision, though, was well worth it.

The second trip to Vieques provided much more workable footage than the first trip. One reason for the success of the first trip was the addition of a third crewmember, Iliá M. Bonilla, my mother. Her input and ability to strike conversations with strangers opened up many interview opportunities that would have not been available. In the preparation of the second trip, I had decided I would concentrate on environmental footage of Vieques and its people, and conduct interviews only if interesting people were met. The main reason for this specific focus was that I had already decided I would return to Vieques one additional time after this trip. The time period between the first and second trip had been a fairly long, so I did not want to arrive in Vieques with extremely ambitious plans and find myself in the same situation as the first trip. Instead, I wanted to be able to gather the footage of the island and town that I needed so I could concentrate on any smaller needs during the last trip.

The limited goals that were set prior to my second trip allowed me to concentrate my shooting in more specific locations and made the trip much more effective. I shot most of my footage with a tripod and made an effort to be patient with the shots I had selected. These two conscious decisions made a huge difference in the quality of the footage as well as in the editing room.

Two interviews were conducted during the second trip. One was with an ex-security guard that worked at the naval base on Vieques. This interview proved to be very informative, but I could not find any reason to use it in the documentary. The interview centered on an accident that happened to the ex-security guard when bombs were dropped close to his location. The man proceeded to explain how he was never properly compensated for the trauma and health problems related to the accident. The interview also explored the political nuances in Puerto Rico and Vieques and the bitter sentiments between different parties. I believed that using this

interview would change the focus of the documentary to this one man, whom I did not have enough footage of, and would introduce many political aspects of Puerto Rico that could confuse an audience that has little knowledge of the Puerto Rican political arena.

The second interview conducted was with Don Rafael Burismoris Morales. The interview with Don Rafael developed out of a visit to a small protest camp called *Campamento Luisa Guadalupe*, named posthumously after a very influential and important older woman who had fought the Navy presence on Vieques her entire life. This interview was very productive. It allowed me the opportunity to present in the documentary a physical representation of the length of time this struggle has been going on.

The third trip provided an opportunity I had not yet had in the last two trips, an overnight stay in Vieques. During this trip, Ilia M. Bonilla and I stayed in Vieques for two nights. This opportunity allowed me to attain morning and afternoon footage of Vieques, as well as interviews with people who live in Vieques. The preparation for the third trip was the best of the entire production and set the groundwork for a very successful shoot. Two preparations were new for this trip. One was the idea to use a monopod for easier and mobile shooting. The second preparation was to use a backup audio system, a mini cassette recorder, to capture my audio during interviews and conversations. This use of two separate audios would allow me to incorporate my voice during conversations into the documentary, thus creating a much more personal film. Both ideas worked as planned, but the mini cassette system proved to be of very little use. The system was wired directly on me by using a wireless microphone, but I could not monitor the audio. I quickly noticed in my first interview that I could not concentrate on capturing the image and audio of the subject, asking the questions and also monitoring my audio. It became obvious that I could only concentrate effectively on the subject and the questions.

Once I realized this, I decided to let the system record as much as possible, remembering to change tapes whenever I could, and concentrate only on the camera work and the interviews. As a result of this decision I was only able to use these tapes as references to questions I had asked and conversations I had had off camera. This proved to be useful only to refresh my memory during the post-production process.

On the other hand, the idea to use a monopod was very successful. I was able to move quickly from location to location with minimal effort. It also became easy to shoot interviews in a more organic and personable way. I could move and reframe the image very easily. I was also able to use the surrounding environment and landscape to provide support and stability to my shots while not having to stay fixed in one location. The monopod allowed me to create a less formal environment for the interviewees to answer questions. I believe this allowed them to feel more comfortable and at ease.

There were three interviews I was able to conduct. One was a follow up interview with Robert Rabin that was conducted in a very informal environment outside sitting on stairs. The interview was very useful and helped express the most recent events in the struggle against the Navy. The second interview was conducted with Mary Jean Friel from the Sisters of Laredo in California. This interview was very interesting in placing into context the usefulness of outside support on the movement to end the naval presence on Vieques. Though very interesting, I found that it was not very useful for this particular production. The final interview I conducted was with Elizabeth (Penny) Miller, owner of the Seagate hotel, where we stayed. The interview with Penny was very useful and helped show a dynamic that is often lost in discussions about Vieques. This dynamic is the fairly large level of North American people who live and have businesses in Vieques. Ms. Miller's interview helped add a socioeconomic perspective to the

documentary. The interviews of the third trip were very successful and indispensable to the production of the documentary.

One major problem that occurred during shooting in Vieques related to lighting. During my first shoot in Vieques, I encountered a problem with natural lighting while interviewing Robert Rabin for the first. At the time I had little experience with shooting long interviews in natural lighting and I made a very basic mistake. I decided to set the F-stop on the camera lens at a very specific setting. The setting I decided on was perfect for the beginning of the shoot, but as the interview continued the light changed due to sporadic cloud cover. Unknown to me was that I had set the F-stop during a period where there was cloud cover. I left the F-stop setting on the camera on manual and forgot about it during the interview. As a result I ended up with footage that was beautiful at one point and then the cloud cover moves and the image gets heavily saturated with light. I was able to salvage most of the footage, but I needed to use some filter settings in the Final Cut Pro 2.0 software to control the light saturation on the image. This mistake taught me a very important lesson about light in a natural setting: it can change and you must continuously ensure proper F-stop settings.

Through the production process, I was able to learn from mistakes like the one previously discussed and I was able to adjust my planning and shooting to solve these problems. The process proved to be a great learning opportunity, but beyond this, it helped develop a confidence in my abilities that I did not have before my first trip to Vieques.

Post-production Evaluation:

The post-production process for this documentary was quite long. It became apparent to me that footage that was taken in the first two trips was not as valuable for the documentary as

footage from the last trip to Vieques. I took a long time evaluating the footage from the first two trips and then decided what would be used. During this process, I concentrated mainly on the last trip's footage while using the interviews from the first and second trip as the backbone of the documentary. Once this decision was made, the editing process began to fall into place quickly.

The editing of the documentary went very well and the process proved to be very invigorating. The editing was conducted in a very pragmatic way so full consideration could be given to the material. One of the most successful decisions that was made was to allow a long period of time for the editing process. This decision allowed me to work intensively for certain periods of time and then allow myself a few days to detach from the material. The ability to do this helped me evaluate the editing in a more honest way.

During the post-production process very few technical problems were encountered. Once the footage was downloaded into a Final Cut Pro 2.0 system the editing process was very smooth. One problem faced, though, was becoming more familiar with the software. I had a good knowledge of Final Cut Pro 2.0 before the editing process began, but I had never edited such a large project before. The process allowed me to familiarize myself more intimately with the software, but it also slowed down the editing. Though it was slowed down, the benefits of knowing the software better outweighed any shortcomings.

Overall, the post-production process was very rewarding and successful for me. The lessons learned during the production helped me develop a better understanding of how to shoot with editing in mind. The third trip allowed me to put this knowledge to use and thus made the editing process much easier.

Success in Integrating Theory:

The success of integrating theory into a project like this can best be measured by audiences and their reactions to the work. Having stated this, the filmmaker can also measure their success by the way they were able to manifest this integration. To discuss the success of these theories, or the lack there of, we must look at how these theories materialized themselves in the project and the process of making the documentary **Vieques: Island of Conflict and Dreams**.

The first effect of the theories of Bill Nichols, André Bazin and Sergei Eisenstien can be seen in the manner in which footage was shot in Vieques. All three theories played a very strong role in the way certain shots were composed. An example of how this occurred was the instances when environmental and town footage was acquired. In these instances, my goal was to capture slices of life in Vieques. To achieve this I used André Bazin's theories on realism to guide the style of the shooting. To decide on what style of shooting I would use, I applied Bill Nichols' observational mode as a guide on how to represent reality with as little intervention as possible.

André Bazin's realism theories and Bill Nichols observational mode complement themselves nicely in this example. Nichols ability to simplify the multitude of difference in documentaries allowed me to formulate a better understanding of what I wanted to do with this environmental and town footage. Bazin's theories allowed me to develop specific techniques as well as an aesthetic for these shots. Long shots with deep focus were used to capture Bazin's theories on realism, as well as to give the shots an aesthetic that would reflect as close as possible the actual reality encountered. The two theories allowed me to develop an approach and category for what I wanted to do (Nichols), while being able to comprehend the aesthetic, technical and emotional characteristics of this kind of representation of reality (Bazin).

As harmoniously as some modes of Nichols theory worked with Bazin's theories, other aspects of Nichols modes meshed nicely with Sergei Eisenstein's theories. The two other Nichols' modes I used for this documentary were the expository and reflexive modes. These modes laid a very good foundation for me to incorporate Eisenstein's theory of montage. The expository and reflexive modes incorporate documentaries where the filmmaker has and acknowledges a very heavy hand in the production and editing of the project. These modes mainly helped guide the post-production of this documentary. At certain instances in the editing, specifically when interviews were not involved, Sergei Eisenstein's theories were used. His theories on montage and pacing influenced the editing very strongly and allowed me the ability to focus on the dynamics of timing and its effects. The montage theory provided me with techniques on how to edit montages to give the audiences the ability to interpret the images in a manner of my liking. This manipulation aspect of Eisenstein's theories was not taken lightly and was only used to advance the flow of information for the audience and to develop certain pacing and sensations. Eisenstein's theories were never used to misinform or mislead. Instead they were used as tools for creating a documentary that could be easily understood by audiences while still providing a good representation of the reality and emotions I experienced throughout the exploration of this issue.

Bill Nichols' theory on documentary modes helped me to develop the overall approach that the documentary would follow; a combination of the expository mode (mainly used allow a familiar format for audiences and a simple way of presenting information), the observational mode (used primarily for environmental and town footage), and the reflexive mode (used mostly to present my views in the poetry and narration and during on shot of my face). Deciding how the documentary would manifest itself through these modes allowed me to focus the shooting

and the editing on the overall goal of the documentary. The goal was to present an interpretation of Vieques that reflected my beliefs to an audience that was unknowledgeable of the subject.

The incorporation of the theories of Bill Nichols, Sergei Eisenstein and André Bazin allowed me to achieve the intended goal of the documentary. By being able to successfully integrate these theories into the documentary **Vieques: Island of Conflict and Dreams**, the piece can portray the views that I hold on the subject, but still present the audience with a view of the subject that is not heavy handed or insulting of their ability to comprehend the issue.

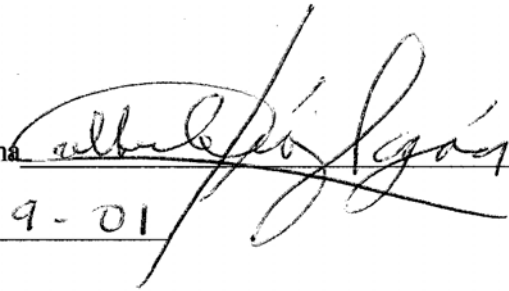
APPENDIX A
RELEASES

Talent Permission/ Permiso del Talento

I, Gilberto Díaz Pagán, give Cristóbal A. Borges permission to use my image, sound and/or interview in its proper context for the purposes of his project and future projects.

Yo, _____, le doy permiso a Cristóbal A. Borges para que use mi imagen, sonido y/o entrevista, en su contexto propio, para su proyecto y sus futuros proyectos.

Signature/Firma

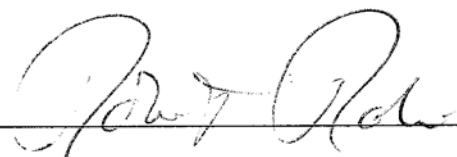


Date/Día 1-9-01

Talent Permission/ Permiso del Talento

I, Robert Rabin, give Cristóbal A. Borges permission to use my image, sound and/or interview in its proper context for the purposes of his project and future projects.

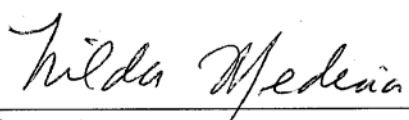
Yo, _____, le doy permiso a Cristóbal A. Borges para que use mi imagen, sonido y/o entrevista, en su contexto propio, para su proyecto y sus futuros proyectos.

Signature/Firma 
Date/Día 9-1-07

Talent Permission/ Permiso del Talento

I, _____, give Cristóbal A. Borges permission to use my image, sound and/or interview in its proper context for the purposes of his project and future projects.

Yo, Nilda Medina Diaz, le doy permiso a Cristóbal A. Borges para que use mi imagen, sonido y/o entrevista, en su contexto propio, para su proyecto y sus futuros proyectos.

Signature/Firma 
Date/Día 9/01/01

I give full consent and copyright privileges to Cristobal A. Borges to use my image and sound for all universal purposes and projects.

Yo le doy todo consentimiento a Cristobal A. Borges para usar mi imagen y sonido para cualquier proposito o proyecto universal.

Print your name/Escriba su nombre

Sign your name/Firme su nombre

ELIZABETH L. AMILLE Jorneta

I give full consent and copyright privileges to Cristobal A. Borges to use my image and sound for all universal purposes and projects.

Yo le doy todo consentimiento a Cristobal A. Borges para usar mi imagen y sonido para cualquier proposito o proyecto universal.

Print your name/Escriba su nombre

Sign your name/Firme su nombre

Mary Jean Friel

Mary Jean Friel

APPENDIX B
QUESTIONS FROM INTERVIEW
WITH ROBERT RABIN

Questions for Robert Rabin (followed by copies of original):

- 1) State your name, title and where you are from please.
- 2) How did you end up here in Vieques?
- 3) What do you currently do here as the director of the Vieques Historical Archives?
- 4) What are the Vieques Historical Archives?
- 5) Tell me how the conflict between the US Navy and the Viequenses originate and its history?
- 6) Tell me what Vieques was like before the acquisition of the land by the US Navy?
- 7) How did the everyday life change after the Navy took over the land on the island?
- 8) What effects has the Naval presence had on Vieques?
- 9) Why did you decide to get involved in this cause?
- 10) What is the Comite Pro Rescate y Desarrollo de Vieques?
- 11) How did the CPRDV begin?
- 12) What is the main purpose of the CPRDV?
- 13) How has CPRDV gone about fighting this struggle?
- 14) What support has your organization received from other organizations and political officials?
- 15) What kind of support does your cause have among the people of Vieques?
- 16) What kind of support does this cause have among the people of Puerto Rico?
- 17) Tell me what a typical day in Vieques is like when there are bombings?
- 18) How do the bombings occur?
- 19) Do the bombings occur close to the population of the island?

- 20) Tell me about David Sanes and the effects of his tragic death?
- 21) Tell me about the year you were able to take control over the Navy lands here in Vieques?
- 22) What were some of the realities you discovered while being in the restricted lands?
- 23) Why do you think the events of 1999 helped put this struggle on the eyes of the world?
- 24) What was the effect on the land of not having any bombing during that year?
- 25) How did that year long protest end?
- 26) Tell me about the agreement that was reached by the Ex-governor of PR Rosello and the Clinton administration.
- 27) What is your position on that agreement?
- 28) During the now 60-year relationship between the Navy and the people of Vieques, has the Navy been upfront and honest with the people of Vieques about their practices here?
- 29) Has the Navy kept their promises?
- 30) The Navy states that Vieques is essential for national security, what is your response to this?
- 31) If you could say anything to US citizens who believe that Vieques is essential for national security, what would it be?
- 32) How do you see the future of this struggle?
- 33) Is there anything else you'd like to tell me?

Questions for Rabin:

- ✓ 1) State your name, title and where you are from please.
- ✓ 2) How did you end up here in Vieques?
- ✓ 3) What do you currently do here as the director of the Vieques historical Archives?
- ✓ 4) What are the Vieques Historical Archives?
- ✓ 5) Tell me how the conflict between the US Navy and the Viequenses originate and its history?
- ✓ 6) Tell me what Vieques was like before the acquisition of the land by the US Navy?
- ✓ 7) How did the everyday life change after the Navy took over the land on the island?
- ✓ 8) What effects has the Naval presence had on Vieques? *— arrival via postage*
- 9) Why did you decide to get involved in this cause?
- ✓ 10) What is the Comite Pro Rescate y Desarrollo de Vieques?
- ✓ 11) How did the CPRDV begin?
- ✓ 12) What is the main purpose of the CPRDV?
- ✓ 13) How has CPRDV gone about fighting this struggle?
- 14) What support has your organization received from other organizations and political officials?
- ~~15) What kind of support does your cause have among the people of Vieques?~~
- 16) What kind of support does this cause have among the people of Puerto Rico?
- 17) Tell me what a typical day in Vieques is like when there are bombings?
- 18) How do the bombings occur?
- ~~19) Do the bombings occur close to the population of the island?~~
- 20) Tell me about David Sanes and the effect of his tragic death?

21) Tell me about that year you were able to take control over the Navy lands here in Vieques?

22) What were some of the realities you discovered while being in the restricted lands? *Ecology*

23) Why do you think the events of 1999 helped put this struggle on the eyes of the world?

24) What was the effect on the land of not having any bombing during that year?

25) How did that year long protest end? *When arrested*

what was there any retaliation

26) Tell me about the agreement that was reached by the Ex-governor of PR Rosello and the Clinton administration?

27) What is your position on that agreement?

28) During the now about 60 year relationship between the Navy and the the people of Vieques, has the Navy been upfront and honest with people in Vieques about their practices here?

29) Has the Navy kept their promises?

30) The Navy states that Vieques is essential for National Security, what is your response to this?

31) If you could say anything to US citizens who believe that Vieques is essential for National Security, what would it be?

32) How do you see the future of this struggle?

33) Is there anything else you'd like to tell me?

APPENDIX C
BUDGET

Budget:

	Rate	Needed Quantity	In-Kind	Self-Funded	Total
Pre-Production:					
Library Usage	\$8.50/hr	80 hours	\$- 0	\$680.00	\$680.00
Books bought	Varies	5	\$45.50	\$15.00	\$60.50
Photocopies	.10/copy	Est. 2000	\$150.00	\$50.00	\$200.00
Tuition:					
9 hour semester	\$1,436.00	8	\$- 0	\$11,488.00	\$11,488.00
6 hour summer	\$941.75	4	\$- 0	\$3,767.00	\$3,767.00
Production:					
Camera (Sony VX-3 Hi-8)	\$1,000.00	1	\$- 0	\$1,000.00	\$1,000.00
Hi-8 Tapes	\$10/tape	40	\$- 0	\$400.00	\$400.00
Light Kit		1			
Microphones:					
Lavaliere Wireless	\$40.00	2	\$80.00	\$- 0	\$80.00
Shot Gun	\$80.00	1	\$80.00	\$- 0	\$80.00
Mini-cassette recorder	\$25.00	1	\$- 0	\$25.00	\$25.00
Mini-cassettes	\$20/10 cassettes	20	\$- 0	\$40.00	\$40.00
Monopod	\$70.00	1	\$- 0	\$70.00	\$70.00
Tripod	\$150.00	1	\$150.00	\$- 0	\$150.00
XLR cords	\$20.00	2	\$40.00	\$- 0	\$40.00
XLR-mini adapter	\$50.00	1	\$50.00	\$- 0	\$50.00
Extension cord	\$10.00	1	\$10.00	\$- 0	\$10.00
Duck tape	\$6.00	1	\$- 0	\$6.00	\$6.00
Gaffer Tape	\$15.00	1	\$- 0	\$15.00	\$15.00
Long lasting camera Battery	\$150.00	1	\$- 0	\$150.00	\$150.00
Batteries for camera	\$50.00	3	\$- 0	\$150.00	\$150.00
Travel/Transportation:					
Airfare to Puerto Rico	\$1,300.00	3	\$- 0	\$3,900.00	\$3,900.00
Car rental	\$40/day	7	\$240.00	\$40.00	\$280.00
Food	\$100/day	7	\$700.00	\$- 0	\$700.00
Mileage	\$20/day	7	\$70.00	\$70.00	\$140.00
Airfare to Vieques	\$125.00	2	\$250.00	\$- 0	\$250.00
Ferry to Vieques	\$3.00	3	\$- 0	\$9.00	\$9.00
Lodging in Vieques	\$80/night	2	\$- 0	\$160.00	\$160.00
Lodging in Puerto Rico	\$100/night	10	\$1,000.00	\$- 0	\$1,000.00
35 mm Film	\$10/4 roll pack	8	\$- 0	\$80.00	\$80.00
Production Personnel:					
Producer, Director and Writer	\$200/day	15	\$- 0	\$3,000.00	\$3,000.00
Lighting/Sound crew	\$100/day	10	\$1,000.00	\$- 0	\$1,000.00
Production Assistant	\$75/day	10	\$750.00	\$- 0	\$750.00
Still Photographer	\$800.00	Flat fee	\$800.00	\$- 0	\$800.00

Post-Production:					
G4 Macintosh	\$2,200.00	1	\$- 0	\$2,200.00	\$2,200.00
Final Cut Pro 2.0 Software	\$300.00	1	\$- 0	\$300.00	\$300.00
Canopus ADVC-100	\$300.00	1	\$- 0	\$300.00	\$300.00
Logger	\$8/hr	100	\$- 0	\$800.00	\$800.00
Transfer tapes:					
Mini-DV	\$15/package of 4	8	\$- 0	\$120.00	\$120.00
VHS	\$20/package of 10	3	\$- 0	\$60.00	\$60.00
SVHS	\$8/tape	20	\$- 0	\$160.00	\$160.00
Editor	\$20/hour	50	\$- 0	\$1,000.00	\$1,000.00
Publicity:					
Advertising:	\$5,000.00	1 Flat rate	\$- 0	\$5,000.00	\$5,000.00
Photos, poster, web, etc					
Festivals	\$50/each	10	\$- 0	\$500.00	\$500.00
Subtotals:			\$5,415.50	\$35,555.00	\$40,970.50
Contingencies 10%:	\$4,097.00	1	\$- 0	\$4,097.00	\$4,097.00
Totals:			\$5,415.50	\$39,652.00	\$45,067.50

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