My name is Patricia Cunliffe. I am a documentary filmmaker, artist and freelance journalist. I am also a New Mexico native of Spanish (30%) and Indian (33%) descent, who has lived in Los Angeles since 1986.

In 2007, I began a self-funded documentary film project about the Pueblo Revolt. I originally began making a film about The Fiesta de Santa Fe, the oldest community festival in the United States, but while conducting my research - I found the story of the Pueblo Revolt much more fascinating. My own recollection of New Mexico History classes had touched on the Pueblo Revolt merely as a footnote in history. The fact that this was the only time in history where Native Peoples banded together to defeat the European invaders, makes me extremely proud of the culture that I come from!

I was allowed access and have footage of many dances and ceremonies at the various Pueblo’s, including the Po’pay Run, honoring Omtua and Catua, the first two native casualties of the revolt. I have much of the same of the Spanish Catholic side and interviews with historians and scholars from both sides, including John Kessel, author of Kiva, Cross and Crown; Joe Sando, Historian and author of Po’pay: Leader of the First American Revolution; Pam Agoyo, President of the Po’pay Foundation; Monsignor Jerome Martinez from the Cathedral Basilica; Herman Agoyo; Adrian Bustamante; Robert Himmerick y Valencia; Sam Truett; Sam Delgado of the Spanish Preservation League; Walter Archuleta, a Historian of Linguistics; Ignacio Garcia, Mayordomo of La Cofradia de la Conquistadora; Cliff Fragua, sculptor of the Po’pay Statue; Mark Mitchell of Tesuque Pueblo, Dennis Vigil of Nambe Pueblo. Even a scene where an elder at Nambe Pueblo, Gil Pena, sits with a group of young people on the steps of the Kiva, recounting the story of the Pueblo Revolt to them.

In 2008, the economy took a downturn and in 2010 I brought my mother, who had dementia, to live in my home and cared for her until she died; while we were on vacation in Santa Fe in 2015, where she is now buried next to my father at the National Cemetery in Santa Fe.

I also took time to production manage two projects about former Los Angeles Mayor Tom Bradley, the first African American Mayor of a predominantly white city, *Bridging the Divide: Tom Bradley and the Politics of Race* for PBS and *Tom Bradley’s Impossible Dream* for LAUSD; among various other projects that I have taken on for income.

In 2018, I was approached by several people who have moved into New Mexico, who have far more resources than I, inquiring about my Pueblo Revolt project. God bless Mark Mitchell, at Tesuque Pueblo, who told them about my project when they began inquiring about the possibility of making their own Pueblo Revolt documentary. This made me realize, once again, the value of my project and the fact that I cannot do this alone. I need your help to be able to complete this film. This relatively unknown story is a difficult project for grant funding and understandably so: as California is interested in California stories and New Mexico requires that you reside in New Mexico; so my Pueblo Revolt project has laid rather dormant.

On March 8, 2019, I presented publicly for the first time, the story of the Pueblo Revolt at the Pasadena Public Library, in conjunction with ArtNight Pasadena. I projected some of my raw footage, created artwork depictions of the Pueblo Revolt and screened on a monitor the short segments that I have been able to edit; which includes the opening of the film: The installation of the Po’pay statue in Statuary Hall in Washington, DC, thus illustrating how the story has now come full circle. The title of my presentation is *Revolt in America 96 Years Before the American Revolution*.

The Pueblo Revolt documentary will be donated to the New Mexico Department of Public Education for use in upper level classrooms. The download will also be available to all public educational entities and to everyone who contributes. I will retain ownership of the project so that I can submit to film festivals & other various modes of distribution.

Because the Native Americans kept no written records, the story has laid rather dormant - except when presented as a mere footnote in US Colonial History. The name of Po'pay has only been made public in New Mexico since 1976, when the idea to include the Po'pay statue in Statuary Hall in Washington, DC, presented itself. This process took 29 years to bring to fruition.

I believe you understand how important it is for this documentary to be made by a New Mexico native.