Yamashiro means “Mountain Palace” in Japanese. And a palace it is. The Courtyard “room,” more outdoor than in, was other-worldly with its twinkly lights, the koi ponds in the center and the elegant table arrangement around the perimeter. The ‘elements’ were nowhere in evidence so we didn’t need to think about anything but having a great time. And that we did!

Yamashiro, originally the Bernheimer Estate, sits high atop a hill overlooking Hollywood. It was built 1911-14 by the Bernheimer brothers to house their priceless collection of antiques. It has definitely had its ups and downs. After the Bernheimers died, the collections were sold and the house had unfortunate uses. Things got worse during WWII and it finished the War being a boys’ military school. After the War, a developer converted it into fifteen apartment units!

The White Knight, the Glover family (first Thomas O. and then son Thomas) came to the rescue inadvertently. Thomas O. opened a club, serving drinks for 35¢, which expanded slowly. Son Thomas served hot hors d’oeuvres on New Year’s Eve and a restaurant was born. Forty-something years later, there we were to Honor Councilman Tom LaBonge, prior to the end of his last term in office, and to give the LACHS Annual Awards.

Recipients, in addition to the Councilman, were continued on page 3


**Gala 2014**

**BY KAY TORNBORG • PHOTOS BY MICHAEL LOCKE**
President’s Message

Greetings Members:

I hope you and your families have enjoyed the holiday season and I wish you all the best in 2015!

I saw many of you at our Holiday Gala. I hope you enjoyed our dinner and our tribute to Councilmember Tom LaBonge. We think of the Gala as the end to our year of programming, but rest assured we have a full calendar of events scheduled for 2015.

Of course we have our Marie Northrop Lecture Series. This year we are continuing with the theme of Ethnic Communities of Historic Los Angeles. The first lecture by Phil Blazer, “Wrestling with The Angels: A history of Jewish L.A.” was presented on February 15. A lecture by Helene Deemestere on the “Lost French Community of Los Angeles’ will be offered on March 15, and Eugene Moy will speak on “Chinatown and Beyond” on June 7. We have a trip to Mt. Sinai Temple planned for March 21 and a walking Tour of Chinatown on June 6, with additional trips in the works so I hope to see you at our events.

We are also working to upgrade our website to provide a greater interactive experience. It’s a slow process but please take the time to check it out from time to time at www.lacityhistory.org. You will notice that we have begun posting many of the past editions of our newsletter under the publications tab, so you might want to check that out to re-read some of our past articles.

So I look forward to another exciting year learning about the history of our City and I hope you all stay involved with our society.

Sincerely,

Todd Gaydowski
President
continued from page 1

D.J. Waldie for the J. Thomas Owen History Memorial Award; the Los Angeles Conservancy’s Modern Committee received the David G. Cameron Preservation Memorial Award and Councilman LaBonge received the Special Recognition Award. The Councilman has been a Special Friend and booster of the Los Angeles City Historical Society and we all hope he persuades his successor to join us! And we thank him for all his help over the years.

The evening was organized by Chair Claudine Ajeti. Greeters were Gerry Hoppe and Angela DiMasio. Diane Kanner gave the award to Councilman LaBonge and they even danced a brief Lindy Hop together. Charley Mims took a turn at the mike, as did President Todd Gaydowski.

Above, Left: Board member Claudine Ajetie and Rosemary Choate • Center: Charlie Mims and Bennett Kayser • Right: Susan Courier and Olivia Curry

Left: Todd Gaydowski, John Fisher, Tom and Jane Glover, owners of the Yamashiro Skyroom and Councilman LaBonge. • Right: Charlie Fisher, Tom LaBonge, Charlie Mims, Clark Robins

Left: Giao Luong Baker, Budd Rude, Roger Abugel, Kathy Kolnick. • Right: Diane Kanner and Councilman LaBonge.

Left: Tyson Gaskill and Vicki Rea-Gaskill • Center: Armen Meymarian and Heidi Meymarian • Right: Tom McGovern, Diane and Edmond Clinton
Welcome New Board Members—
Joel M. Fisher and Scott Crawford

Dr. Fisher has an extraordinary resume of accomplishments, including time as a university professor at various universities and law schools, was an Assistant Dean at Whittier College, and has an extensive background in American politics, including time as Assistant Deputy Council to the President, an Deputy Assistant Secretary of State.

He is, however, best known, these days for his expertise as a wine expert. Dr. Fisher inaugurated an annual LA Wine Fest in 2006 that continued for several years. He is the Sommelier for the Escoffier Association of Southern California, was a founding partner of Wine, Vine and Dine and is a member of the Patterson Magazine Tasting Panel. An educator and author, with a Ph.D., he has taught for the Culinary Arts Program at the Art Institute of California and is a member of the Society of Wine Educators. His book, The Wine Work Book is in its sixth edition. He has been heard on national radio programs sharing his knowledge and love of wine.

In the 1960’s, Joel Fisher was awarded a Ford Foundation’s National Committee Fellowship, and he was appointed Director of the Arts and Sciences and State Legislative Divisions of his party’s national committee. As part of the 1968 presidential campaign, Fisher operated in thirteen states.

Following that election, Joel became Assistant Deputy Counsel to the President, secretary of the inter-agency political coordinators group in the White House, and Deputy Assistant Secretary of State.

Returning again to academia, Fisher taught at Georgetown University, and then back in California at Loyola, Southwestern and Whittier Law Schools. He also served as Assistant Dean at Whittier, and in addition taught political science at Whittier College, the University of California Irvine, UCLA and USC. He is the author of two books on politics and more than twenty articles, monographs and reviews on politics, international law and international business.

In the Hollywood and Los Angeles political arena, he served for five years as President of the 20,000 some Hollywood United Neighborhood Councils, and as the first Senator from HUNC to the Los Angeles Neighborhood Council Congress. On the Board of the Vine Street Association, he was elected to the Board of the Hollywood Entertainment District’s Business Improvement District, where he has served as Treasurer, and Vice President. A member of the Board of Managers for the Hollywood Wilshire YMCA, he is also Vice President (former President) of the Imperial House Home Owners Board of Directors.

Scott Crawford is a community leader, activist, businessperson, actor and the Los Angeles Lion’s Club “Citizen of the Year” for 2014.

Scott’s love of architecture made him seek the presidency of the Friends of Hollyhock House from 2000 to 2006. During that period, Scott helped raise $17 million for Phase One of the restoration project. He was instrumental in having the historic home declared a UNESCO World Heritage Site and America’s Landmark. He served as Co-Chair of Frank Lloyd Wright Building Conservancy Conference in 2005 and also founded Archifest (A celebration of Los Angeles Architecture).

Committed to expanding cultural opportunities for all, Scott Crawford founded “Theater Partners in Residence” with the City of LA Recreation and Parks Department. The program allowed 99-seat theatres to use park space for rehearsals and performances in exchange for teaching classes. For his work in mentoring students who participated in the Cleveland Media Academy at Grover Cleveland High School in Los Angeles, the academy named their media award, “The Scottie” in his honor. For seventeen years, he was the Artistic Director of Dillon Street Players and two of their original works have been published. Scott has volunteered for a variety of Los Angeles organizations including the Los Angeles Museum of Contemporary Art, The Los Angeles Gay and Lesbian Center, AIDS Project Los Angeles, and founded the Shanti “Empty Bowls Project.” The Theatre of Hope for Abused continued on page 5
No Loafing Around

By Abraham Hoffman

Although Americans in November 1912 were focused on the outcome of the presidential election, the three-sided race between Woodrow Wilson, William Howard Taft, and Theodore Roosevelt, in Los Angeles some people were involved in a different contest. The Exhibit of Culinary and Household Arts being held at Fiesta Hall from November 7-30 featured a bread-baking competition in which high school girls as well as housewives and bakers prepared their best loaves.

A panel of local chefs as well as people acknowledged as bread-baking experts would judge the breads, which afterwards would be sold, the proceeds going to local charities. Varieties included French bread, brown bread, raisin bread, and other kinds of bread.

The Los Angeles Examiner, in covering the story, sent a photograph to Polytechnic High School, and a picture accompanying the story showed Anna Magee and Leone Park, from the school’s domestic science class, mixing ingredients in preparing their loaves. “As everyone who bakes bread knows, no detail of its making can be neglected,” reported the Examiner. “The management of the exhibit, appreciating the niceties that have to be followed in baking a perfect loaf of bread, have arranged for prizes commensurate with conscientious efforts.”

In addition to the bread-baking contest, Bertha Haaffner Ginger, of Glendale, “who is regarded as an authority,” would be lecturing and demonstrating the art of making and baking bread.

The Exhibit also featured a “typical California bungalow,” its furniture in “mission” style. The model dining room provided the scene for the bakery lectures and bread-making demonstrations. “In the kitchen will be every utensil and material a housewife may possibly use in the preparation of menus,” said the Examiner. The management of the exhibit is providing all these things.” The bungalow would also serve as headquarters for the committees putting on the exhibition, as the meals in the model kitchen would be presented to committee members in the model dining room. No free lunch: “...the proceeds to go in the treasuries of the organizations.”

Women also rewarded him with the Outreach Program Award. The Mayberry, King and Le Conte Schools all participate in Barnsdall Arts programs due to Scott’s efforts. In 2014, Scott was elected Chair of the Barnsdall Arts.

Scott founded and helped write the bylaws of the Barnsdall Art Park Foundation, and served as Vice President for three years.

A Chicago native, Scott Crawford came to Los Angeles more than twenty-five years ago to continue his successful acting career. After settling in Silver Lake, Scott soon turned his attention to community service and activism. Crawford joined the Silver Lake Neighborhood Council Governing Board for Region One and became an advisor to Make Music Los Angeles, the Silver Lake Jubilee and the Sunset Free Clinic.

An actor since the age of seven, young Scott performed all over the Chicago area as well as at the famed Lyric Opera House of Chicago and sang with the acclaimed folk music group, the Limelighters. After he obtained his Masters of Fine Art at Northeastern Illinois University, Chicago, Scott moved to New York and began his stage career in the Big Apple. He appeared in a plethora of stage productions on Broadway, off-Broadway and Off-Off-Broadway. He did fourteen major films including Raging Bull, Annie Hall and Cotton Club. He played the role of “Sergio” on As the World Turns for two years and “Charles of Ravenswood” on All My Children for a year and a half. He is the recipient of five prestigious Dramalogue awards. Scott lives in Silver Lake with his two dogs. ✪
A VISIT TO HUELL HOWSER COLLECTION

BY DIANE KANNER
Tour Photos by Gerry K. Hoppe

In pursuit of the collections of public television’s Huell Howser, twenty LACHS members visited Chapman University in Orange on November 8. “We enjoyed seeing the scale of his life and career,” Shirley Mims said of the tour of the Huell Howser Archives and California’s Gold Exhibit. The general sentiment was one of satisfaction after curator Angel Diaz provided the group with tours of both the university’s Special Collections and the Howser materials.

“Huell had been looking at universities for their interest in acquiring his papers,” Diaz said. Evidently not content to turn the collection over to his alma mater, the University of Tennessee, Howser was feeling a sense of urgency about finding a caretaker—he was battling prostate cancer. On a “Road Trip” segment featuring the City of Orange, Howser had given only a passing glance to the city’s Chapman University. After the university president wrote Howser that he “must come back,” the two met and the Tennessean agreed to give 7,000 beta tapes from 1,200 episodes of his TV shows to Chapman. As he approached the end of his life, which came in January 2013, Howser decided to give his production files, his book collection, photographs, correspondence and two of his three homes to Chapman.

Diaz worked with the Automobile Club of Southern California to select artifacts for a permanent exhibit. She learned that Howser’s favorite episode appeared in his early series, Videolog. She added, “These were up to ten minutes long and they aired as fillers for KCET’s other programs when they ran short. The most continued on page 7

The Huell Howser exhibit contains approximately 7,000 tapes of raw footage for episodes of the long-running TV show California’s Gold. • Inset: Diane Kanner at the Huell Howser tour.
We Get Mail: A selection of Emails

By Anna Sklar

Sander Bortier, a student of art history at the Belgian University of Leuven asked for help in identifying postcard artist Allan Sekula’s photo of a great shark catch by a local fisherman, Pete Borsich, supposedly caught off San Pedro. The postcard was so intriguing I did a bit of research. A story about the amazing catch appeared in the LA Times, March 26, 1906. “The huge monster man-eating shark, weighed a ton and half, is thirty feet long, lashed the water into foam in its mad fury to escape…and carried [Borsich’s] boat five miles out to sea before its strength was exhausted.” Borsich actually caught the fish in his nets in Santa Monica Bay but brought it to San Pedro to be admired. Apparently it was the largest of its kind found in the bay.

Alex Moore, a student at CSUN wrote about my essay on Fred Eaton, “Where can I might find more information on the rift between Mulholland and Eaton? I’ve seen it mentioned elsewhere but your essay contained the only details I could find.

“Is this a well-known rift? Did they ever work together again? Did they ever become friends? Was Mulholland worried about publicly criticizing Eaton? (Eaton was powerful.)

That sort of thing...”

I patiently explained that several books had been written about Eaton and Mulholland, as well as hundreds of scholarly articles and local newspapers covered the story of the rift in the friendship that had begun more than thirty years earlier, shortly after Mulholland arrived in L.A. I wrote that they were both powerful men, but at the time of the rift, Mulholland was far more powerful. I also suggested that Alex start with Mulholland and the Rise of Los Angeles, by Catherine Mulholland, with its exhaustive bibliography, and thought he might want to check the collection of her papers at CSUN.

John Garside wanted some assistance for a documentary on former L.A. resident John Trunbull. Eventually he completed the documentary, a copy of which he sent us. It had some interesting information about Paul Workman’s ancestors as well, which was unusual and surprising. It was a well-made 20-minute documentary, including wonderful sound affects and voiceover, called Forgotten Tales.

And finally, Len McCandliss was researching his grandfather’s career and wrote: “My grandfather worked at a hardware store in Los Angeles in the 1920s. I was told it was in the 200 or 300 block of Main St. The name of the store I was given was Wm. F. Hagy (not sure about the spelling.) It was also a sporting goods store to the extent they carried things then.” He wanted photo resources. I was suggesting USC and LAPL, when, just for the heck of it, I checked our own online digital site, searched Main Street, and voila, there was the store, taken in 1919, on Main Street, next to the Liberty Theater.

Los Angeles City Historical Society members toured the Huell Howser archives and California’s Gold exhibit on Nov. 8, 2014.
Counterculture in Los Angeles: The Venice Beats

By Steve Estabrook

In Venice is the residue of the freest country in the world.” This ironic statement made by Venice poet Philomene Long in the DVD Venice West and the LA Scene reflected the desire of many Beats of the 1950s to affect “voluntary poverty” in order to escape the commodification of American society. Long, herself was studying in a convent when she decided to move to Venice. She noted that the attire and pay scale of a poet were both equivalent to that of a nun. She recounted her life’s journey in the poem Nun on Fire

five years within this cloister,
an enclosure of silence,
I shall always be a nun,
always in my dreams
I am a shabby nun,
and my robes are in bits and pieces

While the Venice West Beat movement has not remained in the public consciousness the way that San Francisco’s North Beach Renaissance has, Southern California’s own Beats demonstrated an equivalent level of originality. The original Beat movement began in New York City. The Beat writers were influenced as much by modern jazz musicians like Charlie Parker as by current literary figures, creating a style that reflected improvisatory gestures as opposed to creating highly structured works. As Douglas Malcolm states in his article “Jazz America: Jazz and African-American Culture in Jack Kerouac’s On the Road,” the freer improvisatory nature of bebop, as compared to swing and big-band jazz, inspired writers like Allen Ginsberg and Jack Kerouac, Larry Lipton, and Stuart Perkoff. Readings by Beat writers were often performed with jazz music as a backdrop.

One can view the development of the Venice enclave of writers as part of the continuum of literary and artistic immigration that Los Angeles and the surrounding areas experienced during the first half of the twentieth-century. The initial growth of the movie industry from 1914–1920 drew artists, musicians and writers to the Hollywood studios, and beginning in 1908 the “new music of New Orleans” (that is, jazz) arrived in the city and jazz musicians began to settle and become fixtures in the Central Avenue nightclubs. Los Angeles attracted individual artists from other parts of the United States and Europe that further enriched the developing native talent. Writers such as Aldous Huxley, Upton Sinclair, Raymond Chandler and John Fante – whose ultimate influence on LA literature would be felt much later than the postwar era – made Los Angeles their home. Musicians such as Igor Stravinsky and Arnold Schoenberg, and other artists, including Morgan Russell and Stanton McDonald Wright also migrated to Southern California in the prewar era.

In the 1940s, as part of the great World War II boom, a number of American writers from the Midwest, along with European expatriates, settled in Los Angeles and developed a diverse literary culture. Among them was Lawrence Lipton who with his wife, author Craig Rice (a pseudonym), moved to Los Angeles from Chicago. Lipton and his wife had achieved success writing detective novels together; but Lipton wanted the literary world to take him seriously as a poet. Venice Beach had the bohemian charm (as well as a bit of the seamy reputation) that he wanted for a setting, and in 1948 he moved to a Venice flat and began serious work on a book of poetry. Many of the locals were already living a lifestyle that reflected decidedly countercultural values. They worked only when necessary, and merely in order to survive and not as a means to social mobility. Many indulged in narcotics. Lipton became a sort of mentor to the writers and artists in Venice, holding readings at his home and providing a focal point for what became the Venice West scene. In contrast to the San Francisco and Greenwich Village Beats, though, the Venice writers had little association with universities or other intellectuals. Consequently they had few of the connections and advantages that allowed writers such as Kerouac and Ginsberg to have their works published and disseminated throughout the counterculture, let alone society at large.

The Beat writers, in both the literary and the sociological sense, reacted against traditional American culture. But the withdrawal of these counter-culturalists from mainstream society drew criticism not just from conservative “middle America” but also from the New Left who objected to a presumed lack of a political conscience amongst the Beats. Similarly, to many artists of the previous generation, the Beats represented the worst aspects of the avant-garde, believing they cultivated a purposeful anti-intellectualism by eschewing modernist techniques such as symbolism and metaphor in their writings. However, as John Arthur Maynard notes in his book Venice West: The Beat Generation in Southern California, other intellectuals such as Kenneth Rexroth did not share this view. Rexroth became somewhat of an elder statesman

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to the San Francisco Beats. He was proficient in several languages and was a translator of Japanese and Chinese poetry. Lipton, while certainly not the intellectual equal of his counterpart Rexroth, was adept at the basic mechanics of both poetry and prose writing. And, in fact, Lipton kept up a (largely one-sided) correspondence with Rexroth as an attempt to gain credibility. He sent him his 1952 book of poetry *Rainbow at Midnight* and was actually a bit jealous of the public attention that Rexroth's San Francisco contingent received.

It was through the publication of Lipton's book *The Holy Barbarians* (which included a photographic essay and a glossary of “Beat slang”), that the Venice Beats unwittingly provided the model of Beat culture that Hollywood latched onto and which resulted in their portrayal as either benign characters like Maynard G. Krebs in the television sitcom *The Many Loves of Dobie Gillis* or as more sordid types like the Beats portrayed in Paul Frees’ 1959 movie *The Beatniks*. Additionally, a 1959 *Life* magazine article entitled “Beatsville U.S.A. vs. Squareville U.S.A.,” led to further stereotyping of the Venice Beats. This article compared the lives of the bohemian folk in Venice to those of “normal” families in Hutchinson, Kansas. It was in reality a rather even-handed article, but it reinforced the black-turtleneck-wearing, bearded stereotype that was gaining currency and downplayed the diversity that actually existed amongst the Venice and other Beat artists.

One of the most important artists of the Venice contingent was poet and painter Stuart Perkoff. He was one of the few of the Venice Beach group (Lipton aside) to have his work published. Born into a liberal Jewish family, he moved to Santa Barbara in 1948 after being arrested for refusing to register for the draft. He and his wife and child then moved to Venice where he developed an interest in the primitive and tribal nature of humanity. This is reflected in works such as the following excerpt from *Pithecanthropus Erectus*, the name of a song by Charles Mingus, for whom Perkoff wrote the poem:

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the unpainted shamans
of magic eyes
present their visions
for the tribe
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And in a poem to his wife, Suzan, from whom he was often estranged:

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inflated with the divine mother
reliving traumas of her births
searching the wild beds and hatreds of the world
for her twin
her strength
her unhad power
david, david
the tears that flowed
that there cd be such tears
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His works bear some resemblance to those of San Francisco poet Gary Snyder, but Perkoff expresses a more pantheistic worldview compared to Snyder’s Zen-influenced aesthetic.

Due to the relative lack of literary connections available to the Venice Beats, as well as the fact that the sprawl of Los Angeles resulted in a further estrangement from the center of the city than the San Francisco and New York writers experienced, the artists under Lipton were rarely published and are little known today. Perkoff and Charlie Foster did have some of their poetry published, but neither of them have the same kind of name recognition as Snyder, Ginsberg and Kerouac. Nonetheless, the Venice scene did have an effect on the culture of Los Angeles and greater Southern California by gaining recognition for the alternative lifestyle that Lipton and his circle espoused. The Beats of Venice would be influential into the 1960s and 1970s particularly with rock bands like The Doors and X, and Venice itself would remain a locale for alternative artists until the early 1980s.

Steve Estabrook is a new member of LACHS. He is a graduate student in history at Cal State Sacramento.
Heyday Publishing: A Celebration

By Anna Sklar


Bancroft writes extensively of her own experiences with Malcolm Margolin and includes his reminiscences of a peripatetic life before creating Heyday. Several brief essays by Heyday authors are included in this eclectic portrait of an extraordinary man. These writers provide a brief glimpse of their own experiences with Malcolm, including to name just a few: award-winning author Maxine Hong Kingston; Robert Haas, poet laureate of the United States (1995-97); Native American writers such as David Pert as Dr. Coyote, who writes a regular column in News From Native California (also published by Heyday) and Lannie Pinola (author of two Heyday books); and noted California historian Kevin Starr. Others including his wife Rina; his children; several long-time employees; and cultural leaders such as David Kipen, the former literature director of the National Endowment for the Arts, writer and owner of Libros Schmibros, a non-profit lending library in Boyle Heights, offer their own views of Malcolm. Tom Layton, president of the Wallace Alexander Gerbode Foundation and Michael McCone, former executive director of the California Historical Society, are among the many who share their personal stories that are interwoven with Malcolm’s own recollections.

Malcolm Margolin is revealed as a man with an organization that he operates with passion that is devoted to beauty. In brief, Malcolm Margolin is both brilliant and kind-hearted, as I discovered when we met briefly at a book-signing party for a recent book, and he listened far more than he talked. His gentle persona and storytelling ability endears him to all who are lucky enough to work with him. I highly recommend this book that traces his life from childhood to the present day at the age of 71, and reveals his consuming interest in hanging out with Native Americans, artist, writers, naturalists, everyone who has a good story to tell.

The history of Heyday began in 1972 when Malcolm Margolin was fired from the East Bay Regional Park District “because,” he says “I didn’t want to wear a uniform.” He wrote his first book, The Earth Manual: How to Work on Wild Land Without Taming It, within months of leaving his job. Houghton Mifflin purchased Malcolm’s book, giving him an advance of $10,000 in 1973, just as The Whole Earth Catalog and other outsider publications were shaking up the staid Eastern publishing establishment in the late 60s and early 70s.

Although the book wasn’t actually released until 1975, Malcolm wasted no time in putting his new riches to work and in 1974 he initiated Heyday Books in order to self-publish East Bay Out: A Personal Guide to the East Bay Park. That book quickly sold out, and Heyday, based in Berkeley, California, began a 40-year flourishing company that has published more than 350 titles through the years.

In a recent interview with Jon Christensen (editor of BOOM), Malcolm shared his philosophy. “Perhaps the real mission of Heyday is to create a beautiful place in which there’s joy, in which there’s creativity, in which there’s pride, in which there’s a soundness, in which there’s playfulness, and to see this spill over into the world at large. But, once again, it has to do with my being regional. It has to do with my being nearsighted. It has to do with my not being too good at systems. It’s the specificities that I go for, projects and people that I’ll bring into the office and astonish everybody, including myself.”

These specifics and projects have become a cultural linchpin for the state, and a chorus of his friends echoes these sentiments. The accolades that have been showered on Malcolm and Heyday are the result of his ever-widening circle of writers, continued on page 11
friends, and admirers. only in part, because he has brought to life the grand diversity of Native languages, cultures, speeches, species, habitats, and lesser-known history of the people of California.

Heyday became a non-profit in 2000 and has partnered with the California Historical Society for many years, co-publishing books and doing events, including a recent book signing party for Under Spring: Voices + Art + Los Angeles by Jeremy Rosenberg. This book and a few select others are reviewed below. All bear the Heyday imprint.


Wherever There’s a Fight covers a century and a half of a range of civil liberty and human rights issues. These include chapters that describe, in detail, incidents and personal stories that track the struggle for full humanity in California. Beginning with the 1885 Eureka purge of 250 Chinese residents, the opening chapter describes the violence against immigrants in the 19th century and the role of vigilantes in perpetuating that violence.

Included also are several chapters on the struggles of other immigrants, past and present deportations of workers; the struggles of workers to organize and the concentrated opposition by the joint forces of police departments, prominent businessmen, and newspaper publishers throughout the state.

The chapter on the rights of women is an eye-opening tale of 19th century brothels, WWII workers, the ERA, and the abortion movement.

This book is, in the words of Carlos Munoz, “a significant contribution to the history and herstory of struggle for freedom and civil liberties in the United States. [It] pays tribute to women and men of all colors who have shaped the legacies that we must honor today.”


120,000 innocent Japanese-Americans were incarcerated during WWII. The twelve stories in Making Home From War are told by the men and women who were incarcerated far from home in strange, often desolate relocation centers in racetrack and fairgrounds in California, and barren camps in Idaho, Arizona, Utah, Colorado, and Wyoming.

These men and women were children who came from Northern and Southern California, and Oregon, who often found the way back home, after the war, difficult and sometimes impossible. These individual’s stories present in detail what life was like in the incarceration camps. Their stories can break your heart as you read their recollections of the devastating details of being torn from their homes, the occasional horrors of camp life, and their ability to rebuild their lives far from the camps. Later, some revisit their places of incarceration; others attempt to reclaim their earlier homes, no longer visible. These men and women created lives of fulfillment and dedication to telling their stories, just as so many victims of the Holocaust have told their stories. “Never again” could be their refrain, but it does not appear in these essays. Making Home is a deeply moving and groundbreaking book that received the 2007 National Japanese-American Historical Society Nisei Voices award.


Bad Indians is a memoir, a book of poetry. It is the human story of California’s indigenous community brought sharply into focus through oral histories, newspaper clippings, anthropological recordings, and the personal and often intimate reflections of the author. Deborah Miranda writes of her own life as a “mixed-blood Indian,” who could “expect a lifetime of being told I am not a real Indian.” She writes, “Once there was a girl without a mother.” Her mother “kept leaving her

continued on page 12
continued from page 11
daughter behind at relative's homes, or forgetting her in stores.” Her father, Alfred Miranda was a Sinaloa Indian, a descendent of the “Mission” Indians and her mother, Madgel Eleanor Yeoman was “a blue-eyed,” fair-haired woman from Beverly Hills who had been born in Tacoma, Washington. Al was violent, Madgel was absent, leaving Deborah to spend some time with her father's parents, and many years in foster care with her siblings.

“For far too long,” Linda Hogan, a faculty member for the Indigenous Education Institute, writes, “Native writers have opened books of our tribal history, archeology or anthropology and found it is not the story we know.” Miranda's book is poignant and brave, even groundbreaking as literature, while revealing many of the cruelties of the Spanish missionaries who bequeathed their own violence in floggings with cat-o-nine tails and cudgels to the few Indians who survived under their tutelage.


*Under Spring Street* is an ode to a deteriorated landscape—the Spring Street Viaduct, built in 1928, now a Historic Cultural Monument that is currently being planned for renovation and widening. Sixty-six people, artists, scholars, workers, graffitists, urban planners, the homeless, and activists speak of their vision of the Spring Street Viaduct. These voices, to name a few, Fabian Debora, LACHS board member John Fisher, Marco Kusamawijaya, Council members Tom LaBonge and Ed Reyes, Lauren Bon, artist and founder of Metabolic Studio, Janet Owen Driggs, Adolfo V. Nodal of the city's Cultural Heritage Commission, and George Yu.

In the words of Jorge Luis Rodrigues, “It’s part of the heart that you never show. Any city in the world, if you’re working and you don’t know where to go, where do you go? You go under the bridge. So, it’s a place to stay, it’s a place to disappear in the midst of the night.”

*Under Spring* is an unusual book, which organizing principle appears to rest in a montage of photographs old and new, black and white, and vivid color, drawings, and a series of not necessarily related quotes from sixty-six individuals.


*Jewel City* is a sumptuous, voluptuous and gloriously illustrated book that describes the origins and struggles to build the finished Exposition. The Exposition was a masterpiece of illumination and brought together representative exhibits and performances from dozens of foreign countries. Only the United States declined to build a government pavilion. Dozens of songs were written specifically for the fair, while thousands of amateur musicians were able to perform there as marching bands from schools and cities around the globe.

Famous and infamous visitors rubbed shoulders during the 228-day fair—an unheard of time span in the 21st century for any fair or exposition. Nearly nineteen million people attended the fair that offered a world tour—a kaleidoscope of twenty-one pavilions. Eight Beaux-Arts palaces, courtyards and formal gardens made up a miniature city ablaze in golden-orange, copper green, cerulean, and “Pompeian” red. Over it all the forty-three-story Tower of Jewels cast a reflected light of one hundred thousands pieces of colored glass. Understandably, the Exposition has been considered the jewel of all world expositions.

This Centennial celebration does justice to the splendors of the fair. It is, in Kevin Starr’s words, “a tour-de-force of scholarship, illustration and graphic design, a definitive narrative of this transformative event.”
How the Railroads Put Los Angeles on the Map

By John E. Fisher

When it became part of the State of California in the year 1850, Los Angeles was a lonely outpost. It was connected to the rest of the country through grueling, long travel via horseback, wagon, or those occasional ships that travelled around Cape Horn. This reality remained for more than a quarter century until the city became part of the transcontinental railroad network.

When Oregon became a territory in 1846 and California a territory in 1848, the idea of developing a railway across the nation to reach the Pacific Coast started to gain momentum. In the early 1850’s Congress authorized funds for survey parties to document the topography and landscape to help identify possible routes to the West.

In the latter part of the 1850’s Theodore Judah became active in promoting and advising on the best route for a transcontinental line. He had previously built the Sacramento Valley Railroad, which began operation in 1856 and was the second line in California. He became so active in promoting the idea of a transcontinental line that some referred to him as “Crazy Judah.” In 1859 Daniel Strong advised him of a road near Donner Pass, which could be a viable way of crossing the problematic Sierra Nevada Mountain range. Convinced that they could identify an east-west transcontinental routing, they established the Central Pacific Railroad Company and sought investors. They were successful in securing the backing of Sacramento businessmen, Collis P. Huntington, Mark Hopkins, Charles Crocker, and Leland Stanford, who would become known as the “Big Four.” The Big Four paid Judah to conduct a more detailed survey, which was used in making a presentation on its feasibility to Congress in October 1861.

President Lincoln was a supporter of the idea and was able to secure the support of his Republican colleagues. He signed the Pacific Railway Act on July 1, 1862 that authorized land grants and government bonds to the Central Pacific Railroad and Union Pacific Railroad. Together, they would build what became known as the Pacific Railroad, which would connect the existing railroad network east of the Missouri River, at Council Bluffs, Iowa to Sacramento and then the San Francisco Bay at Oakland. Union Pacific Railroad would start west from the Missouri River, while Central Pacific Railroad would begin east from Sacramento.

They were to be paid $16,000 per mile of track laid on level ground and $48,000 per mile in mountainous areas. By 1863 they began to build toward each other. While Union Pacific Railroad could draw workers from the more populous centers of the nation, Central Pacific Railroad faced a dilemma in recruiting workers in the more-isolated West. At first they hired and paid for the travel for mostly Irish immigrants from New York and Boston. Then they tried to hire newly freed slaves and Mexican immigrants.

However, they were still critically short of the workers they needed. In desperation, they hired Chinese laborers, most of whom were escaping the poverty and terrors of the civil war of the Taiping Revolution. Despite Central Pacific’s skepticism of the Chinese’s ability to withstand the rigors of railroad construction, they soon learned that Chinese workers were very capable, conscientious, and dependable. Soon, they constituted 80% of the workforce. As the Union Pacific and the Central Pacific Railroads approached each other, a decision was made to establish Promontory Point, Utah as the site of the union. On May 10, 1869 the final golden spike was hammered and the two locomotives met nose-to-nose to mark the technical completion of the Pacific Railroad as part of the Transcontinental Railroad. On November 8, 1869, the final leg of the route to Oakland was completed.

In 1866, the newly formed Southern Pacific Railroad (SPRR) was authorized by Congress to connect the western end of the Transcontinental Railroad with Los Angeles and San Diego to then extend to the Colorado River. The Big Four, Huntington, Stanford, Hopkins, and Crocker acquired the SPRR in September 1868. The Central Pacific Railroad began construction along an alignment approximating today’s California 99 Freeway. It reached as far south as Goshen (near today’s Visalia) in August 1872, from where SPRR would build the rest of the route to the south. SPRR officials planned to extend the route southerly to Sumner (today’s Bakersfield), but pondered about the alignment further south. They were pressed for funds and considered a more economical route through the Cajon Pass, thus bypassing the city.

City and County officials and boosters became concerned and engaged the Big Four and their representatives to try to ensure that the route would directly connect to Los Angeles. A tentative offer was reached and a proposition was submitted to voters to secure SPRR’s commitment. The proposition was approved by in November 1872. The Southern Pacific Railroad received a $602,000 cash subsidy, the right-of-way to build lines to Pomona and Anaheim (then part of Los Angeles continued on page 14
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Los Angeles County), and ownership of Phineas Banning’s 22-mile San Pedro and Los Angeles Railroad.

Construction started immediately to build lines to connect Los Angeles and Goshen. As with the construction of the Transcontinental Railroad, crews would start at either end and build toward each other. The southern crews reached San Fernando in January 1874 and the northern crews reached Sumner in October 1874. Then the difficult work began. The southern branch required a tunnel nearly 7,000 feet long through solid rock near the southern end of Newhall, just north of and between today’s interchange of the Golden State and Antelope Valley Freeways. The tunnel, which used 1,500 Chinese workers was completed in July 1876, and became the second longest railroad tunnel in the country.

In the meantime, over 3,000 laborers, many of them Chinese, were recruited to extend the line through the Tehachapi Pass en route to Mojave. The line had to reach an elevation of 4,025 feet, a climb of 2,734 feet in just sixteen air miles. In order to build a slope gradual enough for a train, the route had to have a sinuous alignment. In fact, the line was designed to cross itself, thus forming the Tehachapi Loop. As with the 7,000-foot tunnel, the Tehachapi line with a required nineteen tunnels was also hailed as one of the great engineering feats of the time. The tracks were completed to Mojave in August 1876.

On September 5, 1876 the lines met and Charles Crocker drove in the golden spike at Lang Station in today’s Santa Clarita, just east of the interchange of the Antelope Valley Freeway and Soledad Canyon Road. That same day a train from San Francisco reached the lonely outpost. Los Angeles, at last, was part of the national network.

Even before the line from San Francisco was completed, track was laid from Downtown Los Angeles proceeding east, reaching the Inland Empire in July 1875. Because San Bernardino would not donate land as did Los Angeles County, SPRR bypassed San Bernardino altogether and created the town of Colton, seven miles to the south. It reached the Colorado River in 1877, the end of its chartered line. However, because the Texas and Pacific Railroad was far behind schedule in meeting SPRR at the Colorado River and after political maneuvering, it continued building easterly into Tucson, Arizona.

On March 8, 1881, SPRR met the Archison, Topeka and Santa Fe Railroad (ATSFRR) in Deming, New Mexico, where a silver spike was driven. This formed the country’s second transcontinental route. Los Angeles was finally connected to the big city to the north, the cities to the East and Midwest and finally to those of the Southwest. After nearly 100 years as a little known city, Los Angeles was finally on the map.

Despite the efforts of SPRR to delay any competition, ATSFRR was able to reach Los Angeles in 1887, using SPRR’s tracks under an expensive agreement. After one and one-half years it purchased tracks from a local provider. At this point SPRR lost its monopoly on travel. And a rate war ensued. A ticket from Kansas City that had cost $125 was reduced to $15. For one day in 1887 the fare was just a dollar. The arrival of so many passengers then led to a new level of land speculation. For a while, the railroads offered free daily excursions with free lunch and live entertainment to entice potential buyers to see the many undeveloped properties.

Los Angeles would never be the same. The city that had a population of only 5,730 in 1870 had mushroomed to 50,400 by 1890 and then to over 100,000 by 1900. Due to the rapid growth in Los Angeles County, Orange County broke away from the county in 1889. The dramatic growth of the city, initially ignited by the transcontinental rail lines, would continue for decades into the 1930’s when the city’s population surpassed one million citizens.

(The Growth and Development of the Transcontinental Rail Stations will be covered in the Summer Issue of the newsletter.)
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