

Episode: #12

Title: **Migrant Struggle**

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Time Code	Audio
01.00.00.00	A/CPB ANNOUNCER
01.00.22.00	NARRATOR: THE AMERICAN IDENTITY HAS BEEN TIED TO THE LAND. BUT BY THE GREAT DEPRESSION OF THE 1930'S, IT WAS CLEAR TO WRITERS THAT THE PROMISE OFFERED BY THE LAND WAS MORE MYTH THAN REALITY.
01.00.34.00	HELENA MARIA VIRAMONTES: Too many people are dying, too many children are going hungry, and too many trees are being cut, you know, for us to just sit back and say, "I'm just going to tell you a sweet little story."
01.00.44.10	NARRATOR: A GROUP OF 20TH CENTURY WRITERS HAVE RAGED, INFORMED, AND HOPED THAT OUR COUNTRY WOULD REPAIR ITS RELATIONSHIP TO THE EARTH, AND TO THE MARGINALIZED PEOPLES WHO WORK THE LAND.
01.00.56.20	HELENA MARIA VIRAMONTES: ... Every writer is a political writer. I think we all have obligations and responsibilities, ah, to transform people's lives.
01.01.35.20	NARRATOR: SPANNING SEVERAL GENERATIONS, A SERIES OF WRITERS - JOHN STEINBECK, CARLOS BULOSAN, AND HELENA MARIA VIRAMONTES, EXPLORED THE RELATIONSHIP BETWEEN PEOPLE AND THE LAND.
01.01.50.00	STEINBECK READER: <i>We can start again, in the new rich land- in California, where the fruit grows. We'll start over.</i>

01.02.02.00	<p>NARRATOR: CALIFORNIA BECAME A MYTHICAL "PROMISED LAND". THE GOLD RUSH, THE RAILROADS, AND THE BOOM IN AGRICULTURE EACH BROUGHT WAVES OF NEW ARRIVALS. BY THE TURN OF THE 20TH CENTURY, CALIFORNIA BECAME KNOWN AS "THE GARDEN OF THE WORLD". HUGE FARMS GREW SO MUCH FOOD THAT THOUSANDS OF ADDITIONAL WORKERS HAD TO BE IMPORTED. BEGINNING IN THE 1870'S CHINESE WORKERS CAME TO WORK THE FIELDS AND ORCHARDS. SOON THE CHINESE WERE JOINED BY WORKERS FROM JAPAN AND THE PHILLIPPINES. THEN BETWEEN 1910 AND 1930, ALMOST ONE MILLION MEXICANS MIGRATED NORTH DRAMATICALLY INCREASING THE MEXICAN-AMERICAN POPULATION. EACH NEW IMMIGRANT WAVE DISCOVERED THAT THE AMERICAN DREAM WAS LARGELY AVAILABLE ONLY TO THE DOMINANT CULTURE.</p>
01.03.04.00	<p>GREG SARRIS: Steinbeck's people from Oklahoma, the Mexican-Americans, and the Filipinos were all here working side by side in the fields, were all standing in lines, in the soup lines waiting and hoping for food. We were all living side by side together.</p>
01.03.21.00	<p>NARRATOR: INCREASINGLY, THOSE WORKING THE LAND WERE THE DISPOSSESSED, THOSE WHO HAD NO CONTROL OVER ITS TREATMENT OR ITS CARE. IN THE 1930'S, THE COMBINATION OF SEVERE DROUGHT, MECHANIZED FARMING AND THE GREAT DEPRESSION RUINED THOUSANDS. FAMILIES FROM PLACES LIKE OKLAHOMA AND ARKANSAS PACKED UP TO SEEK RELIEF IN CALIFORNIA. UPROOTED FARMWORKERS BECAME A DESPERATE, WANDERING COMMUNITY.</p>
01.03.51.00	<p>VICKIE RUIZ: Over a million people came from Oklahoma, Texas, Missouri, and Arkansas to California during the Great Depression. You had middle class people who lost jobs, who decided they are going to go seek their fortune in California as well.</p>

01.04.09.18	<p>NARRATOR: DEPRESSION ERA WRITERS LIKE JOHN STEINBECK AND CARLOS BULOSAN EXPLORED THE ECONOMIC AND CULTURAL OPPRESSION OF MARGINALIZED PEOPLES. USING THE POWER OF SENTIMENT AND PERSONAL TESTIMONY, THEY DEMANDED THAT WORKERS BE GIVEN FAIR TREATMENT, OFTEN IN THE FACE OF GREAT OPPOSITION.</p>
01.04.28.00	<p>HELENA MARIA VIRAMONTES: Whenever somebody writes about the working class, all of a sudden it is political. My God, what is this count...? This country is made up on the working class.</p>
01.04.38.08	<p>NARRATOR: LATE 20TH CENTURY WRITERS LIKE HELENA MARIA VIRAMONTES ALSO WORK IN THIS GENRE, RECENTLY DUBBED ECO-LITERATURE, WHICH EXPLORES THE RELATIONSHIP OF PEOPLE TO THE LAND. WORKS BY STEINBECK, BULOSAN, AND VIRAMONTES REVEAL THE MYTH OF THE AMERICAN DREAM AS PROMISED IN THE LANDSCAPE. WITH DOCUMENTARY REALISM, THEY DEPICT DISLOCATED PEOPLE IN A LAND OF PLENTY AND ASKED A DIFFICULT QUESTION: WILL THE LAND RENEW, OR CORRUPT US? IN CALIFORNIA, DISPARITY DREW SHARP LINES BETWEEN RACE AND CLASS... AS STEINBECK'S WORKERS RECOGNIZE IN HIS NOVEL <i>THE GRAPES OF WRATH</i>.</p>
01.05.25.00	<p>STEINBECK READER: <i>If you could separate causes from results; if you could know that Paine, Marx, Jefferson, Lenin, were results, not causes, you might survive. But that you cannot know. For the quality of owning freezes you forever into 'I,' and cuts you off forever from the 'we.'</i></p>
01.05.52.20	<p>LOUIS OWENS ...it is a wonderful combination of writers because we wouldn't normally think of Steinbeck along with Bulason and Viramontes. They write about the, not just the working class, but the people who are trying to break into to the working class, the people who are really trying to</p>

	<p>sort of crack the American dream, I think that Carlos Bulason, and Viramontes, and Steinbeck all do provide what we call "testimonio," which is a way to give voice to the people who have been rendered voiceless or silenced.</p>
01.06.27.00	<p>NARRATOR: A CALIFORNIA NATIVE, JOHN STEINBECK WAS BORN TO MIDDLE CLASS PARENTS. A MODERNIST AND SOCIAL REALIST, HE PUBLISHED HIS FIRST NOVEL AT AGE 27 AND THOUGH HE WROTE 30 BOOKS OF FICTION, NON-FICTION, AND DRAMA... HIS MASTERPIECE REMAINS THE 1939 NOVEL THE GRAPES OF WRATH, IN WHICH A FAMILY FROM OKLAHOMA SETS OUT FOR A NEW LIFE IN CALIFORNIA.</p>
01.06.53.00	<p>STEINBECK READER: <i>The men driving the trucks and the overloaded cars listened apprehensively. How far between towns? It is a terror between towns. If something breaks- well, if something breaks we camp right here while Jim walks to town and gets a part and walks back and -how much food we got?</i></p>
01.07.12.00	<p>LOUIS OWENS: That's a wonderful paragraph in which he gives you the whole novel in microcosm. But notice how he brings you up close and he gives you a name: if the car breaks down, well, Jim will walk to town and he'll get a part. And this is what he does throughout the novel.</p>
01.07.31.00	<p>NARRATOR: WITH DETAILED IMAGERY, STEINBECK PAINTED A VIVID PICTURE OF A PARCHED LAND.</p>
01.07.38.19	<p>STEINBECK READER: <i>To the red country and part of the great country of Oklahoma, the last rains came gently and they did not cut the scarred earth. The plows crossed and re-crossed the rivulet marks. The sun flared down on the growing corn day after day until a line of brown spread along the edge of each green bayonet.</i></p>
01.07.59.00	<p>LOUIS OWENS: We move in close, closer and closer until we can see that line of brown along the bayonet of the</p>

	leaf, and then we pan back. and then he will move in close to focus on the Joads as the representative Okie's.
01.08.17.06	<p>HELENA MARIA VIRAMONTES: That's one thing that I have to stay...that I have to say about John Steinbeck is I thought it was amazing that this...author should be so interested in...the marginalized, to a certain extent, in the marginalized voices.</p>
01.08.30.20	<p>LOUIS OWENS: And that is Steinbeck's major theme: he critiques America and he critiques it from the point of view of the people at the bottom, really, looking up sort of through that tidepool of the American dream. He saw that this kind of Exodus myth is at the center of America's idea of what it is, and he is trying to really get at the heart of how America conceives of itself. I think <i>The Grapes of Wrath</i> is a call for a complete rebirth of consciousness on the part of America. He is saying the American dream is deadly, it's dangerous, it is destructive. It is destructive to the land and to people. He is saying unless we change the way we conceive of our relationship to the world that we inhabit, we are going to destroy it.</p>
01.09.17.00	<p>NARRATOR: STEINBECK BORROWS THE PURITAN TRADITION OF THE JEREMIAD, A SERMON WHICH CONDEMNS THE COMMUNITY'S SINS AND OFFERS HOPE FOR REDEMPTION IF PEOPLE WILL MEND THEIR WAYS. HE POINTS TO THE WASTE OF THE LAND AND ITS BOUNTY AS THE SIN OF MODERN CAPITALISM.</p>
01.09.36.00	<p>LOUIS OWENS: He articulates beautifully in the kind of Jeremiad that you see in <i>The Grapes of Wrath</i> when he talks about the fruit that is dumped beside the road and buried, and kept out of the grasp of starving children. I think no one has said that better than Steinbeck did.</p>
01.09.54.00	<p>NARRATOR: THE JOAD FAMILY ENDURES HARDSHIP AND LOSS OF FAMILY MEMBERS TO DEATH AND DISAPPEARANCE, BUT AT THE END OF THE NOVEL, THERE IS STILL A TONE OF HOPE.</p>

01.10.06.10	<p>LOUIS OWENS: At the end of the novel, Tom Joad, like Huckleberry Finn at the end of his novel lights out. Huck Finn is going to light out for Indian territory, but Tom Joad lights out for political engagement, and it is clear he is going to give himself up for the cause of the working person.</p>
01.10.23.20	<p>STEINBECK READER: I'll be ever'where-- wherever you look. Wherever they's a fight so hungry people can eat, I'll be there. Wherever they's a cop beatin' up a guy, I'll be there</p>
01.10.34.00	<p>HELENA MARIA VIRAMONTES: That's a really interesting aspect of that novel, too, that there was actually a shift of...ah...of a consciousness being raised that you saw a literary character, you know, develop into such a wonderful socialized human being where... there's enough hope in him to...run off to try to change the world.</p>
01.10.56.00	<p>NARRATOR: THE GRAPES OF WRATH IS FILLED WITH POWERFUL IMAGERY... BUT NONE SO POIGNANT AS THE FINAL CHAPTER. IN THE BOXCAR CAMP MA JOAD ASKS HER DAUGHTER, ROSE OF SHARON, TO SAVE A STARVING STRANGER. THE DAUGHTER HAS JUST DELIVERED A STILLBORN BABY. THEY HAVE NOTHING TO FEED THE STRANGER, BUT THE MILK FROM ROSE OF SHARON'S BREASTS.</p>
01.11.21.15	<p>STEINBECK READER: <i>"Hush," said Ma. She looked at Pa and Uncle John standing helplessly gazing at the sick man. She looked at Rose of Sharon huddled in the comfort. Ma's eyes passed Rose of Sharon's eyes, and then came back to them. And the two women looked deep into each other. The girl's breath came short and gasping. She said "Yes."</i></p>
01.11.46.00	<p>LOUIS OWENS: ...it is a tremendous symbolic moment because it doesn't matter than that old man is probably going to die. It doesn't matter that the Joad family is probably going to perish. What matters is that there's a giving of the self. It's this moment of charity, caritas of a commitment to the larger whole, and that's what the Joads have to learn in the course of the novel.</p>

01.12.21.00	<p>NARRATOR: LIKE OTHER MODERNIST WRITERS SUCH AS UPTON SINCLAIR AND ROBINSON JEFFERS, STEINBECK STRUGGLED TO COME TO TERMS WITH MODERN SOCIETY'S FAILURE TO ALLEVIATE SUFFERING. THE GRAPES OF WRATH WAS A PLEAD FOR UNITY, AS THE DEPRESSION UPROOTED AND DISPOSSESSED THOUSANDS. MIGRANT FAMILIES COULD NEVER FACE DOWN AN OPPRESSIVE SYSTEM AS INDIVIDUALS.. THEY HAD TO BAND TOGETHER AS A COMMUNITY.</p>
01.12.46.00	<p>LOUIS OWENS: It is Jay Gatsby and Nick Carraway in <i>The Great Gatsby</i>. It's comradeship. It's caring for one another. It's Rose of Sharon breast feeding a dying old man as a gesture of commitment to humanity. That's the answer to the Modernist predicament in the first half of the century.</p>
01.13.16.00	<p>NARRATOR: WHILE STEINBECK'S WORK IS PERHAPS THE MOST WELL KNOWN, OTHER WRITERS ADDRESSED THE PLIGHT OF AGRICULTURAL WORKERS AND THEIR UNFLAGGING PURSUIT OF THE AMERICAN DREAM. BETWEEN 1928 AND 1939, ABOUT 100 THOUSAND FILIPINO MEN LEFT DESPERATE CONDITIONS IN THE PHILLIPPNE ISLANDS. SPANISH COLONIALISM AND AMERICAN IMPERIALISM CREATED A PLANTATION SYSTEM THAT DISPOSSESSED SMALL LANDOWNERS. ON JULY 22, 1930, A 17-YEAR OLD FILIPINO NAMED CARLOS BULOSAN ENTERED THE UNITED STATES FULL OF OPTIMISM.</p>
01.13.54.00	<p>BULOSAN READER: <i>My first sight of the approaching land was an exhilarating experience. Everything seemed native and promising to me. It was like coming home after a long voyage. With a sudden surge of joy, I knew that I must find a home in this new land.</i></p>
01.14.09.00	<p>GREG SARRIS: He wanted to be a writer. He wrote talking about the ways in which there is a conflict between America's ideals and America's practices, and he used his life as an opportunity, an example of that very thing.</p>
01.14.26.00	<p>LOUIS OWENS: Carlos Bulosan was a leader in the agricultural strikes and very active, and when he came from</p>

	<p>the Phillippines and immediatly was just engulfed in this, in the agricultural strife going on in California, the same thing Steinbeck was writing about.</p>
01.14.44.00	<p>NARRATOR: BULOSAN SOON BECAME CAUGHT UP IN THE FIGHT TO ORGANIZE FILIPINO WORKERS INTO AN INDEPENDENT MOVEMENT. THEY FOUGHT IN RESPONSE TO CONDITIONS BROUGHT ON BY THE DEPRESSION... AND AGAINST EFFORTS TO EXCLUDE FILIPINOS. HIS EXPERIENCES NEVER DIMMED HIS BELIEF IN THE AMERICAN DREAM.</p>
01.15.02.28	<p>BULOSAN READER: <i>America is not a land of one race or one class of men. We are all Americans that have toiled and suffered and known oppression and defeat, from the first Indian that offered peace in Manhattan to the last Filipino pea-pickers.</i></p>
01.15.17.00	<p>NARRATOR: BULOSAN WANTED TO WRITE ABOUT CLASS STRUGGLE AND THOUGH HE ADMIRED MANY GREAT WRITERS, HE CRITICIZED WHAT THEY CHOSE TO WRITE.</p>
01.15.26.00	<p>LOUIS OWENS: He was very frustrated when he read Steinbeck and Dos Pasos, and Hemingway, because he really didn't think that they were writing honestly about the kinds of social issues that were at the center of his own heart and the struggle that he was involved in.</p>
01.15.44.14	<p>NARRATOR: IN 1941, JAPAN'S INVASION OF THE PHILLIPINES RAISED PUBLIC INTEREST IN BULOSAN'S WORK. HIS COLLECTION OF SHORT STORIES <i>THE LAUGHTER OF MY FATHER</i> BECAME A BEST SELLER... PRESIDENT FRANKLIN ROOSEVELT PICKED HIM TO WRITE AN ESSAY ON AMERICAN FREEDOMS, BUT BULOSAN'S GREAT AND LASTING WORK WAS A CRITIQUE OF AMERICA, HIS 1946 AUTOBIOGRAPHY, <i>AMERICA IS IN THE HEART</i>.</p>
01.16.11.00	<p>GREG SARRIS: <i>America is in the Heart</i> is a document of the ways in which America is a contradiction, is a contradiction between ideal and practice. And he</p>

	<p>is using himself in the book as a testimony to that—never, however, giving up on the dream, continuing to believe it is possible. We should fight, we should struggle. We've given our lives and we're humans.</p>
01.16.39.00	<p>NARRATOR: POOR LIVING CONDITIONS AND CONSISTANTLY LOW WAGES RADICALIZED SOME FILIPINO WORKERS. THEY BEGAN TO SEE THAT PRINCIPLES OF THE U.S. CONSITUION WERE INCONSISTENT WITH THE CONDITION OF THEIR LIVES. WRITING IN A QUIET STOIC VOICE, BULOSAN TESTIFIED TO TERRIBLE ATTACKS AGAINST LABOR ORGANIZERS.</p>
01.17.05.00	<p>BULOSAN READER: <i>...news came that a Filipino labor organizer had been found dead in a ditch. I wanted to leave Holtville, but Jose insisted that we work through the season. I worked but made myself inconspicuous. At night I slept with a long knife under my pillow. My ears became sensitive to sounds and even my sense of smell was sharpened.</i></p>
01.17.27.00	<p>NARRATOR: THE HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES MADE BULOSAN PAY FOR HIS CRITIQUE OF THE CAPITALIST SYSTEM. BY THE 1950'S HE FOUND HIMSELF BLACKLISTED AS A WRITER.</p>
01.17.40.10	<p>LOUIS OWENS: Carlos Bulosan saw American capitalism as using up and wasting human life. It uses human beings as part of the machinery to produce profit and it expends those people.</p>
01.17.54.10	<p>GREG SARRIS: That pattern, of course, is going on right now. I mean we complain about what we have to give immigrants, but who's picking our food? Who's cleaning our homes? Who's doing the work that seemingly nobody else wants to do in America?</p>
01.18.13.00	<p>NARRATOR: DURING HIS YEARS AS A FARMWORKER, BULOSAN CONTRACTED TUBERCULOSIS. THE DISEASE FINALLY KILLED HIM IN 1956. UNTIL HIS DEATH, BULOSAN</p>

	CONTINUED TO WORK FOR LABOR UNIONS. HE HAS REMAINED A POTENT SYMBOL FOR FILIPINO RIGHTS AND FOR THE HOPES OF FARMWORKERS.
01.18.32.00	BULOSAN READER: <i>All of us, from the first Adams to the last Filipino, native born or alien, educated or illiterate ---- We are America!</i>
01.18.40.20	GREG SARRIS: God bless Carlos Bulason who left us a document of this small but great group of people who came here and played an instrumental role in the shaping of American politics and social life.
01.19.10.00	NARRATOR: VIOLENCE AND INTIMIDATION HAVE FOLLOWED MEXICAN-AMERICAN WORKERS THROUGHOUT CALIFORNIA'S HISTORY. IN 1936, ONE GROWER WHO SIDED WITH THE WORKERS SAID, "THE MEXICAN IS TO AGRICULTURAL CALIFORNIA WHAT THE NEGRO IS TO THE MEDIEVAL SOUTH."
01.19.31.00	VICKI RUIZ: Swimming pools were segregated in California. Certain restaurants wouldn't serve you. You are not welcome in certain stores. It was carefully demarcated what your side of town was and what was sort of on the other side.
01.19.59.00	NARRATOR: IN THE 1960'S AND 70'S, A CHICANO CIVIL RIGHTS MOVEMENT GAINED MOMENTUM AND SUPPORT. LEADERS LIKE CESAR CHAVEZ LED BOYCOTTS AND STRIKES THAT WON THE FIRST UNION CONTRACTS FOR FARM WORKERS. MEXICAN-AMERICANS FOUGHT AGAINST SUBSTANDARD EDUCATION AND ESTABLISHED THEIR OWN POLITICAL PARTY.
01.20.21.00	HELENA MARIA VIRAMONTES: I grew up in a very, very wonderful era where you have the Civil Rights Movement, the Women's Movement, the Chicano Movement all going on at the same time. After that you can never sleep again. After that, ignorance is not bliss, you know. You can't earn an honest night's sleep if you don't do anything because you know all of this, you know. You know this all this injustice.
01.20.50.00	NARRATOR: IN THE 1980'S AND 90'S, STRONG LATINA VOICES EMERGE IN AMERICAN LITERATURE. ONE OF THOSE VOICES IS WRITER HELENA

	<p>MARIA VIRAMONTES, WHO CONTINUED THE TRADITION OF "TESTIMONIO"... LITERATURE THAT SPEAKS TO ABUSES OF THE LAND AND THE PEOPLE. VIRAMONTES BUILDS UPON THE WORK OF WRITERS LIKE STEINBECK AND BULOSAN IN HER NOVEL UNDER THE FEET OF JESUS.</p>
01.21.20.28	<p>BULOSAN READER: <i>Estrella cradled a watermelon like a baby and this vision saddened her. Petra watched her daughter growing right before her eyes. She wanted her children to stay innocent; but she forced them to be older for their own safety.</i></p>
01.21.37.18	<p>SONIA SALDIVAR-HULL: When I think about text written by contemporary Chicanas, by the women, I...see it as something... very...specifically about, ah, the subordination of women within this, ah, underclass as well. Yes, it's a class protest novel and it's resistance literature but it's feminism as well, and that's what makes it different and unique.</p>
01.22.02.00	<p>NARRATOR: HELENA MARIA VIRAMONTES EXPOSES THE ISOLATED WORLD OF MEXICAN-AMERICAN WOMEN AND THE REALITY OF THEIR LIVES IN THE LAND OF PLENTY... LIVING IN CROWDED, RAMSHACKLE HOUSING... WORKING IN THE HOT SUN FOR LESS THAN MINIMUM WAGE... AND BEING EXPOSED TO HAZARDOUS PESTICIDES.</p>
01.22.22.00	<p>HELENA MARIA VIRAMONTES: This is my stuff of fiction...this is my stuff of fiction. It was...it was a world that...it was transitional. It was a world that held the dead. It was a world that had great beauty. It was the world that had great anger and frustration and great depression and sadness, and we were exposed to all of it.</p>
01.22.41.00	<p>SONIA SALDIVAR-HULL: <i>Under the Feet of Jesus, very much a story of the labor struggle but very much a feminist story and the filling in the gap, ah, and, ah, reminding us that women were laboring side by side with the men. And if there were children laboring in the fields, there were little girls as well as little boys, ah—a tragic, beautifully written story.</i></p>

01.23.05.00	<p>NARRATOR: HER PROTAGONIST IS 13-YEAR-OLD ESTRELLA. ESTRELLA IS FORCED TO TEMPORARILY RUN THE HOUSEHOLD WHEN HER MOTHER SUFFERS A MENTAL BREAKDOWN.</p>
01.23.14.09	<p>SONIA SALDIVAR-HULL: <i>What she remembered most was the mother kneeling in prayer or pacing, door slamming, locked bathroom, the mother rummaging through shoe boxes of papers, bills, addressed correspondence, documents, loose dollars hidden for occasions like this. She remembered every job was not enough wage. Every uncertainty rested on one certainty: food.</i></p> <p>And here, we get the greatest irony in this book, that this novel is about people who get our food for us. They're the ones who harvest the food for our tables, yet they are the ones who don't have any. The literally do not have any food on their tables.</p>
01.23.59.00	<p>NARRATOR: THE WORRY OVER FOOD IS ONLY ONE OF THE CHARACTER'S CONCERNS. WHEN A CROP DUSTER SPRAYS THE YOUNG MAN ALEJO, ESTRELLA TRIES DESPERATELY TO GET HIM MEDICAL ATTENTION.</p>
01.24.12.00	<p>SONIA SALDIVAR-HULL: When they finally find this nurse in this old trailer in the middle of nowhere who perhaps can help them, this nurse comes to represent the worst of the United States medical system when she charged them the last they have in their pockets to take his blood pressure and tell them that he's sick.</p>
01.24.34.10	<p>NARRATOR: ESTRELLA IS DRIVEN TO VIOLENCE, EXPLODING WITH ANGER. SHE INSISTS THE NURSE RETURN THE MONEY SO THEY</p>

	CAN USE IT TO BUY GAS AND BRING ALEJO TO THE HOSPITAL.
01.24.45.00	<p>BULOSAN READER: <i>Estrella moved forward to the desk, the crowbar locked in her two fists. "Give us back our money." Estrella slammed the crowbar down on the desk, shattering the school pictures of the nurse's children, sending the pencils flying to the floor..</i></p>
01.24.59.00	<p>SONIA SALDIVAR-HULL: And so that in turn allows Estrella to come to consciousness, psychologically, spiritually, and definitely politically, ah, when she realizes that if she doesn't act, if she doesn't change the world...do something to change the world, no one is going to do it for her.</p>
01.25.21.10	<p>NARRATOR: LIKE THE PATHOS OF STEINBECK'S ROSE OF SHARON FEEDING THE DYING VAGRANT, ESTRELLA'S CONCERN FOR ALEJO, A FELLOW MIGRANT, RAISES QUESTIONS ABOUT OUR BASIC HUMANITY, AND FORCES A RECONSIDERATION OF SOCIAL RELATIONS.</p> <p>HELENA MARIA VIRAMONTES, CARLOS BULOSAN AND JOHN STEINBECK ALL TURNED TO THE LAND AND THE FARMWORKER, TO PORTRAY STORIES OF SOCIAL INJUSTICE. SKILLFULLY WEAVING SENTIMENTALITY AND PERSONAL TESTIMONY, THESE AUTHORS HAVE CREATED POWERFUL STORIES OF STRUGGLE AND UNITY. THEY GIVE VOICE TO TRADITIONALLY VOICELESS PEOPLE. ALL THREE OF THESE WRITERS ALSO SHARED A VISION THAT THINGS MIGHT ONE DAY BE BETTER.</p>
01.26.13.00	<p>LOUIS OWENS: I think the most important element in all three of these authors is a sense that things can be improved, the fact that we can make our society and the world a better place, if we think about things and we recognize the ways in which people</p>

	are discounted, and marginalized and pushed aside.
01.26.37.00	HELENA MARIA VIRAMONTES: There's a certain urgency in the way we write, because I think it's really important to let people know about these things so the transformation can be done so that there can be possibilities so that we can create hope. And that's what I'm looking for. Perhaps I'm looking for the hope.
01.26.55.28	CREDITS
01.27.50.10	OPB
01.27.55.00	1-800 TAG...
01.28.10.10	ANNENBERG/CPB
01.28.25.00	End