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IN THE UNITED STATES PATENT AND TRADEMARK OFFICE  
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

Proceeding	91227559
Party	Defendant William A. Teck
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Submission	Answer
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Date	06/06/2016
Attachments	160606.Answer.Opposition.91227559 Just Media v. Bill Teck (Generation n).pdf(5781995 bytes )

**IN THE UNITED STATES PATENT AND TRADEMARK OFFICE  
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD**

The Just Media Fund	)	
	)	
	)	
Opposer,	)	
	)	Opposition No. 91227559
	)	App. No. 86556865
vs.	)	
	)	
William A. Teck	)	
	)	
Applicant	)	
_____	)	

**Applicant William A. Teck.’s Answer and Affirmative defenses**

William A. Teck (“Applicant”), by and through his undersigned counsel, hereby files his Answer to The Just Media Fund (Opposer) Notice of Opposition and states the following:

**(Any allegation of Opposer’s Notice of Opposition not specifically admitted herein is hereby denied).**

1. Without Knowledge, therefore, paragraph 1 is denied herein.
2. Without Knowledge, therefore, paragraph 2 is denied herein.
3. Without Knowledge, therefore, paragraph 3 is denied herein.
4. Admitted.
5. Denied.
6. Denied.
7. Denied.
8. Denied.
9. Denied.
10. Denied.

11. Admitted
12. Denied.
13. Denied.
14. Denied.
15. Denied.
16. Denied.
17. Denied.

### **AFFIRMATIVE DEFENSES**

#### **FIRST AFFIRMATIVE DEFENSE**

Opposer fails to state a claim upon which relief can be granted.

#### **SECOND AFFIRMATIVE DEFENSE**

Opposer is not entitled to the relief requested in its Notice of Opposition because Applicant created the Generation ñ mark and has prior use since as early as October 1995, for goods and services in classes 16 and 38.

#### **THIRD AFFIRMATIVE DEFENSE**

Opposer is not entitled to the relief requested in its complaint due to the doctrines of laches, waiver, estoppel, and/or acquiescence. Applicant created the term Generation ñ to identify his services and distinguish them from the competition. Opposer was aware that Applicant was the creator of the term GENERATION Ñ. See enclosed Exhibit A.

WHEREFORE, Applicant, William A. Teck, respectfully requests that this Notice of Opposition and the request to restrict or rectify the register with respect to Application Serial No. 86556865 by entering a disclaimer of Ñ apart from the mark pursuant to 15 U.S.C. § 1068 be both denied, with judgment entered in his favor and against Opposer, The Just Media Fund, Inc. and that this Honorable Court award all other relief to Applicant which it deems fair and reasonable under the circumstances of this case.

Dated: June 6, 2016

Respectfully submitted,

Albert Bordas, P.A.  
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#### **CERTIFICATE OF ONLINE SUBMISSION**

I certify that a true and correct copy of the foregoing was filed online with the Trademark Trial and Appeal Board using ESTTA, this 6<sup>th</sup> day of June 2016.

By: /Augusto Perera/  
Augusto Perera, Esq.

#### **CERTIFICATE OF SERVICE**

I hereby certify that the foregoing was served, as per agreement, electronically via e-mail this 6<sup>th</sup> day of June 2016 to the following person(s):

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By: /Augusto Perera/  
Augusto Perera, Esq.



Denise Soler Cox was 8 years old when she and her family landed an apartment in the Bronx for a house in the suburbs of Westchester County. For years, they were the only Latino family living in the area. (Courtesy of Project Enye)

Whether she was in Westchester County or Puerto Rico, Soler Cox felt she was always on the outside looking in. She was caught between two cultural identities.

For years, she felt she was the only one who felt this way. But that changed one night when she went out to a bar with a group of friends in Miami. She was 26 at the time. They talked late into the night and realized they had something in common; they were all first-generation American-born Latinos with parents from Spanish-speaking countries.

"There was nothing special about the night, except for the fact that I felt incredibly connected with the people that were sitting at this particular table," Soler Cox said. "We were sharing stories. We were laughing, and I just felt connected."

Almost two-decades later, Soler Cox still remembers that night. She said it was the night she realized she was not alone in this identity crisis. There were more people who felt the same way she did. She concluded they were all part of Generation Ñ, a term she heard through a radio ad describing first-generation Latino Americans caught in between the two worlds. The term was first created in the mid-1990s by Miami-based entrepreneur Bill Teck, who started a magazine, tv show and website to shine a light on Generation Ñ.

**EXHIBIT A.**

**Westword**

# Bill Teck's Generation N, a Label for Young Latinos, Gave Birth to Project Enye

BY KYLE HARRIS

THURSDAY, JANUARY 29, 2015 AT 12:50 P



Bill Teck (left) prepares to film an episode of *Novela* for generation-n.com.

Jacqueline Carini

Back In the mid-'90s, Bill Teck got fed up with all the talk about Generation X. Between Douglas Coupland's book *Generation X: Tales for an Accelerated Culture* and Richard Linklater's film *Slacker*, pop culture was failing to represent Teck's experience as a Latino living in Miami, surrounded by people from all over Latin America and the Caribbean. "It didn't resonate with my peer group," Teck says. "They were the first generation in the country and knew they must push things forward."

And he came to a realization about his peers: "I don't think we're Gen X. We're Generation Ñ."

**See also:** *Project Enye Puts the Focus on 16 Million Young Latinos in the U.S.*

So Teck and his friends started printing T-shirts branded "Generation Ñ," and within a year, they'd launched a glossy music-and-culture magazine with the same name. "We were the first publication to write in Spanglish -- half in English, half in Spanish," Teck remembers.

"We started the magazine with my life savings. We had three grand and some twenty-something friends at a little apartment building. We didn't go out and get investors and do it the proper way. I went out, sold advertising. I wrote articles. My friends wrote articles. We didn't know the first thing about what we were doing. We knew we didn't want to make a zine. We wanted to make a glossy, polished magazine that had advertising," he recalls. "We wanted to establish a brand, not just a little movement. We wanted to create a brand that would stand for being bilingual, bicultural, and thinking and being in two languages."

During the late '90s, Generation Ñ launched television shows, radio programs and the *Official Spanglish Dictionary*. "There was not a business plan," Teck says. "It was just organic."



Denise Soler Cox was inspired by Bill Teck's Generation Ñ.

*Anthony Camera*

The project spread from Miami to New York City and Los Angeles, where nightclubs sponsored Ñ events. In July 1999, *Newsweek* featured a story on Generation Ñ that celebrated twenty powerful

young Latinos, including Shakira, Junot Díaz, Oscar De La Hoya and Teck himself.

"Once that word went into national consciousness, it became pretty bananas," Teck says. "It got to be well known. It will be twenty years old in 2016. People still identify with it. That little letter with that little tilde has really come to mean something special to people."

In 2008, Teck turned his media company into a broadband television website funded from his own pocket. "We went out and shot a bunch of shows. We had like twenty shows, and we were updating them weekly. It was a crazy thing to do. We were the first Latino broadband network," he says. After struggling to keep up with the pace of producing twenty shows a week, he shifted the network's focus to content aggregation.

Today, Generation N finds the best Latino-produced programs and helps promote them. The company recently revamped the site and will be launching a new version in February at [generativntv.com](http://generativntv.com).

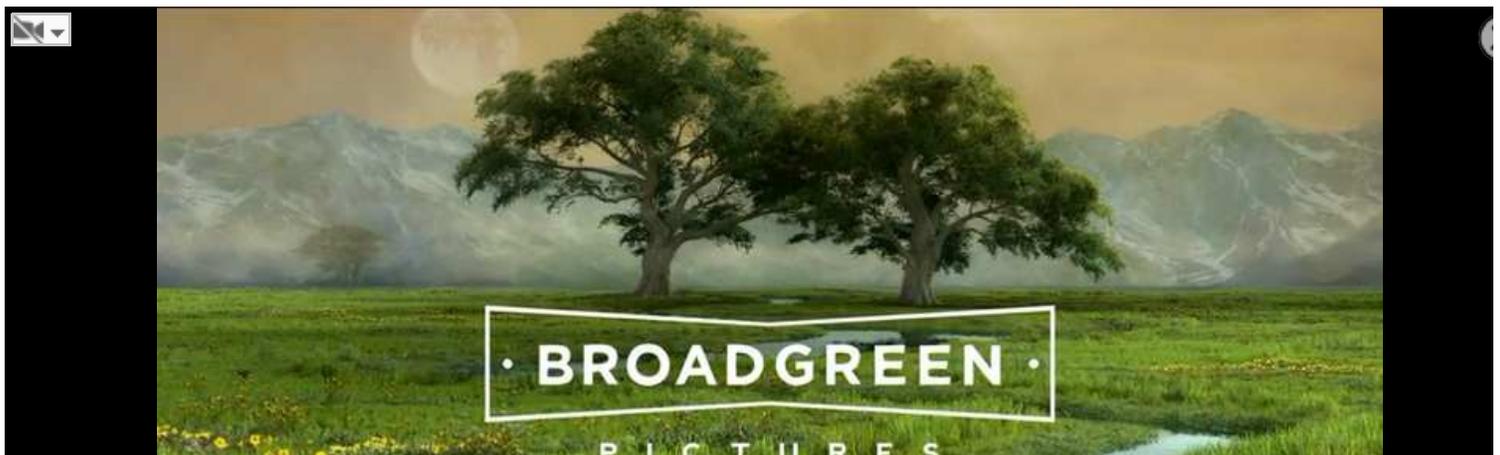
While Denise Soler Cox, the focus of this week's cover story on Project Enye, was inspired when she heard a Generation N ad, she didn't know much about its creator. She says she has Teck's name written somewhere in her notes and is aware of Generation N, his media company, but doesn't see it as competition.

When Teck learned of Project Enye and the impact that the Generation N brand has had on Soler Cox, he was thrilled. "I'm not familiar with it, but good for them," he says. "It certainly merits that kind of attention. That's just cool."

***Have a tip? E-mail [editorial@westword.com](mailto:editorial@westword.com).***

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# NEWS GENERATION N

BY JOHN LELAND ON 7/11/99 AT 8:00 PM










NEWS

El Conquistador, in the trendy Silverlake section of Los Angeles, is a hard place to find, set off from the street by a doorway of hanging straw. But once you're inside, the Mexican food is authentic and excellent. Over shrimp tacos and albondigas, a traditional meatball soup, Olivia Armas and her husband, Rod Hernandez, begin an affectionate round of teasing. Olivia, 29, is the daughter of Mexican immigrants; Rod's family came to Los Angeles from Mexico two generations ago. From the time they met as undergraduates at UCLA, she has ribbed him about his shaky command of Spanish. "I didn't know what to make of him," she says. "I thought, 'Oh my God, he's a wanna-be Chicano who can't speak Spanish.'" Now, as Rod, 31, gropes for the Spanish word for haircut, Olivia rolls her eyes. He returns the dig. Olivia's family's idea of cuisine, he says with a laugh, includes cow innards, organs--"parts of the animal that I had never seen before. I have to beg her to not make me eat that stuff. I say, 'Honey, can we please have pasta tonight?'"

In their gentle jousting, Olivia and Rod are performing a cultural balancing act that has become daily life for millions of young Latinos: the fine art of living in two worlds at once without losing anything in the translation. Largely bilingual--often more fluent in English than Spanish--they belong to a growing generation of truly bicultural Latinos,



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was Spanish," says Nely Galan, 35, president of Telemundo. "For us it's a plus. We're 100 percent American when we want to be, but we can switch and say, 'I'm not even American today; I'm totally Latin. I'm going to a Latin club, I'm listening to Latin music, I'm speaking in Spanish!'"

Unlike their Anglo peers, they do not live in the shadow of a more populous baby boom. The Latino population is young and getting younger. "This generation is going to

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permanently change things," says Rudy Acuna, founding chair of Chicano Studies at Cal State Northridge. "Past generations have always assimilated. This time around, there are enough of them to say, 'We aren't going to make it your society. We want to make it on our own terms!'"

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Bill Teck, 31, set out to name this new power generation. Growing up in Miami, the son of Cuban and American parents, he felt left out of the Generation X rubric, especially the slacker part. "If you're the first generation born and educated in the U.S., you really can't have a slacker mentality." Nothing if not entrepreneurial, he coined the term Generation N--it's pronounced EN-yay, the extra flavor unit in the Spanish alphabet--and copyrighted it in 1995 as a full-service brand. The following year, in the first issue of Generation N magazine, he published a letter that was part come-on, part manifesto. "If you know all the words to [the merengue hit] 'Abusadora' and 'Stairway to Heaven,'" it ran, "If you grew up on cafe, black beans and 'Three's Company'... If you're thinking of borrowing one of your father's guayaberas... You're Generation N." As peers in California toyed with their own rubric, Generation Mex, a cohort--or at least a marketing target--was born.

Better versed in American pop culture than their parents, N's can also be more assertively Latin. In a special NEWSWEEK Poll, Latinos over 35 were most likely to identify themselves as American; those under 35 were more likely to identify as Hispanic or Latino. Often generations removed from the immigrant experience, many N's are now rediscovering--and flaunting--their roots. The son of migrant farm workers, Jaime Cortez, 33, has an Ivy League education--and a San Francisco apartment full of traditional guayabera shirts. "We get them pressed when we go out," he says. "More and more, you see literary, educated guys doing things that immigrants wanted to get away from." By his lights, such reclaiming is vintage Latin. "America has this weird optimism that dictates that we have to leave the past behind. My generation of Latinos doesn't feel that way at all. We know we come from a rich history and culture, and we want to celebrate that. I think that's our defining trait."

The cultural mix, though, is not all salutary. Like other immigrant groups, Latinos in the second and third generations begin to absorb the worst of America: poorer health and diet, higher delinquency and dropout rates, more divorce and domestic abuse. Latino girls recently passed blacks with the highest rates of teen pregnancy, more than double that for whites. "The longer [families] have been in the United States, the better the kids speak English and the higher their self-esteem," says Michigan State sociologist Ruben Rumbaut. "But they also do less homework, have lower GPAs and lower aspirations." The reasons for this pattern are complicated and little-studied, says Rumbaut. Children's superior English skills may upset the family order. Also, second- and third-generation Latinos, who grow up with higher expectations than their immigrant parents, may be less resilient when they encounter discrimination.

In a monasterial Spanish mansion above Los Angeles, though, life is large. The salsa star Marc Anthony is talking to Jennifer Lopez about boats. "I'm getting an 83-foot yacht," he says, his slender arms carving the air to suggest nautical heft. "With four bedrooms." Both raised in New York City, the children of Puerto Rican parents, Lopez and Anthony have come to this hilltop manse to shoot the video to "No Me Ames," a Spanish-language

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duet from her hit album, "On the 6." The video calls for Anthony to die from an unnamed illness, then for his spirit to watch over the grieving Lopez. "It works in Spanish," says an assistant, sheepishly. "In English it's too corny." Lopez, for her part, sees it more "like a foreign movie, like 'Life Is Beautiful.'" But for now, during a break, she is worried about that boat. "That's expensive upkeep," she says. Anthony shrugs. "You only live once."

At its best, the new wave of Latin-based music now riding the charts reflects the generation's bicultural lives. Though Latin audiences are in large part regionally divided--tropical grooves in the East, Mexican sounds in the South and West--young stars like Ricky Martin and the Colombian rocker Shakira break down the divisions by mixing a variety of pop styles, Latin and Anglo. "We are made of fusion," says Shakira, 22. "It's what determines our identity: the way in one mouthful we take rice, platanos, meat." Her own music combines Alanis Morissette, reggae and Mexican mariachi sounds. As Bill Teck says, she's what you put on your CD changer between Sarah McLachlan and El Gran Combo. The musicians' breakthrough, for many Latinos, has become a measure of collective success in North America. "When I was growing up, it really wasn't cool to be Hispanic," says Adan Quinones, 22, a real-estate broker in La Puente, a suburb of L.A. "There was pressure to act white. Now, everyone wants to be Latino. If Ricky Martin has helped bring that about, then I certainly admire him."

The attention from Anglo audiences is not always gratifying. Anthony, 30, bristles over a recent magazine article that featured jalapeno peppers beside his picture. "Jalapenos are Mexican. I've never eaten one in my life." The singer, who starred in Paul Simon's ill-fated musical "The Capeman," can work up a head of steam. "This whole 'crossover wave' thing really displaces me," he says. "Like I'm coming in and invading America with my music. I was born and raised in New York, man."

At the Third Spanish Baptist Church in the Bronx last month, Elizabeth Malave, 30, and Adalberto Santiago, 31, said "I do" in front of 100 of their closest friends and family. Except they didn't say, "I do," they said, "Si, acepto." Elizabeth is a community health counselor, one of the growing numbers of Latina professionals; Adalberto delivers produce for a local distributor. In their menu of fried sweet plantains and roast pork, the couple bowed to the traditions of their Puerto Rican elders. But they also began a break. "My parents have a very good relationship," says Elizabeth, "yet we all know who the head of the household is. My dad makes the decisions, and that's how it works." In her own marriage, she says, "Berto and I are partners."

Many young Latinas are rejecting the traditional roles that their mothers embraced. "The main difference between our generations is that women are less tolerant," says Ana Escribano, 30, a student at Florida International University who works part-time at Generation N. "Less tolerant of the machismo. Less tolerant of the cheating and doing everything for men." The result is often a culture clash between mother and daughter. The poet and writer Michele Serros, 33, a fourth-generation Mexican-American, calls herself a "Chicana Falsa" because she felt she didn't live up to ethnic expectations. The women in her family, she says, lived at home until they were married, and wouldn't dream of being on their own. "I grew up on TV, idolized Mary Tyler Moore and 'That Girl.'" Her mother and aunts especially "would have never considered dating outside the race." Though her family accepts her Anglo husband, they don't understand why she kept her maiden name. "They think it is disrespectful [toward] my husband."



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Such trailblazing can sometimes call for a new wardrobe. "A lot of Latin women like to dress in a feminine way: cinched waists, clothes that celebrate our bodies," says Yvonne Neira-Perez, 25, program coordinator for the nonprofit Hispanic Heritage Awards. On a June afternoon in Washington, D.C., she is dressed in a preppy blue shirt and khaki pants. "In school here, and now in work, I realized that people don't take you seriously when you look that way. I've had to change my look."

Many N's are also wrestling with an even more deeply entrenched tradition: religion. Like their parents, young Hispanics are overwhelmingly Roman Catholic. But their faith is more fluid. In their home in San Francisco, Rod Hernandez and Olivia Armas have a traditional big red felt Virgin of Guadalupe over the bed, and they were married in the church. Their future children, they say, will be baptized. Yet they call themselves "cultural" Catholics. "We respect and honor Catholic traditions, but don't practice it," says Olivia. Enrique Aguilar, 25, says most of his friends feel the same ambivalence. Born in El Salvador, Aguilar came to the United States in 1981, during the revolution, and now manages and co-owns a wireless-accessories company in San Antonio. Although he is a practicing Catholic, he feels less devout than his parents. "In El Salvador there is so much hardship that you have to lean on religion or you will go crazy," he says. "But here we have so much opportunity. We believe in the religion, but we also question it much more."

As some take advantage of these opportunities, though, many are left behind. To get to her classes at Michigan State University, Rosa Salas, 21, drives first past the Mexican-American community in North Lansing, where children walk to a school that is falling apart. A few minutes later, she passes the brand-new high school in neighboring Okemos, where white Anglo kids surf the Internet. "I've got my sociology books in the car so I can discuss race and ethnicity with all the other white kids in my class who never had to deal with race," she says. The trip is a daily reminder that Latinos still trail the rest of the country economically and still have to deal with Anglo prejudice. "I'm tired of people thinking that I just came over the border," says Salas. "I'm tired of people asking me if I got my green card or if I eat tacos every night."

Many face prejudice from other Hispanics as well. With their jumble of races and national origins, Latinos can be as color-conscious as anyone else, says the Dominican-born author Junot Diaz. "Dominicans are anti-Haitian because of anti-African feelings; Puerto Ricans treat Dominicans like Americans treat Puerto Ricans." At the very hip Miami nightclub La Covacha recently, the crowd is energetic, well dressed and universally fair-skinned. Though Miami has a growing Central American community, it is not represented here, either in the clientele or staff. This is no accident, admits promoter Aurelio Rodriguez, a former Armani model. "I'm catering to an upscale South American crowd," he says. "There's big discrimination against Nicaraguans. [They're] considered lower-class."

In Generation N this tension is showing signs of easing. Among other reasons, the threat of recent movements to end affirmative action and restrict immigrants' access to some social benefits has fostered a broader solidarity. At a June press conference by the boxers Oscar De La Hoya and Felix Trinidad to promote their Sept. 18 title fight, most fans hold the national line. Puerto Ricans scream for Trinidad, Mexicans for De La Hoya. But a number switch camps. Amid the cheering, Omar Ortiz, 36, explains, "I'm Puerto Rican, but I'm for De La Hoya. He's proud of his culture, and that gives all Latinos pride."

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These are the borders that Generation N is crossing. Their elders may not always understand the new territory, but they are welcome there. In a quiet moment, Rod Hernandez's mother, Maria, takes stock of her son's generation. Maria Hernandez, 53, is a supervisor at the U.S. Bankruptcy Court in Riverside, Calif. Rod, she says, is better educated than she or her husband, and has also taught them things about Mexican history and art. For all Olivia's teasing, his Spanish is better than his parents'. And if his life is more chaotically American than theirs, it is in some ways even more respectful of its Latin roots. "My husband and I have always been comfortable with our heritage," Maria says. "But we were never as demonstrative about it as Rod and Olivia. They've taken it to a higher plane." In these and other ways, Generation N is creating a new Latino America. **N**

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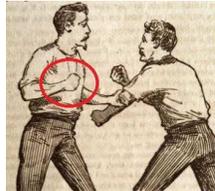
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# The N Word: Project Enye Puts the Focus on the 16 Million Young Latinos in the U.S.

BY KYLE HARRIS

WEDNESDAY, JANUARY 28, 2015 AT 6:46 A.M.



Henry Ansbacher and Denise Soler Cox partnered on Project Enye.

Anthony Camera

Spanish has birthed one unique letter: ñ, pronounced "en-yay." The squiggly line above the n is called a tilde. Twelfth-century Spanish scribes used the tilde to shorthand the pairing of the same letter in a word: nn, aa, etc. Of all the Spanish letters that once carried a tilde, ñ is the sole survivor.

In the late 1990s, Denise Soler Cox, an energetic young graphic designer, was living in Miami when she heard a radio ad: "You know you're a part of Generation Ñ if you love Madonna and Celia Cruz, if you eat McDonald's and rice and beans." The ad was talking to up-and-coming young Latinos in the United States, whose parents' backgrounds straddled Spanish- and English-speaking countries. This new generation defied the stereotype that all Latinos are maids, line cooks, farmworkers and undocumented immigrants. Hip, technologically savvy and politically relevant, Generation Ñ was the future – and Soler Cox immediately embraced the Ñ identity, using it as a rallying point.

But now, more than fifteen years later, few have rallied. Generation Ñ (or Enye, as it's often stylized) which was created in Miami in 1996 by Latino publisher Bill Teck, has caught on in fits and starts. *Newsweek* used the term in a feature about prominent young Latinos in 1999, and an entrepreneurial group of bilingual Americans and Canadians have used the term to market to Latino youth, with mixed success.

But Soler Cox has not given up on Generation Ñ. She wants to use the term to untie the image of Latinos in the United States from the immigration debate. "Enyes are first-generation American children of parents from Spanish-speaking countries," she explains. "Not enough people know about it."

In fact, she speculates that fewer than 1 percent of the members of Generation Enye have even heard the term themselves. Now she's hoping that a documentary about the Enye experience will empower the next generation. Three years ago, Soler Cox joined forces with Emmy Award-winning documentary producer Henry Ansbacher. Together they formed Project Enye (Ñ), a multimedia documentary and community-organizing project designed to capture a group that Soler Cox estimates is 16 million strong.





Filmmaker Henry Ansbacher

*Anthony Camera*

Ansbacher is a third-generation American descendant of Heinze Ansbacher, a Jewish broker who fled Germany when he "saw the writing on the wall" as Adolf Hitler rose to power, his grandson says. Heinze came to the United States and became a prominent psychologist following in the footsteps of Alfred Adler. While Henry Ansbacher speaks a few phrases in Spanish, he is neither the son of an immigrant nor Latino. But he believes in the power of the Ñ word. *See also: [Ten Must-Watch Colorado Filmmakers Making Movies Now](#)*





Fidel Paulino, the focus of a micro-documentary, makes sancocho, a Caribbean stew.

His cowboy boots kicked up on video editor Peter Lively's desk, Henry Ansbacher blows out a lungful of smoke from his e-cigarette, looking like a futuristic Marlboro Man. He's wrangling with Lively and Soler Cox over the second draft cut of their newest micro-documentary, which they have just decided to title "What Is Sancocho?"

Clocking in at around four minutes, "Sancocho" gives viewers a glimpse into the life of Fidel Paulino, an Afro-Latino Dominican conga player who lives in Denver. The short opens at a dinner party at Soler Cox's home in LoDo, where Paulino praises the sancocho, a Caribbean stew.

Sancocho first simmered in the pots of Dominican slaves making do with the scraps that their masters threw at them. It is the product of Spanish colonialism and enslavement of African and indigenous peoples in the Caribbean. Soler Cox's recipe includes marinated chicken, beef and pork, plantains, yuca, calabasa, corn, green and red peppers, cilantro, onion and garlic. The soup is a convergence of African, Caribbean, European and Asian ingredients; it is as mixed as the cultures that make up the Latino identity.

"When was the last time you had sancocho made with real sea water?" Paulino asks, on screen.

Normally bubbling over with enthusiasm (she describes herself as a likable Type A), Soler Cox thinks that Lively should cut the line. "Who cares?" she asks.

But Lively and Ansbacher like the line, which gives them a glimpse into an unfamiliar world. "It makes the character interesting," Lively says.

After a few minutes of debate, Soler Cox concedes.

At the end of "Sancocho," Paulino says: "There is a long African and indigenous background, tradition, history, and we inherited all that stuff. It's mixed in that sancocho, of all that mix that we are. White, black, blue, green, yellow – everything. It all came through us, you know what I'm saying? The slave trade came through us.

"'Latino' to me is a brand-new brand name for us. We're much more ancient and older and have a longer history than what 'Latino' can really offer us."

Everybody in the editing bay loves these lines. Though controversial, they communicate the complexity of the issues that Project Enye aims to address, Soler Cox says. ***Keep reading for more on Project Enye.***



Daniel Junge and Henry Ansbacher won awards for their work together, including their first film, *Chiefs*.

*Greg Harbaugh ©A.M.P.A.S.*

Ansbacher pinballs in and out of his office. With 1,500 orders he needs to fill for his newest feature documentary, *American Mustang*, he cannot afford to stop. While he dashes about, his black Rottweiler, Luna, lies on a dog bed in the corner, dreaming, farting and waiting for her master to return to his desk.

Trophies from past awards line Ansbacher's shelves. Photos of his kids, film-festival posters and promotions for long-wrapped documentaries decorate the walls. Genocide, euthanasia, disability and Native American reservation life are some of the themes he's focused on over the past fifteen years, as founder and executive director of Just Media.

Ansbacher finally settles at his desk and puffs at his vaporizer. "You don't mind this, do you?" he asks. No. He continues smoking. "I'm not very comfortable talking about myself."

He spends his life listening to pitches, raising funds, reviewing edits and keeping Just Media afloat. Sometimes he shoots, occasionally he directs. But he's no Michael Moore or Morgan Spurlock clowning for the camera; he's not the focus of the stories he wants to tell. He's a traditional producer, working behind the scenes, building networks, assembling crews and making sure his directors have what they need to succeed. He makes big deals, gets rejected, sometimes wins, and through ups and downs steers his projects from conception to completion without breaking down. Mostly.

Talking about his story is a vulnerability he rarely affords himself.

Ansbacher's parents split up early in his life. His mother lived in Massachusetts; his father lived in Colorado Springs. Ansbacher was a day student at Williston, a Northampton boarding school. Summers, he visited Colorado. His father was a world-renowned conductor, and Ansbacher spent the season crewing for orchestras, moving mike stands, adjusting lights and doing whatever other grunt work was required.

In high school, Ansbacher had a small group of close friends. He played sports and had little interest in academics. When he was seventeen, his mother was diagnosed with colon cancer. It spread to her liver. She was given three months to a year to live and died four months after the diagnosis. "I stayed in Massachusetts senior year, living with my stepfather," he remembers. "He had just lost his wife; I had just lost my mom. It was a dark year."





A still from *Chiefs*, dubbed the "Native American *Hoop Dreams*."

He enrolled at Colorado College to be closer to his father. There, he started shooting his first films.

Ansbacher met filmmaker Daniel Junge in college, and worked as the cinematographer on his thesis film. "We had a close relationship for a long time," Ansbacher says. After college, the two moved to Denver and lived together, while Ansbacher worked as a personal assistant to then-businessman John Hickenlooper.

Later, both studied film at New York University. Together they worked on an independent feature film that didn't take off. After that, Junge moved to Los Angeles to work in the movie industry and Ansbacher abandoned filmmaking. He followed in the footsteps of his psychologist grandparents, Heinze and Rowena, attending counseling school and working as a therapist at a hospice center.

In the late '90s, Junge invited Ansbacher to produce a documentary. He bit. Junge moved back to Colorado, and the two set off to Junge's home state of Wyoming, to the Wind River Reservation, to chronicle two high-school basketball seasons. The resulting documentary, *Chiefs*, aired on PBS and won the Best Documentary Feature award at the prestigious Tribeca Film Festival in 2002. "Basketball was a device to get into the day-to-day lives of people living on the reservation," Ansbacher remembers. "The way Dan and I worked was embedding ourselves with subjects and diving in."

For Ansbacher, one documentary at a time was not enough. "He had the idea of, instead of us just trying to make another film, he wanted to do something more sustainable," Junge says. "The idea of a nonprofit around social-action films was a really great idea. That's how Just Media was born." After creating the nonprofit, Ansbacher hired Junge full-time. They worked as a producer-director duo on award-winning feature-length documentaries, including *They Killed Sister Dorothy* and *Iron Ladies of Liberia*, as well as the short "The Last Campaign of Governor Booth Gardener."

"Whenever possible, we'd try to show the films together, be together at screenings and show films together," Junge says. "We were tied at the hip, and a lot of people saw us that way and still see us that way."

Ansbacher admired Junge's singular vision; Junge admired Ansbacher's ability to see the big picture. "We were working together every day. I handled more of the traditional producer roles; he handled director roles," Ansbacher says.

But after years of close friendship and collaboration, tensions started to simmer. "Henry and I had creative frictions," Junge says. "I think sometimes that's a good thing. I think we challenged each other's notions about what the films should be. He was very supportive of the films I was directing and sometimes made revisions, and that makes the product as good as it could be."

The more success they had as a duo, though, the less comfortable Ansbacher felt. "We had worked together for a long time. We had good shorthand for communicating. We had a one-two presentation style that worked well. I maybe felt constrained by that," he says. Junge believes his stubborn, singular focus wore Ansbacher out.

Ansbacher talks about their relationship as a professional marriage. They dated in college, got engaged making *Chiefs*, and had a productive decade. "But we grew apart," he says. "In 2008, I started to realize it wasn't going to be the best strategy to exclusively work together. We were a package deal. I wanted to do things differently and try things and subjects that didn't appeal to Dan."

"I think we both needed some new energy," Junge adds. "I certainly know he needed some new energy. Sometimes, changing your relationships and working with new people is a good thing. I don't know if he was very conscious about that, but I think we had lots of creative conflicts, which were good for each individual project but made for a hard partnership."

Fearful of losing his friend, Ansbacher started strategizing about how he could cut ties with Junge. "There was a period of time where we were each having our own thoughts about how it was working," Ansbacher says. "Once I had opened up to the idea of not working with Dan, it triggered an internal process of imagining what that would be like." With the recession hitting nonprofits, Just Media had to cut back its staff. Ansbacher asked the board to lay off Junge. "It was a hard decision for me," he admits.

"It's more difficult working on my own," Junge says, "but I've been super-lucky and really fortunate. I ended up winning an Oscar, an Emmy, having a film at Tribeca and two in theatrical release this year. I've been lucky. And it's great that Henry is continuing to keep Just Media going."

The same year Junge left Just Media, Ansbacher's father was diagnosed with a brain tumor. Ansbacher says he was haunted by "a lot of unresolved stuff from my mom's death twenty years ago."

In 2010, Ansbacher and Junge's final film together, "The Last Campaign of Governor Booth Gardner," received an Oscar nomination. Ansbacher took his father to the Academy Awards and took a leave of absence from Just Media to spend time with him during his last months. Ansbacher produced a short documentary about his father's legacy. While Just Media suffered, he's proud of his decision to take time off. "It was a big time of transition. I went through a lot of change and growth in 2010."

By 2012, he and his wife had divorced. "Today I'm a very different person, in a lot of ways, than I was in 2010," Ansbacher explains. "I've had a whole lot of personal growth motivated by pain. I stepped into it and faced a lot of this stuff that had been simmering over the years. I looked at what's working, what's not working, what has served me well, what hasn't."

"Growth is hard. Some people embrace it and some people don't."

Ansbacher was ready to embrace it.

Tired of making films about heavy subjects that his kids could not enjoy, he decided to make *American Mustang*, a family-oriented documentary about wild horses, a subject with which his daughters were obsessed. With promises that the home-television 3-D market would be booming, Ansbacher decided to shoot in 3-D. "It's cool to watch, in 3-D, a dance between a cowboy and a wild horse," he says. Although it was creatively satisfying, it wasn't a sound investment – but after years of austere cinéma vérité docs, Ansbacher wanted to push himself as a filmmaker. He was sick of talking heads.

While *American Mustang* features interviews, they're performed by actors. Actors also play many of the characters – a teenage girl with an almost disturbing obsession with horses, a horse tamer and an advocate. The film is filled with lusciously shot dreamscapes – highly

constructed ones, the opposite of the real-world films Ansbacher made with Junge.

Shooting the film, Ansbacher spent weeks in Wyoming tracking down packs of wild horses. "Most people never get out into huge swaths of public land and observe these horses in the wild," he says. The solitude was healing.

Over fifteen years, Ansbacher has watched the documentary field transform. "It's incredible how fast things change," he says. He's watched editing shift from flatbeds where editors cut film to huge non-linear editing systems and then cheaper software packages that amateur filmmakers could afford. The cost of broadcast-quality cameras shrank from tens of thousands of dollars to around \$1,500. With the barrier of entry to film production lowering, aspiring filmmakers have flooded the market. Competition for limited television slots on HBO and PBS has increased.

To stay in business, instead of targeting mass markets, Ansbacher is placing his bets on making films to market to niche audiences. Crowdsourcing drives it all: funding, marketing, even editorial direction.

"We learn from each project," he says. "Each project has new challenges and lessons. I spent three or four years in the horse world. Now I'm transitioning to Enye, to a new audience."





Denise Soler Cox found inspiration in Generation Enye.

*Anthony Camera*

Denise Soler Cox was born in New York. Her father was a Puerto Rican Enye; her mother was from Puerto Rico. Soler Cox spent her first four years in an apartment in the Bronx, where she shared a bedroom with her two older brothers. "It was the traditional Nuyorican experience," she says.

Her parents craved a quieter life. They saved up money for a house in Westchester County, fifty minutes from New York City. The Soler family was the only Puerto Rican family in an Irish-Italian community. Her brothers, who had built up friendships in the Bronx, had a harder time with the move than Denise did. She blended into Westchester County without much struggle – at least at first.

The family lived on a one-acre plot. The kids skated on a pond in winter, hiked on train tracks and stole apples from their neighbor's orchard. It was pure Americana, she says, laughing.

Every Sunday, the family would drive back to Spanish Harlem, to the church where her parents had gotten married. She remembers driving by dirty buildings while her father sang along to the rock band Chicago. "We would get there, do church, hang out and have dinner with friends," she says.

But as Soler Cox got older, Spanish Harlem felt less like home: "I don't have memories of feeling connected to the community, but I have memories of being disconnected." Gas prices shot up, and the family could no longer afford the trip. Soler Cox lost touch with her Nuyorican friends.

Through elementary school, she felt like any other kid in Westchester County. She hardly noticed that her school had just five Latino, three African-American and three Asian students. By seventh grade, though, blending in was not an option. Bullies picked on her. One called her a spic. She became a walking target, and her ethnicity was the bull's-eye. It was not just the Irish and Italian kids who ridiculed her. Each summer, when she visited family in Puerto Rico, she had trouble with the kids there: "They thought I had become too American. I was embracing my American side too much."

Since she'd spent most of her life far from the island, she'd never learned Puerto Rican cultural norms. "You don't get a rule book for how to act as a child," she says. "I was breaking rules and didn't even know what they were." A few she learned the hard way: Never talk back to your parents, stick close to home until you marry (and it had better not be a gringo), and speak Spanish fluently.

Her cousin would ask, "How's your Spanish? Speak to me in Spanish." She would. "It wouldn't be good enough," she remembers.

Whether she was in Westchester County or Puerto Rico, she didn't fit in.

When she was fourteen, her father was diagnosed with Hodgkin's disease and died two months later. While she struggled with grief, the bullies kept bullying. "They knew about what happened with my dad," she says. They used his death as a weapon. "No one gets out of life without tragedy."

While her oldest brother worked and went to college, she and her brother David, who was a year and a half older, consoled each other. But then, during her junior year, "a cop and a priest knocked on the door at 2:30 in the morning." A drunk driver had killed David. "It was horrific. I had to figure out who I was without him. When Dad died, I felt like I couldn't feel safe. When David died, I had this feeling: 'Who am I?' I knew myself because of him," she says. "When stuff like that happens, it's easy to go to a dark place and live an uninspired existence."

Instead, Soler Cox pushed herself. She ran for class president her junior year and lost; she waged another campaign senior year and won.

She enrolled at Boston University, interested in studying film. But her family frowned on the riskiness of the profession, so she took a safer route and graduated with a degree in communications.

After working as an assistant art director at a women's newspaper in Westchester County while living at home, she violated the Puerto Rican rule book by leaving her family behind and moving to Miami to start a life with her college boyfriend, a relationship that did not last. In Miami, she worked as a barista, got a job selling ads and then took a gig as an art director for a music magazine.

Then, at 26, she went to a bar and got drunk with a group of friends, children of parents from

Then, at 20, she went to a bar and got drunk with a group of friends, children of parents from Spanish-speaking countries. As they talked late into the night, she realized she wanted to make a documentary about the experiences of people who were performing life using two cultural scripts.

But she didn't do anything about it until a couple of years later, when she heard the Generation Ñ ad and discovered a word that she and her friends could band together under. She hoped that one day she would make a movie that would tell the story of Generation Ñ.

In the meantime, Soler Cox decided to make a change. Her childhood friend's aunt lived in Colorado and was launching a business called Giggle With the Girls, to create destination vacations for moms. Soler Cox joined the project in Boulder – a shocking shift from the primarily Latino city where the Generation Ñ brand was born. She felt like she had gone back in time.

A guy at a Boulder bar asked her, "Where are you from?" When she told him, he asked, "Well, were you born in Puerto Rico?" When she said no, he responded, "You're not Puerto Rican, then. You're American" – a strange take, since Puerto Rico has been a U.S. territory since 1898.

"As a kid, people told me I wasn't what I identified as," she says. "I hadn't had anyone say something like that in twenty years."

Despite the frustrations of Boulder life, Soler Cox threw herself into Giggling With the Girls. "We were a startup. I love the narrative of the entrepreneur; it resonates with me a lot," she says. She secured national attention for the company, including a spot on CNN. Two weeks after the company launched, planes struck the Twin Towers. Giggling With the Girls depended on a public eager to fly. In her grief for what had happened in her home state, the destination-vacation startup seemed frivolous. Soler Cox left the venture, which soon tanked.

She wound up at a franchise hosting eight-minute-dating events. Her piece of the company took off, and the owner invited her to the office to explain her success. She went on the *Today* show to talk about her events. But the job left her unfulfilled.

"I cheated on my business," she admits, and started looking for dates on Match.com. She found Kevin Cox, who lived in Oklahoma. They spoke on the phone for six weeks before he came out on New Year's Day 2004 to meet her. They married in October 2006, had their first child in 2007 and their second in 2009. Without her doing a lot of hard work on her Spanish,

Soler Cox realized, her own children would not grow up with the privilege of being bilingual. She thought about her goal of making a documentary, but didn't see a way to do it.

She shifted from the eight-minute-dating business to working in the marketing department for the former Denver Grand Prix and securing sponsorships for the House of Blues. When Live Nation bought House of Blues, she lost her job. She started working for Arbonne, a skin-care-products company, where she worked her way up to regional vice-president. There she perfected her network marketing skills, earned a leased Mercedes, created strong relationships with co-workers, and made more money than she knew how to spend. She had never felt further from her Enye community.

So she decided to get back into it. She began to set up speaking gigs at local schools, where she talked to students about her experiences as an Enye. She wanted to empower them, to show them that they could succeed in life and also feel proud of who they were. The desire to make an Enye documentary returned and grew. She talked about it with anybody who would listen. In 2013, she mentioned it to a friend who knew a neighbor who made documentaries. The friend got Denise a meeting with the filmmaker. She had no idea she'd be sitting down with an Emmy-winning, Oscar-nominated producer.



Members of the Just Media crew -- including Peter Lively (from left), Abry Deshong, Denise Soler Cox, Tamil Maldonado, Danny Beteta and Henry Ansbacher -- are producing Project Enye videos.

When Denise Soler Cox presented her proposal to Henry Ansbacher, she was petrified. "I felt like I was standing in front of him in a bathing suit, waiting to jump into a cold pool," she remembers. Since she'd never made a film, she feared he would not take her seriously. So she spoke with him about the struggles she experienced growing up as an Enye, living a life split between two worlds, the sense of community she had found drinking and swapping life stories with her first-generation friends, and the identity she'd embraced when she'd heard that radio ad over fifteen years earlier in Miami. She talked about how she had never seen herself represented in pop culture and how she wanted to amplify the stories of other Enyes to share them with the broader public so that kids growing up today wouldn't have to deal with the same confusions she experienced.

Ansbacher hears a lot of pitches each year and is rarely impressed. But he remembers thinking, as he listened to Soler Cox share her story and talk about the 16 million Enyes in the United States, "My dad had the same experience." His father was the German equivalent of an Enye. "It's a very American story," Ansbacher says.

He not only saw potential in a documentary, but thought that Soler Cox's marketing experience would help push that potential. The project targeted a specific demographic that could support, finance, promote and participate in the storytelling.

Ansbacher also needed a marketer on his team to lead the social-media campaign for *American Mustang*. He brought Soler Cox on board, and while she learned the ins and outs of film distribution, Project Enye moved to the back burner.

Worried that the film would get dropped, Soler Cox set up an interview with actor Edward James Olmos in November 2013. After that, she and Ansbacher ramped up their interview schedule. They produced a sizzle reel, showing clips of interviews designed to attract funders and press. They built a website ([projectenye.com](http://projectenye.com)), hired a production coordinator and a videographer, built a roster of crew members who could shoot at a moment's notice, and put out a call, through their social networks, for Enyes to send in videos about their experiences.

They received a total of three. One was nonsensical and unrelated to the project, the video equivalent of spam. The other two were from Enyes, but once they were launched on the website, Soler Cox and Ansbacher received feedback indicating that these homemade shorts turned viewers off. The Enyes whom Soler Cox spoke with were willing to make videos, but only after a longer conversation. She realized that people's stories about their culture were

private; nobody wanted to share on their own.

So last fall, the team shifted strategy and started producing micro-docs with the idea of turning them into a full feature. "At first I thought, people are only going to listen to the story if it's spoken from a well-known person, a celebrity," Soler Cox says. "Henry convinced me that that is not the case. He's been to the Academy Awards making stories about everyday people. He convinced me that an everyday person's story, told the right way, could be every bit as powerful as a celebrity's."

She worried that being based in Denver, so far from Latino hubs in Los Angeles, New York and Miami, might also be a detriment to the project. So far, that hasn't been the case. "A lot of famous people blow through town, and my intention is to make sure we're interviewing more of them," she says. "I don't think by any stretch, oddly enough, we're restricted by being in Colorado, which is really crazy. And we're excited to go and meet Enyes in other places."

They released the first of the short documentaries on New Year's Day 2015. Project Enye now has four up, with a goal of continuing to release one short each week; they plan to use the footage to create the final film. In the meantime, they're hosting cooking nights and happy hours at which Enyes come together to celebrate their culture. The team shoots each event.



Lupe Montes Hirt.

In the first micro-doc, Lupe Montes Hirt, whose family came to the United States from Mexico, jokes about how she grew up wanting a dog. All her friends had cats and dogs; in her

family, the pets were hens and a rooster. Throughout her life, she has loved knowing two languages and being able to serve as a translator. But the short ends with a painful sequence in which she talks about her frustration with people in the U.S. who dismiss others because they can't speak English. "You hate it when you're that person that people don't understand. I hate it. It's one of those where you look at them and you're like, 'They're not stupid. They're people, too.' But people oftentimes will dismiss them and almost sweep them under the carpet because they feel like, 'Hey, you can't communicate with me, so I shouldn't even waste my time on you.' It's not right."

In the second short, Charles Rodney Carpenter, whose mother came from El Salvador and whose father came from Washington State, talks about the joy of eating pupusas and sharing space with Salvadorans. "It was cool that I always had that kind of touchstone with my culture. It was the one thing I had that I felt like I could connect with," he says. "What breaks the spell is the minute that people naturally see me and start engaging with me in Spanish, and I can't talk back. It's a very frustrating thing. It's frustrating for two reasons. One, I'm a little disappointed in myself that I can't talk back, so I feel like I'm letting myself down a little bit. And then the other thing is the look on the faces of the people engaging with me. They're like, 'Why don't you know Spanish? You look like you should know this.'" So much of the Enye experience involves culture and language.

The events, the short documentaries, the crowdsourced videos and the social-engagement campaigns are all designed to collect stories, audition potential subjects, and test material, as it is produced, on audiences.

Ansbacher was used to making a film and then distributing it; Soler Cox's decision to turn production into product shook him up. He was nervous but engaged. He realizes that if the team builds a fan base before the film is complete, he will have an easier time attracting funders and a broadcaster.

"We are 100 percent committed to having an audience built before the film is released," Soler Cox says.





Bianca Dominguez Pacheco shares her Enye story.

At a December retreat in the mountains, the Project Enye team was brainstorming goals. "I like to get the craziest thoughts on paper," Soler Cox says.

She wrote that she wanted Enye to be a part of the social vernacular, a household name. Then she laughed off the idea, saying it was impossible. But Ansbacher pushed back. "He refused me saying something was impossible," she remembers. "It's nice to be challenged. There are only two people who can challenge me: Ansbacher and my husband."

To reach her goal of making Enye a part of the broader cultural vocabulary, Soler Cox wants 160,000 Enyes to sign up on the Project Enye website by the end of the year. That's 1 percent of the 16,000,000 Enyes that she believes live in this country.

"I had to read a ton of stuff," she says. "I found out how many Latinos are in the United States – anywhere between 51 and 53 million. Pew says 52 million. Thirty-something percent are American-born. I had to get the numbers and do my own math to guess 16 million. I feel like that number is conservative, but I have no other way to make a more accurate number. There isn't anything measuring how many Enyes are in each state, except for us."

On the website, the team is creating a map where Enyes can add themselves, along with their parents' country (or countries) of origin. The slogan for this part of the project is "Stand Up and Be Counted." They hope the site can create a more accurate estimate of how many Enyes live in the country and in each state.

In Colorado, Soler Cox has reached out to the Latino Eco Festival, CineLatino, the Boulder Hispanic Chamber of Commerce, the Latina Community Foundation and the Biennial of the Americas to garner support for the project. She says she's met with enthusiastic responses

Americas to garner support for the project. She says she's met with enthusiastic responses, grant money and people interested in sharing their Enye stories. On January 1, she and Ansbacher launched a weekly podcast. They plan on marketing a television series to broadcasters. Soler Cox hopes to use the project to push her work as a public speaker, educating youth in schools. The team is working to recruit prominent Enyes to appear in the documentary: musicians Pitbull, Jennifer Lopez and Marc Anthony and comedian Louis C.K. top the list.

All of this is to spread the word about Generation Enye. "This goal keeps me up at night," Soler Cox says. "I feel I've been assigned the job of telling the story of 16 million Enyes."

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