



PRESS KIT

For

Weaving the Past: Journey of Discovery

A Feature documentary film by Walter Dominguez

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About “Weaving the Past: Journey of Discovery”

Our present-day world seems to move at the speed of lightning: governments overturned via masses brought together by social media; corruption revealed by citizen journalists seizing each new day’s digital headlines; connections between relatives, friends, and enemies that move through time and space with almost no effort. With each passing day, it becomes more and more difficult to connect with the past of only two or three generations ago. And yet, the memory and influence of those who came before us lingers, demonstrating both the powerful example of their struggle and how important it is that we better understand and preserve their memory.

For filmmaker Walter Dominguez, preserving the memory of his beloved grandfather, Emilio Hernandez (known as “Tata”) was the initial impulse behind the remarkable documentary “Weaving the Past: Journey of Discovery.” As a young man, Dominguez knew Tata as one of the most beloved figures in the rural California town of Santa Paula, an idyllic town to this day still populated by orange groves, family farms, and proud citizens of modest means. For decades, Tata was the local Methodist pastor, a kind and benevolent soul still remembered with reverence forty years after his passing in 1973. As older residents of Santa Paula witness in “Weaving the Past,” Tata was the wisest and most generous example of charity and loving kindness that a community could ask for – even to the extent that some remember him performing miracles. Tata often spoke of his more recent past: how he was mentored by a kindly Methodist minister after falling into hard times and alcoholism in his mid- twenties; his two loving marriages, his children, grandchildren, church members and the communities he served. Members of his congregations give interviews in which we come to see that Tata was one of the Mexican Methodist Church’s most visible and prolific spiritual leaders, opening and expanding dozens of missions and churches, and dedicating himself to their communities in his half-century of service.

But in the early 2000s, with his own father’s health failing, Dominguez begins to wonder about the many years that Tata kept secret – the first quarter century of his life. Surely, there must be something in Tata’s childhood that could help explain his amazing adult life. After first interviewing Tata’s widow – herself now in her 90s and nearing the end of life – Dominguez interviews his mother Maria Viola - the last surviving child of Tata’s. He learns from her of a photograph that Tata on his deathbed gave to her to keep and cherish, saying that the young man in the photo was the most important person in his early life. That’s just the first clue that will lead Dominguez on an amazing odyssey through the southwestern United States and Mexico as he pieces together the almost-invisible threads that weave the fabric of his grandfather’s extraordinary life.

Born in poverty and beaten by a ruthless stepfather, young Emilio ran away, walking for miles on foot to a large, wealthy hacienda where he was taken in to help out with the livestock and unofficially made a member of the family. It is here, before the age of ten, that Emilio meets Práxedis Guerrero, a few years older, who will become his role model, mentor, and beloved friend – the subject of the photograph that starts Dominguez’ journey so many years later. Prax is also one of the key figures in the growing peasant revolutionary movement against the brutal

Mexican dictator Porfirio Díaz, and because of Prax's noble example of altruism and bravery, Emilio joins him in becoming an active participant in organizing armed revolt in Mexico.

Each new piece of information that Dominguez uncovers about Tata's life only seems to lead to new questions: what became of Praxedis' sister, who was Emilio's childhood crush and the subject of love letters that were exchanged until the end of their lives? What part did Tata play in the violent struggle against the unbearably corrupt and oppressive Mexican government – a struggle that also put him at odds with American officials who were sympathetic towards keeping Diaz in power? And what of the family that he ran away from as a child and barely spoke of as an adult – the beloved mother and sister all but lost to history?

Produced by Dominguez' wife, Shelley Morrison (an actress best known for her role as "Rosario" on the long-running sitcom *"Will and Grace"*), *"Weaving the Past"* is truly a family affair, a love letter from one generation to another. Fascinating interview clips are interwoven with compelling archival photos and footage, and balanced with painstakingly rendered re-enactments of past events – with many members of Dominguez' extended family actually playing the parts of their ancestors – *"Weaving the Past"* powerfully brings to life the hardships, victories, and tragedies that marked the early life of "Tata" - Emilio N. Hernandez, a runaway peasant boy who became an unlikely revolutionary, then a broken man, and finally a pillar of strength for his adopted community and nation. Over the course of the eleven years of production, Dominguez' own father and Tata's widow, and others interviewed in the film – passed away, making the rendering of this family's story all the more pressing and relevant.

"Weaving the Past: Journey of Discovery" is written, directed, and produced by Walter Dominguez, with Shelley Morrison serving as executive producer. The film's editors are Maria Honrado and Spencer Averick, who also edited the 2012 Sundance film festival hit *"Middle of Nowhere."*

Currently, Dominguez and Morrison are working on the documentary *"Whitewashed Adobe: The Rise of Los Angeles,"* a history series for public television about the remarkable and explosive growth of Los Angeles in its first century as an American place from 1850 to 1950, and the multi-ethnic people who built this city into a world-famous metropolis.

<http://www.weavingthepast.com/>



Director, Walter R. Dominguez Biography

Walter Dominguez was born in Santa Paula, California in 1947. He is a second-generation Latino/Hispanic of Mexican and Spanish heritage. His family's roots in California begin in 1904.

Growing up in Pasadena, California he attended Pasadena public schools. He began acting in leading roles for the stage beginning in 1960, in Pasadena-area productions. In 1965, The Rockefeller Foundation recognized Walter's outstanding academic and leadership accomplishments by awarding him a full tuition scholarship for four years of undergraduate studies at Occidental College in Los Angeles, California. Graduating in 1969 from Occidental College, Walter received a B.A. in History – a long-time passion. With a minor in Theater, he continued work as an actor and director.

Walter also attended the University of Southern California School of Cinema Studies, doing graduate work in 1972, where he was recognized for his outstanding student films, and again in 1979 when he received the school's most prestigious prize and grant money for graduate-level student films.

In 1970, Walter became an Assistant Director in the Director's Guild of America (DGA). He was only the second Latino to have graduated from the Director's Guild-Producer program and to become a DGA member. Walter worked on numerous television series, movies for television, and several major studio feature films as an Assistant Director, including Robert Wise's, "*The Andromeda Strain*," Stanley Kramer's "*Oklahoma Crude*," and Frank Perry's "*Play It As It Lays*."

In 1982, after meeting three influential Native American spiritual elders, Walter shifted to other work, so he could study Native American history and culture, and travel throughout the U.S. to participate in countless native rituals and ceremonies, and assisting ceremonial leaders.

Walter returned to filmmaking in 2002 when he established his own independent production company, Chasing Light Pictures LLC to produce the feature-length documentary project: "*Weaving the Past: Journey of Discovery*." Requiring over a decade of extensive research and filming in Mexico and the U.S. Southwest, Walter is proud to bring to the public the story of his ancestors, interwoven with largely unknown but important history of Mexico and the U.S. He is also currently developing two other projects: "*Whitewashed Adobe: The Rise of Los Angeles*," a

history documentary television series for public television, and a feature film based on the life of Mexican revolutionary, Praxedis G. Guerrero. Walter is also President of the Board of Directors of the Los Angeles United Methodist Museum of Social Justice, of which he is a co-founder.

Walter is married to well-known television and film actress, Shelley Morrison, who Executive Produced "*Weaving the Past: Journey of Discovery.*"



**Executive Producer, Shelley Morrison
Biography**

When Shelley Morrison talks about the home she's lived in for over 67 years, the loving husband and soulmate who has been her partner for over three decades, and the deep connection to her community, you might mistake her for only a wonderful neighborhood grandmother who always has a warm smile and open arms to her friends and family.

What you might not guess is that Shelley Morrison has had a remarkable and fascinating forty-plus year career in show business, from co-starring in feature films with the likes of Hollywood legends Gregory Peck, William Holden and Anthony Quinn, to co-starring on one of television's most acclaimed situation comedies. Or that this talented woman of Hispanic descent, born and raised in The Bronx in New York City, whose first language was Spanish and whose parents were Spanish Jews, has embraced the spiritual tradition of the Lakota Sioux. But Shelley Morrison, better known as Rosario, the feisty maid on NBC's hit comedy series "*Will and Grace*," reveals her compelling personality and her generous spirit in a life rich with experience, memories, and visions for the future.

"Rosario is one of my all-time favorite characters," enthuses Morrison about her role on "*Will and Grace*," which ran for eight seasons on NBC. "She reminds me a lot of my own mother, who loved animals and children, but she would not suffer fools." Audiences have warmed up to the odd relationship between Rosario and Karen (Megan Mullally), and Morrison is thrilled with the way the show's writers and producers had approached her role. "It is very significant to me that we were able to show an older, Hispanic woman who is bright and smart and can hold her own," Morrison says, and credits the show's creators David Kohan and Max Mutchnik, along with veteran TV director James Burrows, with "creating an atmosphere where we could always discover things." "*Will and Grace*" earned the Emmy for Best Comedy at the 2000 Emmy Awards, and the cast was rewarded with a SAG Award for Best Ensemble in a Comedy Series in 2001. The show also earned a GLAAD Award for Outstanding Comedy Series, and Morrison herself received three ALMA (American Latino Media Arts) nominations for Supporting Actress.

But Shelley Morrison had a storied career long before *“Will and Grace.”* “My family had moved from the South Bronx, and I had a voice like Judy Holliday,” Morrison recalls today with a laugh. “Someone suggested I go to L.A. City College, which then had one of the best acting programs around. I was classmates with James Coburn and Robert Vaughn, and I started doing whatever I could.” This meant extensive work on stage, where as an actress she appeared in the national road company of Tennessee Williams’ *“Orpheus Descending”* and dozens of other major roles. As one of Los Angeles’ pioneering female stage producers, she also mounted the west coast premiere of Williams’ *“Sweet Bird of Youth.”* Morrison was honored with the “Eternity Award” for lifetime achievement at the Twelfth Annual Los Angeles Women’s Theatre Festival. Countless radio, television and film roles followed, beginning with a small part in the classic *“The Greatest Story Ever Told.”* One of her favorite television roles was that of Linda Little Trees on the western series *“Laredo.”* “She was a wily and brilliant gang leader,” Morrison recalls of the role, “who outsmarted everyone and was desperately in love with a gorgeous Texas Ranger, Joe Reilly (played by William Smith).” Another of her other favorite roles was as Sister Sixto on *“The Flying Nun”* starring Sally Field. “She was not too smart, but daffy and always sweet. I modeled much of her quirky and loveable ways on my dear aunties. And working with Sally Field was such a pleasure; even at her young age, you could see her vast talent at work.”

Eventually, Morrison was put under contract at Columbia Pictures, and worked steadily in such films as *“Divorce American Style”* and *“Funny Girl.”* She also had a role in *“MacKenna’s Gold,”* a western starring Gregory Peck, and remembers distinctly working with the majestic and dignified Oscar-winner: “We had a routine every morning in the makeup trailer. He’d walk in and say in that beautiful, resonant voice, ‘Good morning, Shelley,’ and I would say in my thickest Bronx accent, ‘Oh Lord, it’s Gregory Peck!’ He’d crack up. This went on every morning for three months, he got such a kick out of it.”

It was a hectic time in Morrison’s career. “I was on stage 3 at Columbia doing *‘The Flying Nun,’* then they’d let me go and I’d get out of my nun’s habit into my Native American costume and head over to stage 9, then back into my nun’s habit for the rest of the day on stage 3.” The long hours caught up to her on location in the desert one day, where the temperature reached triple digits and Morrison had to perform a stunt on horseback. “I was supposed to fall of a horse into the arms of Telly Savalas,” she recalls. “And the director was a perfectionist, so we over and over in the heat, and on the 11th take I passed out. I woke up and they’d taken me to a trailer, wrapped me in cold towels, and were waiting for me to go back out on the set for my close-up!” Fortunately, a friendly hand intervened in the form of Ted Cassidy, whom Morrison calls a “gentle giant” (best remembered for playing “Lurch” on *“The Addams’ Family”*). “He was my protector on the set; he picked me up, told the director ‘That’s enough,’ put me in his car and took me right to the hospital where I spent a week in bed with heatstroke and dehydration.”

In 1973, Morrison met Walter Dominguez, while both were working on a feature film. The two fell in love and married. “At that time, I decided to stop and smell the roses a little bit,” she says, and work as an actress became secondary to her new family. It was Dominguez, who has Spanish blood in him (along with Toltec, Irish and Norwegian), who began to explore his indigenous roots through the traditions of the Lakota Sioux, and Morrison found herself more and more attracted to this timeless spiritual tradition. “The powerful reverence for nature, and the philosophical simplicity of it resonated with me – that every living thing is sacred, and it matters how you are with every living thing. There is the wisdom that all parts of mother Earth are to be protected and honored.”

On her 50th birthday, Morrison decided the time was right for her to rekindle her acting career, and she soon found herself working regularly and making appearances in hit series like *"Murder She Wrote," "L.A. Law," "Home Improvement," "Columbo"* and *"Sisters"* and films such as *"Troop Beverly Hills,"* Neil Simon's *"Max Dugan Returns"* and *"Fools Rush In"* with Salma Hayek and Matthew Perry.

During that time, Morrison and Dominguez also adopted three sons and three daughters (adopted through a traditional Native American ceremony). They have a large extended family of grandkids, nephews and nieces that they dote on as well.

"I enjoy what I do because I respect what everyone else does. Everyone on the set is an integral part of what we do." Morrison became quite popular with the company of *"Will and Grace"* a couple of seasons ago when she gave each of the 91 cast and crew on the show a hand-knitted scarf or cap for a holiday gift, some of which she had partially knitted on-screen during filming.

In 2006, Morrison joined the cast of Disney Channel's continuing animated series *"Handy Manny"* as the voice of Mrs. Portillo, Manny's (Wilmer Valderrama, *"That 70's Show"*) kindly neighbor. The bi-lingual learning-focused series on Playhouse Disney embraces Spanish culture and language. No stranger to voice work, Morrison also provided the voice of Mrs. Sanchez in DreamWorks animated film *"Shark Tale"* starring Will Smith, Jack Black, Angelina Jolie, Martin Scorsese and Robert De Niro.

Beginning in 2001 and completing in 2013, Shelley took on the role of Executive Producer for a feature length documentary film that is entitled, *"Weaving the Past: Journey of Discovery."* Requiring an twelve year span to make, it is set to begin a series of screenings around the nation and in Latin America. Another documentary project that Shelley is executive producing is a four-part history of Los Angeles for public television entitled, *"Whitewashed Adobe: The Rise of Los Angeles,"* which is currently in production. Both of these projects are being written, directed and produced by Shelley's husband, Walter Dominguez, under a production company they formed together – Chasing Light Pictures LLC.

Morrison has also become tirelessly involved in charities close to her heart. The first, A.N.G.E.L.S Day (Animals Needing Generous Endowments of Love & Support), is an organization dedicated to help senior citizens take care of their pets in times of crisis such as during hospitalization. "One woman broke her foot and was unable to walk her dog," Morrison explains, "and we had a volunteer come every day for a year to be sure that the dog was taken care of." L.A. Shanti is another organization that Morrison has dedicated time and resources to; it was the first organization in Los Angeles founded to help those with HIV and AIDS, offering support, prevention advice and volunteer training for the last two decades. Morrison, who has survived four bouts with cancer, has also raised money for the American Cancer Society and this year led the "Sea of Pink" Survivors' Ceremony to kick off the Ninth Annual Susan G. Komen "Race for the Cure" in Los Angeles. She also passionately supports "Animal Acres," a Los Angeles area shelter for abused and abandoned farm animals, that also educates the public on issues related to industrialized food production methods. Shelley was also a leading voice in the two-year battle in 2010-2011 to save a historic landmark church at famous Olvera Street in downtown Los Angeles– La Plaza Methodist Church. Not only did she help rescue an important part of early Los Angeles history from being destroyed by real estate developers, but she is leading the effort to create a history museum and educational center in a portion of the building

she helped save - The Los Angeles UMC Museum of Social Justice - dedicated to telling the stories of LA's diverse communities in their struggles and achievements of greater social justice.

Through it all, Morrison has lived in the same home since her family moved to Los Angeles when she was a child – a four-unit apartment building that she promised her parents she would always take care of. Two of the units now make up a townhouse that Morrison and Dominguez occupy (and a place to host their grandchildren). “The neighborhood is lovely and historic, but in the early 90’s saw some rough times. The mall behind us was burned down during the riots,” Morrison remembers, “and we had to build barricades on the street to protect ourselves.” In fact, Morrison and Dominguez received a commendation from the city for their “courage and caring in protecting lives and property” during the civil unrest. Morrison admits, however, she wasn’t too afraid. “I was standing with a neighbor at a barricade when a gang member came up and put an Uzi right in my face,” she recalls. Her response: “You don’t scare me. I’m from the South Bronx.”

Morrison recently returned to her roots when she was inducted into the Bronx Walk of Fame where a street sign bearing her name was unveiled on 159th Street and Grand Concourse Boulevard. Morrison has joined the ranks of past honorees Secretary of State Colin Powell, filmmaker Stanley Kubrick, and talk-show host Regis Philbin in the street naming tradition. Having the city of her birth honor her was an enormous thrill and emotional. Shelley adds: “Receiving this recognition has been one of the most touching experiences in my life, in that the sign bearing my name is in view from the apartment window where my aunt and uncle lived and where I spent so much time playing pinochle with them on visits there. The Bronx officials had no idea of this connection. Like so much of my life as been, it was serendipitous!”

Co-Producer, John D. Estes
Biography

Originally from San Francisco, John D. Estes brings many talents and years of experience to *Weaving the Past: Journey of Discovery*, from a wide variety of disciplines. Starting his career as an Art Assistant for Carsey-Werner Productions, John would quickly move on to freelance writing and story development. Some of his clients included Warner Bros., Amblin Entertainment and Electronic Arts.

When John left Hollywood to finish his education and receive a B.A. in English from the University of California, Berkeley, he would return to filmmaking on the independent side, working for many years as a self-trained Production Manager and 1st Assistant Director on a variety of feature films, shorts, music videos and commercials.

Naturally, with such a wealth of experience, John would move on to Producing. He brought his experience and his attitude to *Weaving the Past* and put it all behind Walter Dominguez to make sure this film happened. Whatever it took. John has taken on so many roles in the production of this film that there was really no single title to give him. He was Production Manager, 1st Assistant Director, Web Designer, Budget Writer and Keeper, Archivist, Technology Advisor, you name it.

Recently, John produced the short films *The Driveway* for Kevin McDermott and *Handle With Care* for Andre LeBlanc. John D. Estes is currently producing *Whitewashed Adobe: The Rise of Los Angeles*, an epic 4-part documentary miniseries for television, to be directed by Walter Dominguez.

Editor, Maria Honrado
Biography

Maria hails from Madrid, Spain where she studied Visual Arts. She came to the U.S. in 2005 to study Cinema Production at Los Angeles City College. Upon completing her studies, Maria began her career in post-production on the award winning short film "*Side Effect*," editing and designing titles for the film's trailer. She went on to edit one of the finalist entries that formed "*The Experimental Witch*," a feature film based on the book by bestselling author Paul Coelho, which premiered at the Rome Film Festival. She teamed up with Project Director Walter Dominguez in 2008 working as an editor and motion graphics designer on his documentary feature "*Weaving the Past: Journey of Discovery*."

Director's Statement

"Weaving the Past: Journey of Discovery" is about family, heroes, justice, life and death. It is about finding meaning in our lives.

12 years ago I was in a mid-life crisis that was devastating. I realized I needed to return to the roots of my being and from there find renewal, to rekindle my life. I chose to go on a quest, a journey that ultimately required over a decade to complete. I set out to uncover secrets and mysteries in the early life of my late and remarkable Mexican-born immigrant grandfather, Reverend Emilio N. Hernandez... "Tata," as I nicknamed him, was my mentor and hero since I was a boy. But his childhood and youth were hidden and he had always evaded talking about it. With a DV camera in hand, seeking out people and places in the U.S. and Mexico with information to reveal, piecing together Tata's amazing story, I found out why he had kept so much hidden.

Tata had a childhood of tragedy and pain, including working from the age of five at a sprawling, rugged hacienda. There he was befriended by Praxedis G. Guerrero, one of the younger sons of the owner of the hacienda. Prax was an idealistic and courageous journalist speaking out against the virtual enslavement of Mexico's workers. Through Prax, Tata became intimately associated with important Mexican and American revolutionaries in the crucial years leading up to the Mexican Revolution one hundred and ten years ago. He became an active participant with Prax in extraordinary and heroic activities to bring social and economic justice to the people of Mexico, and to Mexican immigrants in the US Southwest, from Texas to California. The Mexico-US history unfolding as I continued my search was (and is) largely unknown by the general public. And the social justice issues that Emilio fought for alongside his mentor Praxedis (and his other revolutionary comrades) are just as crucial and pertinent today as they were then.

As I investigated, and more and more astonishing details emerged, I came to see that something bigger was at work, as if unseen forces were guiding me from one person and place to the next, revealing more about Emilio's turbulent early life than I ever imagined was possible after so many lost decades. It was then I decided I needed to share his journey and mine as a documentary.

"Weaving the Past: Journey of Discovery" embodies the universal human impulse to make the world a just and better place, to find meaning and redemption, and to reconnect with family and draw sustenance from those we love and admire - even long after they have died.

Preview audiences have come away inspired and deeply stirred, often in tears from the upwelling of memories and emotions that were shaken loose inside them. Having come along with me on my journey, they have taken their own personal journeys as well. Whatever your ethnic background, this film reaches your core.

Synopses

Short Synopsis (80 words):

At a crossroads, American filmmaker Walter Dominguez embarks on a life-changing quest to uncover mysteries in the life of his saintly Mexican-born grandfather, Reverend Emilio Hernandez, and to fulfill his grandfather's dying wish to locate his long lost family of origin. Traveling through California, Texas and Mexico, Walter discovers Emilio's involvement with courageous Mexican and American revolutionaries fighting for social justice in tragically oppressed Mexico. His search finally leads him to his grandfather's family in Mexico, and redemption for himself.

Medium Length Synopsis (192 Words):

Weaving the Past: Journey of Discovery is a multi-layered documentary film that centers on uncovering mysteries in the early life of the filmmaker Walter Dominguez's remarkable Mexican-born immigrant grandfather, Reverend Emilio N. Hernandez, and fulfilling his grandfather's dying wish to locate his family of origin after a century apart. Finding himself at a crossroads in his life, Walter decides to embark on a quest to find the answers to the many questions he has about his grandfather. He travels in California, Texas and Mexico locating and interviewing people who offer clues and vital information. This quest reveals that Emilio was intimately associated with important Mexican and American historic persons in the crucial years leading up to the Mexican Revolution one hundred years ago, and that he was an active participant with these people in extraordinary and heroic activities to bring social and economic justice to the people of Mexico, and to Mexican immigrants in the US Southwest. Walter's search also leads him to fulfill his grandfather's dying wish to find Emilio's long lost relatives. In the process of completing this odyssey, Walter finds redemption for himself, and a renewed sense of purpose.

Weaving the Past: Journey of Discovery

Staff and Crew

Writer/Director/Producer - Walter Dominguez
Executive Producer - Shelley Morrison
Line Producer - Lisa Tauscher
Associate Producer/Assistant Director/Production Manager- John D. Estes
Director of Photography - Billy D. Marchese
Editing/Graphic Design - Maria Honrado
Editing/Additional Photography - Spencer Averick
Historical Consultant - Ward S. Albro
Original Score - Phil Furey
Original Indigenous Music - Michael Heralda
Art Direction - Jerry Parra
Sound Editing - Thomas Hilton
Post Production Services - Miguel Rivera
Orchestral Underscore - James Sale
2nd Unit Camera - Yolanda McCreary
Production Assistants - Quito Hernandez, Robert Camargo and Kenneth Christie
Mexico Liaisons - Carlos Gustavo Guerrero Lozano and Will Smith
Production Accounting - Mary Hilton, Freemark Financial LLP
Titles Design – Mary Hogg

Re-Enactments Cast (In order of Appearance)

Walter (as a toddler) – Desi Marchese	PLM Comrade/Miner – Jesus Velazquez
Butch (Walter’s dog companion) - Katee	PLM Comrade/Miner – Jose Velazquez
Emilio N. Hernandez – Cory Green	PLM Comrade/Miner – Robert Camargo
Wilfred Wallenius – Spencer Averick	PLM Comrade/Miner – Quito Hernandez
Concertgoer – Kenneth Christie	U.S. Government Infiltrator – Will Smith
Emilio (two years old) – Noah Hansfield	Ricardo Flores Magón – David Senteño
Jesusita Malacara – Amy Hansfield	Enrique Flores Magón – Enrique Baloyra
Emilio (five years old) – Jacob Hansfield	Librado Rivera – Quito Hernandez
Práxedes G. Guerrero – Mario Prado	Concha Rivera – Yolanda McCreary
Francisco Manrique - Jay Hollister	John Kenneth Turner – Steven Taschler
Hacienda Worker – Jesus Saenz	Ethel Duffy Turner – Jill Burnham
Clotilde Guerrero – Jenna Green	U.S. Army Scout– Will Smith
Fructuosa Guerrero - Yvonne Green	Capitán Ramírez – Jerry Parra

Narration – Voice Over

Walter Dominguez – Narration
David Gonzalez – Voice in Tata’s Vision; Voice of Ricardo Flores Magón

Awards, Accolades and Honors

The following is a list of awards, accolades and honors given to “Weaving the Past: Journey of Discovery.”

Depth of Field International Film Festival, 2016:

- Official Selection, Documentary
- Official Selection, Screenplay

dofiff.com

Amarcord Arthouse Film Festival, 2016:

- Winner, Documentary
- Official Selection, Documentary
- Honorable Mention, Documentary

amarcordfest.com

Docs Without Borders Film Festival, 2016:

- Award of Exceptional Merit, Direction
- Award of Exceptional Merit, Editing
- Award of Merit, Human Spirit Feature
- Award of Merit, Viewer Impact / Content
- Kudos Endeavor Award, Narration Talent

docswithoutbordersfilmfest.com

Accolade Competition, 2014:

- Award of Merit, Documentary Feature

accoladecompetition.org

The Indie Fest, 2014:

- Award of Merit, Editing
- Award of Merit, Feature Documentary

theindiefest.com

Articles and Interviews

LA REFORMA PERIODICO – JANUARY 13, 2017 (In Spanish)

<http://www.weavingthepast.com/wp-content/uploads/2017/01/RCUL20170114-018.pdf>

SOUTH TEXAN NEWS - November 16, 2016

<http://www.southtexannews.com/12157/docudrama-to-be-played-free-public-screening-of-8-award-winning-film/>

MY SAN ANTONIO - November 9, 2016

http://www.mysanantonio.com/entertainment/entertainment_columnists/jeanne_jakle/article/San-Antonio-treated-to-free-look-at-inspiring-10604714.php

THE KINGSVILLE RECORD - November 9, 2016

http://www.kingsvillerecord.com/news/documentary-to-be-screened-at-tamuk/article_ee166eb8-a609-11e6-811a-e75ddc284cc2.html

VENTURA COUNTY STAR - June 26, 2015

http://www.vcstar.com/news/local-news/santa-paula/santa-paula-pastor-had-secret-past-as-an-armed-freedom-fighter_16101509

SANTA PAULA TIMES - June 12, 2015

http://santapaulatimes.com/news/archivestory.php/aid/30104/Weaving_the_Past:_Docu-drama_of_SP_community_leader_at_Regency.html

LA TIMES/DAILY PILOT - MAY 15, 2015

<http://www.dailypilot.com/entertainment/tn-dpt-me-0410-frida-film-20150410,0,5755598.story>

OC WEEKLY - Immigrant experience is film's common thread By Jackie Moe

<http://epaper.ocregister.com/Olive/ODE/OrangeCountyRegister/LandingPage/LandingPage.aspx?href=T3JhbmdlLzlwMTUvMDUvMDE.&pageno=NTk.&entity=QXlwNTkwNA..&view=ZW50aXR5>

STAR NEWS- SAN GABRIEL VALLEY TRIBUNE (also LA DAILY NEWS):

<http://www.pasadenastarnews.com/arts-and-entertainment/20140811/weaving-the-past-follows-a-local-mans-quest-for-family-secrets>

PASADENA WEEKLY – AUGUST 14, 2014 – WEAVING THE PAST - REVIEW

http://www.pasadenaweekly.com/cms/story/detail/shining_light/13467/

PASADENA WEEKLY - CARL KOZLOWSKI – A Life's Journey, Aug. 14, 2014

http://www.pasadenaweekly.com/cms/story/detail/a_life_s_journey/13459/

LOS ANGELES REGISTER - TUES AUG 19

<http://www.losangelesregister.com/articles/film-603630-people-dominguez.html>

THE HOLLYWOOD TIMES – Judy Shields

<http://thehollywoodtimes.net/2014/08/12/%EF%BB%BFweaving-the-past/>

NATIONAL HISPANIC MEDIA COALITION (NHMC) – Newsletter Article

<http://nhmc.org/blog/new-historical-documentary-tells-story-mexican-immigrants-lifelong-fight-justice/>

THE EXAMINER.COM

<http://www.examiner.com/article/weaving-the-past-journey-of-discovery-premieres-august-15-pasadena>

PASADENA LATINA – ROBERTA H. MARTINEZ – TUES AUG 19

<http://pasadenalatina.blogspot.com/2014/08/a-journey-of-discovery.html>

HIGHLIGHT HOLLYWOOD NEWS: TUES AUG 19

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Trailer and Preview Screening Audience Response

Movie Trailer

<http://www.weavingthepast.com/trailer/>

Gala Preview Screening, Linwood Dunn Theater

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First Preview Screening, Chaplin Theater

<http://www.weavingthepast.com/audience-responds-to-weaving-the-past-journey-of-discovery/>

Presentations of Weaving the Past

PREVIEWS:

- **Chaplin Theater** – Raleigh Studios, Hollywood, California
- **Linwood Dunn Theater** – Academy of Motion Pictures Pickford Center, Hollywood, California (Presented as a gala fundraiser for the Los Angeles Museum of Social Justice, Los Angeles, California.)

THEATRICAL ENGAGEMENTS:

- **Laemmle Playhouse 7 Movie Theaters** – Pasadena, California
- **The Frida Cinema** – Santa Ana, California
- **Regency Santa Paula 7** – Santa Paula, California

In Co-Sponsorship with PROCINE DF, Ciudad de México, La Casa de El Hijo del Ahuizote, PrepaSí, Cine Villa Olímpica, Faro de Aragón, and Cinema Siquieros and Chasing Light Pictures, LLC:

- **Cine Villa Olímpica** – Mexico City, Mexico
- **Faro de Aragón Cinema** – Mexico City, Mexico
- **Cinema Siquieros** – Mexico City, Mexico

UNIVERSITY SCREENINGS:

- **California State University, Los Angeles** – Los Angeles, California
(Presented by the Department of History)
- **University of Texas, San Antonio** – San Antonio, Texas
(Presented by the College of Public Policy, UTSA; The Mexico Center, The Mexican American Student Association)
- **Texas A&M University, Kingsville** – Kingsville, Texas
(Presented by The Multicultural Committee and The International Center of Texas A&M, Kingsville)
- **California State University, Fullerton** – Fullerton, California
(Presented by the Chicano Studies Center)

CULTURAL CENTERS, MUSEUMS, LIBRARIES & CHURCHES:

- **La Casa de El Hijo del Ahuizote** - Mexico City, Mexico
- **The Museum of Ventura County**, - Ventura, California
- **Altadena Public Library** - Altadena, California
(in co-sponsorship with The Altadena Historical Society, Altadena, California)
- **El Paso Public Library** - El Paso, Texas
- **Santa Paula Unitarian Church** – Santa Paula, California
- **Fototeca nacional** – Pachuca, Hidalgo, Mexico

DIGITAL DISTRIBUTION:

- Amazon Prime & Amazon Video
- iTunes
- You Tube Pay Per View
- Google Play
- Vimeo

Images

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Framed Photo of Emilio Hernandez with candle. This is an image that is revisited throughout the film.



A screenshot from the film, a woman named Victoria blesses Walter in one of Weaving the Past's most unforgettable moments.



Director, Walter Dominguez overlooks the hacienda where his grandfather grew up in Los Altos de Ibarra, Mexico.



A behind the scenes look at shooting the train station scene in Hayden Ranch, Pioneertown, California. 'The Scarlet Lady' vintage train car we used was the longest private train car ever built and it actually had hosted parties that dictator Porfirio Díaz (key antagonist in Weaving the Past) attended. Sadly, the car was destroyed by a ferocious wildfire just months after filming.



Cast and crew watch historical re-enactments shot at Hayden Ranch in Pioneertown, California.