THREE GENERATIONS THREE CONTINENTS ONE CULTURE

HMONG Memory at the crossroads

A production of Michigan State University, in partnership with the Humanities Without Walls Consortium based at the University of Illinois-Urbana-Champaign
**FILM INFORMATION**

Genre: Documentary feature  
Running Time: 105 minutes  
Production Year: 2015  
Shooting Format: HD  
Language: English, French, Hmong, Lao  
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**SYNOPSIS**

*Hmong Memory at the Crossroads* is a documentary that weaves the stories of three generations of Hmong refugees in the United States Midwest and France. Liachoua Naolu Lee, a Hmong-American from Rochester Hills, Michigan, revisits his past as a former refugee and son of Hmong veterans of the French Indochina War (1946-1954) and the American Secret War in Laos (1961-1975) by revisiting places that carry traces of his personal history and the emotional scars left by two past wars. Lee’s story begins in Detroit, Michigan, then takes him to France, a place where he and his family sought asylum before immigrating to the United States, and ends in an emotional return to his homeland Laos for the first time in 40 years. The film documents Lee’s rereading of key chapters of his refugee history, re-creating memories of wartime as experienced by the child he was then. The film follows Lee’s journey of remembrance, which brings his personal story into conversation with others’ stories in the Hmong community, American Vietnam veterans, French Indochina War veterans, historians and government officials, in the United States Midwest and France.
CREDITS

Main Participants
Liachoua Naolu Lee
Sylvie Lee
Cedric Naolu Lee

Narrated By
Cedric Naolu Lee

WITH (in order of appearance)
Fu Hang
Cyril Payen
Christophe de la Patellière
Vue Xia Yang
Joe Schwarz
Brian Horrigan
Seeexeng Lee
Foung Hawj
Yang Dao
Lychoaua Proshe
Touxoa Lyfoung
Charles Vannier
Yia Moua
Paly Moua
Pierre Moua
Richard Thor
Marcel Compe
François Yang
The-Tam Nguyen
André Laperle
Jean-Michel Verniere
Alain Yang
Sophie Yang
Serge Barcellini
Chantal Brunel
Pa Ge

Featured Experts (in order of appearance)
Mai Na Lee
Ian Baird
Dzu Lelieu
Michel David

Music
Marjan Helms

Audio Recording Engineers
Will Cicola
Ben Fuhrman

Audio Mixing Engineers
Will Cicola
Ben Fuhrman

Scriptwriters
Safoi Babana-Hampton
Cedric Naolu Lee

Editor
Peter Johnston

Post-Production Supervisor
Peter Johnston

Still Photography
Peter Johnston
Cedric Naolu Lee
Alexandre Lee

Graphic Design
Stephen Kachmar

Senior Consultant
Swarnavel Eswaran-Pillai

Assistant Producers
Cedric Naolu Lee
Cyril Payen

Associate Producer
Swarnavel Eswaran-Pillai

Producer and Executive Producer
Safoi Babana-Hampton
Directors
Safou Babana-Hampton
Swarnavel Eswaran-Pillai
Cyril Payen
Assistant Director
Cedric Naolu Lee

Videography
Safou Babana-Hampton
Swarnavel Eswaran-Pillai
Cyril Payen
Cedric Lee
Peter Johnston

Additional Camera (France)
Vathai Siong
Guillaume Martin

Humanities Without Walls
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Dr. Swarnavel Eswaran-Pillai, Michigan State University
Dr. Marjan Helms, Michigan State University
Dr. Charles Keith, Michigan State University
Dr. Mai Na Lee, University of Minnesota, Hmong Studies Consortium
Dr. Marsha MacDowell, MSU Museum, Michigan State University
Dr. Catherine Perry, University of Notre Dame

Consulting Oral Historian
Martha Bloomfield

Research Consultant
Dr. Jyotsna Singh, Michigan State University

International and Community
Research Collaborators
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Martha Bloomfield
Marcel Compe
Dr. Yang Dao
Roger Dague, Groupement National des Combattants d’Indochine
Dr. Michel David, Saint-Cyr Academy
Christophe de la Patellière
André Laperle, Groupement National des Combattants d’Indochine
Dzu Lelieu
Cyril Payen
Dr. Mark Pfeifer, Hmong Cultural Center, Hmong Studies Journal
Richard Thor, Hmong Archives
Jean-Michel Vernière
François Yang, Hmong Archives
Antoine Yang, Hmong Archives

Research Assistants
Patrick Kegan Cochrane
Daniel Dapkus
Jonathan Koser

Photo Stills of Hmong Quilts
Courtesy of The Michigan State University Museum

The Liachoua Naolu Lee Family Photos, Old Records and War Photos
Courtesy of Liachoua Naolu Lee

Photo Still of Mai Na Lee and Colonel Jean Sassi
Courtesy of Mai Na Lee

Photo Still of Colonel Yong Chu Yang
Courtesy of Vue Xia Yang
ARCHIVAL FOOTAGE CREDITS
Footage from The Journey from Pha Dong: A Decision in the Hills, The Secret War in Laos (CIA archival footage, 1967).
Courtesy of Hmongland Productions

Footage from Hmong General Vang Pao: The Secret War in Laos.
Courtesy of Hmongland Productions

Footage from Opérations spéciales, Jean Sassi.
Courtesy of ECPA-D, The French Ministry of Defense

MUSIC CREDITS
Original Score Composed and Conducted by
Marjan Helms

Musicians
Marjan Helms, Pianist
Will Cicola, Clarinetist and accordionist
Katherine Denler, Harpist
Dilek Engin, Violist
Ben Fuhrman, Mandolinist
Chris Hamilton, Bassist
Lauren Hansen, Violinist
Tia Harvey, Percussionist
Marissa Olin, Flutist
Suren Petrosyan, Cellist

Original Score Recorded at
Michigan State University Community Music School

Audio Mixing Facility
Michigan State University Recording Services

Additional Music
“Koj Nyob Qhov Twg” (Where are you), Hmong song written by Pao Lee, covered with permission of Mr. Pheng Lee
“Hnub Twg Txoj Kev Sib Pab Ciaj Vaj” (When Cooperation Brings Prosperity) written and performed by Dr. Yang Dao
“Champa Muong Lao” (Champa Flower of Laos), Lao song performed by Dr. Yang Dao

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The Asian Studies Center
Global Studies in the Arts and Humanities

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Editing Facility
Film Studies, the Department of English, Michigan State University

Hmong Translation
Cedric Naolu
Gowhnou Yang

Lao Translation
Liachoua Lee

French and English Translations
Safoi Babana-Hampton

English to French Translations
Evelyne Leffondre-Matthews

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The Groupement National des Combattants d’Indochine (National Association of Indochina Veterans), Annecy, France

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Château de Vincennes Military Archives, the French Ministry of Defense, France

And
Faculty, Staff and Students at Michigan State University and the East Lansing Community
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Kenneth Harrow
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Alexandre Lee
Victor Lee
Benjamin Lee
Virginie Lee
Marvin Valencia
Pakou Ly
Fu Hang
Tru Hang
Luke Xiong
Christine Xiong
Joseph Yang
Cha Cheng
Eric Verniere
Raymonde Verniere
Soazig David
Yia Moua
Njoua Moua
Pa Ly Moua
Kao Nou Moua
Vang Moua
San Song Moua
Pierre Moua
Charles Moulaine
Bruno Moua
Sebastien Vang
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ABOUT MAIN SPONSORS

This film grew out of a conversational experiment. First inspired by the ethical and institutional mission of the Michigan State University Office for Inclusion and Intercultural Initiatives, committed to the promotion of inclusion and values of inclusivity, it culminated into a 10-day themed-event titled “The Place of Inclusive History, Memory of Cultural Minorities, and Human Rights in Academia, the Media and the Public Space”, held in March 2014. At its very core, it was an experiment designed to carry out a campus and community discussion on the meaning of social justice, human rights advocacy and inclusive writing of history – a conversation in which members of academia, global media and the community were to intervene as equal participants and infuse their unique perspectives.

The theme specifically focused on the historical memory of the Hmong people of Laos. What sparked interest in pursuing this project for event organizer, Safoi Babana-Hampton, was the specific perspective on French colonial history brought by the documentary Guerre secrète au Laos (Secret War in Laos), a 2005 production of the French channel France2, directed by Grégoire Deniau and Cyril Payen. This documentary spotlighted stories that were erased from French colonial history, for international audiences, including a showing at MSU in March 2014. But as Cyril Payen, one of its directors, noted during his public talk at this event, the contemporary plight of the Hmong featured in Guerre secrète au Laos raised difficult ethical questions not only on how to deal with the legacy of the French colonial past, but also with the legacy of the conflict that inevitably followed it, the American Secret War in Laos, in which the Hmong were caught up after the end of French colonial rule in South-East Asia.

The MSU event was part of a series of filmed interviews and events that marked the launch of the film production, during the 2013-2014 academic year, with the collaboration of campus, community, international partners and the sponsorship of several MSU programs. The original idea of telling the story of the Hmong...
diaspora in the United States and their remembrance of their fraught past snowballed into a much more ambitious film project to include perspectives from France and Laos as equally important and relevant contexts for understanding Hmong memory in a transnational frame.

Realizing this ambitious vision would not have been possible without the support provided by new institutional partnerships. The perfect and most appropriate forum for carrying this film project to its full potential was provided by the Humanities Without Walls Consortium, based at the Illinois Program for Research in the Humanities at the University of Illinois at Urbana-Champaign and funded by the Andrew W. Mellon Foundation. The Consortium’s theme The Global Midwest created an exceptionally innovative intellectual and institutional framework within which researchers from the Midwest can craft projects that bring together scholarly, educational and community outreach concerns into fruitful dialogue and connect them in new ways. It was a distinct privilege for our project to be selected for funding by the Consortium among many meritorious and strong projects from other institutions in the Midwest, to contribute with a unique perspective to the Global Midwest theme.

Thanks to the uniquely bold intellectual vision of the Humanities Without Walls Consortium – and its commitment to publicly engaged Humanities research and funding support – we were able to forge immensely valuable and new cross-institutional partnerships and to realize the full potential of the documentary project. Most importantly, the Humanities Without Walls made it possible to appropriately expand the frontiers of this conversational experiment to reflect on the meaning of research activity in the humanities, in ways that respond to current local and global challenges. In a world torn by an unprecedented rise of global violence and conflict since the Cold War it is hoped that this documentary can in a very small way encourage healthy and constructive discussions in the classroom and in the local and global community around difficult subjects that often divide very good citizens, societies and nations.
DIRECTOR’S STATEMENT

Safoi Babana-Hampton

As an American with deep roots in North Africa, a region that was historically subjected to French colonial rule, researching Hmong historical memory through this film, at the intersection of different disciplines and geographies, was of particular interest to me because it offered a unique angle from which to gain new insights into lesser known chapters of French colonial history, at a time where France’s political landscape was profoundly shaken by heated debates on the “duty to remember” (le devoir de mémoire) victims of its colonial past, in the broader context of the French government’s legislation – at the turn of the third millennium – of controversial memorial laws that continue to divide French society to this day.

In addition to telling a story that is part of the fabric of American and French societies today, the Hmongs’ remembrance of their past allows understanding of the complicated ways in which the French Indochina War and later the American Secret War in Laos affected the lives of their populations and ethnic minorities, and to understand the root causes of Hmong migration to France and the United States. Accounts of Hmong alliance with the French and Americans during the above-cited two wars often figured in larger narratives that drew close political parallels between these two Indochina wars and Nazi atrocities during World War II, whether these accounts supported or opposed the two Indochina wars. But as more recent scholarship integrating the Hmong perspective has shown, personal stories of Hmong refugees offer a different vantage point from which to discern what lingered on the margins of this contentious debate that spanned several decades. They enable a deeper appreciation of the historically specific circumstances and uneven internal power structures within which the Hmong were compelled to choose a camp, as a marginalized ethnic minority, and thus to fight for their own ideal of freedom in the broader transnational context of anti-colonial and Cold War struggles.

The most rewarding part of the journey of making this film to me was being part of a collective effort not so much to learn about a man but rather from a man, whose personal history as a former Hmong refugee is profoundly entangled with multiple and troubled legacies but most importantly transcends their narrow confines, because the story of Liachoua Naolu Lee and several others in this documentary is ultimately a human story. Coupled with this working collaboratively with a remarkably diverse team of people, and the richly human interactions with partners in the United States and France who are committed to promoting in various ways cross-cultural understanding, reconciliation and peaceful coexistence through memory work, was priceless and inspirational.

This film knitted together unique voices of Hmong men and women from different local and global locations, on screen and many more behind the scenes. It likewise brought together people from different cultures, faiths, disciplines, professions, academic institutions, nationalities, and continents. Different languages were spoken simultaneously at every phase of the film production. The confluence of insights flowing from this
amazing mosaic of people and different (and even contradictory) perspectives are the lifeblood of this richly layered film. Traveling to hear and visually capture different stories was filled with treasured surprises, serendipitous moments and unexpected turns, whose uniqueness no script would have ever been able to capture to the same degree.

As the film project grew in scale thanks to the rich encounters and unforeseen detours on the way, Liachoua Lee’s unique story could only be told by bringing French, American and Hmong histories into productive conversation and by crossing different frontiers and mental landscapes. His story took us to unlikely places, remarkable people and other unique stories, each grafting a narrative piece into the thick and heterogeneous texture of a shared past.

Crossing these real and symbolic geographies was the only way to tell this story. Things wouldn’t have made sense otherwise. It was the only way to appreciate the complexity, human depth and interdependent nature of our identities, histories and contemporary realities, especially at a time of increasing global strife, and of cultural and political anxieties.

Swarnavel Eswaran-Pillai

For me personally, Hmong Memory at the Crossroads ties in with my larger investment in looking at and representing the Others, and I perceive this documentary to be in continuity with my interest in discourses about the people on the fringes. The title of the film for me is also evocative of the plight of most immigrant communities, as it reflects the desire to acculturate while at the same time retain the ties to their roots. My earlier documentaries, Unfinished Journey: A City in Transition (codirected with Mark Huelbsbeck, 2011) recorded the history of racial oppression and segregation, and the very beginnings of the Civil Rights Movement at St. Augustine, in Florida, and Migrations of Islam (2013). documented the increasing visibility of Muslim American artists in popular culture post 9/11, and the responses of young students to Islamophobia as well as to the conservative voices within the religion. I see Hmong Memory at the Crossroads (2015) as extending the above discourse of race and religion to ethnicity, as (forced) migration, identity, diaspora, marginalization, acculturation and longing for the roots are the significant themes which run through these films.

Hmong history is an epic scale narrative of displacement, instrumentalization, and later abandonment by both the French who colonized Laos initially, and later the Americans who sought their help during their secret war in Laos. It was, therefore, an enormous challenge to think of a form which would enable us to portray their larger-than-life narrative within the limited budget we had. Fortunately, as the documentary progressed, we were able to receive funding from the Humanities Without Walls Consortium, and the Office for Inclusion and Intercultural Initiatives and several programs at Michigan State University, to do greater justice to the multi-layered themes in the film.

We are also grateful to the English Department for supplying us with the filming equipment and the lab for editing. The digital technology driven DSLR cameras enabled the coverage of the events in France and Laos, and provided us with the material.
to frame the complex migration of Hmong people from Laos to Thailand, and from there to other countries as refugees. The poignant and complex history of the Hmong had to be documented, we thought, through the narrative of someone whose life could resonate with their will to survive and reflect the depth of loss and longing due to displacement. We are, therefore, profoundly thankful to Liachoua Lee’s family, the larger Hmong community and the experts for their precious contributions to this project.

Cyril Payen

As in Latin America and Africa, Asia has been the scene of great wars of liberation, painful processes of decolonization and was caught for a long time in the grip of the Cold War. South East Asia still bears the scars of this proxy war between superpowers fighting for economic and ideological domination of the world. It is a history within history. These facts only go back half a century and yet seem to be buried in an unattainable past.

Who remembers the fall of Saigon in April 1975? The communist victory in Laos in the same year? The arrival in Phnom Penh, Cambodia, of Pol Pot’s Khmer Rouge? Yet this war, these wars had dominated the world news headlines, mobilized international diplomacy and millions of soldiers for more than 15 long years.

This duty to remember is about France and then America facing one of the biggest and most symbolic defeats in their history. It is about the wars they waged in Indochina then Vietnam. It is about the collateral victims of the conflict. The Hmong, in neighbouring Laos.

This quest becomes even more crucial when your personal and family history are intimately linked to it. Which is my case... This family history is inseparable from the French colonial past in Asia and the involvement of my ancestors in this region. My family’s involvement in South-East Asia goes back to the 18th century, a time of missionaries and soldiers. This personal truth was a forgotten or « lost Memory » in my family.

In order to recover it, I had no choice but to go myself, 20 years ago, to exhume it, to awaken the sleeping ghosts of my personal and family history there. In Asia, a continent I barely knew before. The hidden truth, the taboo was also in my genes and my personal life, not only in my professional journalistic world.

My own family history linked me directly to the Hmong. It was my own grandfather who, as a young French commando officer had parachuted in 1947 into Hmong villages to train their men in guerrilla techniques; in a word, he had precipitated them into the French side of the war.

And I had realized very early on in my life that this grandfather – this man who was so close to me, had his dark side, a dark side within which [was] buried deep remorse... for having left Asia and these loyal Hmong behind. I believe I have inherited this part of French colonial memory. A bitter memory. And this Asian blood running through my veins was the perfect illustration of all this. It was therefore unthinkable for me to escape from it... The truth. My truth. In a word, the Hmong were sending me back to myself.
ABOUT THE PRODUCTION CREW

Safoi Babana-Hampton, director, scriptwriter, producer, executive producer.

Safoi is Associate Professor of French in the department of Romance and Classical Studies at Michigan State University. Her primary areas of teaching and research are the comparative study of 20th and 21st century French and Francophone literatures and film with a special interest in representations of the postcolonial condition in the French-speaking world, theories of narrative, representation and inter-art dialogue, as they relate to questions of gender, memory and the modern notion of agency. She is the author of a number of studies relating to conceptions of (multicultural) citizenship, historical memory, interfaith relations and artistic hybridity in the cultural and cinematic productions of French cultural minorities of North African origin, Moroccan Sephardic literature and other Francophone literary and filmic narratives from North Africa and Québec.

Swarnavel Eswaran-Pillai, director, associate producer.

Swarnavel is an Assistant Professor in the Departments of English, and Media and Information at Michigan State University. He graduated from the Film and Television Institute of India (FTII), a premier film school in Asia, and the prestigious University of Iowa, where he received his doctoral degree in Film Studies. His research areas include the history, theory, and production of documentaries and short films, and the specificity of Tamil cinema, and its complex relationship with Hollywood as well as popular Hindi films. His recent publications include Madras Studios: Narrative Genre, and Ideology in Tamil Cinema (Sage Publications, 2015), and Cinema: Sattagamum Saalaramum/Cinema: Frame and a Window (Nizhal Publications, 2012). This latter book is an anthology of scholarly essays in Tamil on documentaries and experimental films. He is an accomplished documentary filmmaker, and his recent films include Unfinished Journey: A City in Transition (2012) and Migrations of Islam (2013).

Cyril Payen, director, assistant producer.

Cyril is the author of the award-winning book Laos, la guerre oubliée [Laos, the Forgotten War]. He is also the producer of numerous acclaimed news reports and documentaries. Payen's long career in investigative journalism spanned many ethnic and sectarian conflicts in the context of South-East Asia, bringing international attention to the human cost of these conflicts on religious and ethnic minorities.

Selected documentaries
- 2013 « Tibet clandestin » F24 (Premier journaliste au Tibet depuis 2008)
- 2008 « Clandestin en Birmanie » (10 jours en immersion clandestine dans les zones sous contrôle de la junte militaire)
- 2005 « Guerre secrète au Laos » enquête sur les oubliés hmongs
Peter Johnston, editor, post-production supervisor, still photographer.

Peter received his BFA in Photography from Alma College and MA in Digital Media Arts from MSU. After working in the photography industry in Chicago, he returned to Michigan to pursue filmmaking. His short fiction, documentary and experimental films have been exhibited at film festivals around the country and received numerous awards; he is currently Digital Media/Film Production Manager for the MSU Film Studies program and Video Production Manager for the College of Arts & Letters Marketing Department.

Cedric Naolu Lee, assistant director, assistant producer, scriptwriter, still photographer, voiceover.

Son of a French mother and Hmong father, Cedric Naolu Lee was born and raised in Nantes, France. At the age of eight, Cedric and his family left his birthplace for Detroit, Michigan. He later went on to study at Ferris State University, where he obtained a BS in Business Administration. After completing his studies, he pursued a career in film and entertainment. To name a few, his work can be seen in Hollywood motion pictures such as Clint Eastwood’s, *Gran Torino*, *Transformers 3* and the 2011 remake of *Red Dawn*, starring Chris Hemsworth.

Cedric resides in Detroit, MI, along with his wife and 3 children, where he successfully launched and operates a family-owned business.

Marjan Helms, original score composer, music supervisor.

Marjan is an award winning composer whose music is known for its unabashed beauty and profound emotional appeal. Her compositions include a significant body of choral music in addition to works for orchestra, opera and theatre, chamber ensembles and liturgical music from a variety of traditions. She holds a doctorate in composition and master’s degrees in piano performance and liturgical studies. Currently she is Composer-in-Residence at the Michigan State University Community Music School.

Will Cicola, audio recording and mixing engineer.

Will is a clarinetist, saxophonist, and recording engineer based in Lansing, Michigan. He plays a wide variety of both classical and world music; in addition to playing in the Jackson Symphony Orchestra and the Nexus 3 trio, he also plays in klezmer, Turkish, and Arabic ensembles. Will currently works at Michigan State University as a recording engineer, where he produces recordings of live recitals and concerts. He has also produced studio albums and radio and television spots, and formerly worked in the Miami University (OH) recording and electronic music studio. Will earned his Doctorate of Musical Arts in Clarinet Performance from MSU in 2012.
Ben Fuhrman, audio recording and mixing engineer.

Ben is a graduate of the doctoral program in music composition at Michigan State University, where his principal instructors were Dr. Ricardo Lorenz and Dr. Mark Sullivan. He holds a master’s degree in music composition from Michigan State University, and a bachelor’s in violin performance from Hope College, where his principal instructor was Mihai Craioveanu. He has had works commissioned from a number of performers and has been performed throughout the world. Additionally, he performs as a mandolinist with various groups throughout the US. He is currently serving as instructor of mandolin and computer music at the MSU Community Music School. For more information visit www.benfuhrman.com

Stephen Kachmar, graphic designer.

Stephen is a graduate of the York Academy of Arts, Pennsylvania. He began his career with TR&H, where he did design work for TWA, Perkins Restaurants and Pizza Hut. In 1981, he took a junior design position with Graphic Design Associates, which specialized in healthcare marketing. Later as creative director, he led a team in producing design work for Christiana Health Care, ICI Ag Products, Pfizer Animal Health, and Zeneca Pharmaceuticals. In 1997, he started his own agency with Minh Bui. Bui and Kachmar developed a business model to streamline the traditional agency process and began the “virtual” agency, STRATEGiK Communications, which was operational until 2010. Their clients included Astra Zeneca, Cephalon, Mercy Healthcare, Wilmington Trust Bank among others. Since 2010, he has operated the SK Creative Group.

Gowhnou Yang, translator of Hmong dialog.

Gowhnou is a Detroit native, who was born and raised there as a first generation Hmong American. With a strong passion for art and design, she represents the College for Creative Studies as a BFA holder in the Advertising Design Department. As a Hmong woman, entrepreneur and mother of three, Gowhnou juggles her daily activities wearing more hats than those mentioned. She also has a background in modeling/acting and film production. Gowhnou co-translated the English subtitles for Gran Torino in 2008—a film directed, produced and composed by Clint Eastwood. Today, she is a successful business owner and co-operates alongside her husband the restaurant, Go! Sy Thai, located in Midtown, in the heart of Detroit.

Daniel Dapkus, web design and graphics.

After obtaining B.S. and M.S degrees in Computer Science from Michigan State University, Dan co-founded a small computer consulting firm, which keeps him busy to this day. In his limited spare time, Dan pursues a B.A in French at MSU. History, philosophy, literature, film, margaritas, concrete, and odd flagstone patios are among his other interests. He considers himself fortunate to have had the opportunity to travel somewhat extensively, including the following countries: France, Costa Rica, Mexico, Japan, South Korea, Singapore, China, Canada, and Italy. Dan currently lives in East Lansing, MI with his wife, Liliana, and step-son Danielito.
THREE GENERATIONS THREE CONTINENTS ONE CULTURE

HMONG Memory at the Crossroads

Music: Marjan Helms | Sound and Mixing: Will Cologna & Ben Furrman
Editor and Post Production Supervisor: Peter Johnston | Assistant Director: Cedric Naolu Lee
Directors: Satrio banana-Hampton, Swarnavel Eswaran-Pillai & Cyril Payen
Associate Producer & Swarnavel Eswaran-Pillai
Producer: Stephen Kachmar
Assisted: Cedric Naolu Lee & Cyril Payen

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