

BOOK REVIEWS

Memories of a Hyphenated Man. By Ramón Eduardo Ruiz Urueta. Tucson, AZ: The University of Arizona Press, 2003. 242 pp. \$29.95 cloth.

Reviewed by Nicholas V. Vega, Senior Curator, San Diego Historical Society.

Ramón Eduardo Ruiz Urueta, recipient of the 1998 National Humanities Medal and one of the foremost scholars in Chicano and Mexican histories, tells the story of biculturalism, self-identification and perseverance in his autobiography, *Memories of a Hyphenated Man*. In his memoir, Ruiz describes the various life shaping events that he experienced growing up in the “so-called integrated towns of San Diego’s hinterland” (p. x). *Memories of a Hyphenated Man* offers a chronological account of Ruiz’s life and in doing so, it examines honestly the shameful realities of racism, prejudice and bigotry that have long been a part of American society.

Claiming that “by birth, I am American, but by culture, thanks to my parents and to the upbringing they gave me, I am also Mexican,” Ruiz invites the reader into his complex world of being both Mexican and American (p. xi). Ruiz’s story is not an account of his struggle to find self-identity. Instead, it is quite the opposite. *Memories of a Hyphenated Man* is Ruiz’s affirmation that he in fact knows who he is, where he has been, and what he has done. Ruiz notes that he has often (consciously) found himself in environments in which he was truly the cultural minority and no matter how great the odds were against him, he was able to succeed. He attributes his personal and professional successes to the understanding that he has of himself—something that was instilled in him by his parents.

Born in 1921 to Mexican immigrant parents, Ruiz spent his childhood living in the seaside village of Pacific Beach. The oldest of five children, he attended primary school in Pacific Beach and high school in La Jolla, areas that were, and have historically been, predominantly Anglo. Receiving his education in areas where he often was the only Mexican student, Ruiz was forced, at an early age, to decide whether he wanted to be like those in his surroundings, a *lacayo* (lackey) as he calls it, or to stand up for his own identity. Making a cognizant decision to choose independence, Ruiz understood that with a strong sense of identity, coupled with a strong education, he would be able to rise above the Jim Crow mentality of the time.

Ruiz attended San Diego State College where, like most other Americans during the 1940s, he was called to duty and enlisted in the Army Air Force. During his years of service, Ruiz served as a pilot in the Pacific theatre and despite the military’s “‘Big Brother’ way of doing things,” Ruiz continued to retain his self-identity (p. 115). Following World War II, he continued with his education, receiving a bachelor’s degree from San Diego State, a master’s degree from Claremont Graduate School, and a Ph.D. in history from the University of California, Berkeley.

Doctorate degree notwithstanding, Ruiz continued to encounter prejudice based on his ethnicity. As a Latin Americanist who was *of* the culture and not just familiar with the culture, Ruiz should have been a sought out candidate by many universities. During the 1950s, however, this did not prove true. In the

chapter entitled *The Holy Grail*, Ruiz describes his time teaching at the University of Oregon and Southern Methodist University. Depicting the good and the bad at both university campuses, Ruiz tells of his early years as a professor.

Accepting a teaching position at Smith College in Northampton, Massachusetts, Ruiz entered the elite institution as the only professor of Mexican ancestry. At Smith, Ruiz was "...free to interpret Spanish American life and culture to [his] heart's content" (p. 183). Smith College during the 1950s, despite its predominantly affluent Anglo environment, offered Ruiz (and his family) a place of refuge from the bigotry that he had experienced in years past. Despite this safe haven, Ruiz notes that he "missed things Mexican" while in New England (p. 185). This juxtaposition would eventually lead Ruiz and his family back to familiar territory by way of the University of California, San Diego.

At a time when anti-rant sentiment swept throughout the region and when federally sponsored affirmative action programs were first introduced to institutions of higher education, Ruiz found himself in a similar position as when he initially arrived at Smith. At UCSD there "were only a handful of Chicanos, everyone an untenured professor" (p. 214). Unlike his time at Smith, however, Ruiz was in a position where he could institute change. Throughout his tenure at UCSD, Ruiz was undeniably instrumental in bringing equality to Chicano education; he hired (and promoted) Chicano faculty, created curriculum centered on Chicano culture and history, published numerous distinguished academic works, and mentored prospective Chicano scholars such as Mario García and Alex Saragoza.

Ruiz's successes as an historian, author, and educator can be attributed to his biculturalism—a concept that was embedded in him through family tradition. From his American education, he learned how the system operated; because of his Mexican ancestry he was able to personalize it. By knowing the histories of both his Mexican ancestors and Mexican American contemporaries, Ruiz understood the needs associated with Chicano education. At an early age he determined that he would dedicate his life to fulfilling those needs. *Memories of a Hyphenated Man* is Ruiz's personal account of how he did just that. This autobiography is a must read for those who both wish to, and need to, understand the struggles of persons of Mexican ancestry in the United States today.

Crow's Range: An Environmental History of the Sierra Nevada. By David Beesley. Reno, NV: University of Nevada Press, 2004. Illustrations, bibliography, and notes. 390 pp. \$39.95 cloth.

Reviewed by Michael Childers, PhD Candidate/Yosemite National Park Administrative History Project Manager, Department of History, University of Nevada, Las Vegas.

Stretching from north to south for 400 miles and reaching elevations of 14,505 feet above sea level, the Sierra Nevada is one of the most significant natural features on the North American continent. In *Crow's Range*, David Beesley spans the entire length of this wondrous range and tells the story of how humans have

interacted with this environment, from pre-Columbian times to the present. A work of synthesis intended for a wider audience, *Crow's Range* breaks little new ground. Its strength lies instead in Beesley's lifetime of work in and exploration of the region.

In a brief opening chapter, Beesley describes the influence of the natural environment on pre-Columbian settlement patterns and land use. Native Americans worked within the confines of the Sierra ecosystem, modifying it only slightly through the use of fire. In the next three chapters, Beesley addresses the period between 1849 and 1945. The discovery of gold in 1848 marked the rapid transformation of the Sierra Nevada. Forests quickly fell, streambeds filled with sediment, and hillsides eroded as thousands searched for gold in the Sierra high country. Starting in the 1860s, individuals such as James Hutchings and John Muir embraced the range's scenic wonder and decried the destruction wrought by the search for gold. The idea of conservation began to take hold, leading to the creation of Sequoia, General Grant, and Yosemite National Parks. In chapter four, Beesley asserts that the creation of the National Forest Service in 1905 and the National Park Service in 1916 greatly impacted the management of the Sierra's forests and waterways.

The final three chapters of *Crow's Range* cover the last sixty years of the twentieth century, a period Beesley calls "The Second Gold Rush." The decades following World War II brought tremendous change to the Sierra. Increased demands for recreation brought about massive shifts in National Forest and National Park policy. Reaction to these policy shifts gave rise to the modern environmental movement, reshaping American politics. Beesley notes that increased federal regulation, including the Wilderness Act and the Endangered Species Act, gave many the impression that control was being wrested out of local hands. Conflicts over access, logging, and species protection shaped much of the region's politics, turning the Sierra Nevada into a highly contested terrain.

Beesley begins his final chapter by describing the *Sacramento Bee's* 1991 five-part series entitled "Sierra in Peril." The Pulitzer Prize winning series written by journalist Tom Knudson made Californians aware of the range's environmental degradation and played "a significant role in shaping Sierran resource policy." Beesley argues that the series suggested the more comprehensive ecosystem approach that had grown in popularity in some circles during the 1990s. Such an approach, he points out, made management more difficult by allowing for wider interpretation of environmental impacts. One example was the battle between environmentalists and the Park Service over the Merced River Plan, which tied up Yosemite for years. Beesley concludes that from the development of ski areas in the Lake Tahoe Region to the removal of buildings in the Yosemite Valley, human actions continued to shape the region and its environment.

Crow's Range provides an excellent overview of the Sierra Nevada environment. Its strength lies in Beesley's exploration of the entire range, giving the book a greater scope not found in many studies of place. The brief coverage of the region's native peoples in chapter one is the work's major deficit, but *Crow's Range* is a work of synthesis meant for a wider audience and so lacks the depth of a more scholarly book. *Crow's Range's* strengths far outweigh any problems it may have, making it an excellent addition to any bookshelf of those interested in California or environmental history.

Ambiguous Justice: Native Americans and the Law in Southern California, 1848-1890. By Vanessa Ann Gunther. East Lansing, MI: Michigan State University Press, 2006. Bibliography, index, and notes. 191 pp. \$29.95 paper.

Reviewed by Nancy Carol Carter, Legal Research Center Director and Professor of Law, University of San Diego.

Can justice be served when cases are heard in makeshift courtrooms by untrained, poorly paid, and sometimes blatantly racist judges using dated law books or no legal references at all, when women are denied court protection from abuse, defendants are jailed illegally or forced to perform unpaid work, when disproportionate fines and sentences are handed out, when the police version of events receives undue deference, and when no defense lawyers are present?

While plausible as a description of Southern California courts in the late nineteenth century, the paragraph above also describes justice courts in the state of New York in the year 2006. These courts handle thousands of cases every year. In one hundred years, how much will these courts and cases tell us about New York law? It all depends on your theory of legal history. Nancy Gunther's work, then, first raises the question of what it means to write about "the law" and whether she has employed an illuminating methodology.

Legal positivists will quickly point out that these New York cases -- and the early California cases studied by Gunther -- are not dispositive of the law because they do not flow from "courts of record," that is courts whose decisions have binding precedent. To know the law, legal positivists look to the authoritative texts of the law, including statutes, decisions from courts of record, and scholarly treatises. Viewed through the positivist lens, Gunther's book does little to enrich our understanding of legal developments in Southern California and only nibbles at the thrust of American Indian law in the second half of the nineteenth century.

For more than fifty years, the positive view of legal history has been countered by scholars who study the law in action. These legal realists seek to know the realities of how law affects individuals and society by employing a variety of research methods and by looking beyond legal texts to an array of documentary sources. Gunther's work uses the realists' bottom-up approach, looking at both justice courts and the next level of county and district courts. She also relies on documents falling outside the canon of legal orthodoxy to "explore the reach of the law as it impacted the lives of California's aboriginal people" (p. x).

There is little to fault in Gunther's guiding intellectual inquiry or her research. She painstakingly searched out and analyzed original court records and Indian agent reports within the counties of Los Angeles, San Bernardino, and San Diego. Within a very basic sketch of relevant events and legal statutes, the book examines individual arrests and case dispositions. It is certainly valuable to have factual documentation demonstrating how Indians fared in Southern California courts in the decades after the gold rush had forever changed their lives.

The problem with repackaging this particular dissertation research as a book is that the scattered court cases tell us so little that is new. The author is forced to overreach in attempting to draw broad conclusions from narrow data. For example, the number of misdemeanor charges brought against Indians in Los Angeles is thin evidence for the assertion that Anglo society used courts to create a "slave

labor force." Seven Indian-on-Indian assault cases over a forty-year period do not tell us much about how land loss and social upheaval had "torn the fabric of tribal life" in San Diego County. Likewise, we need not study nineteenth-century misdemeanor cases to know about the perniciousness of the liquor trade in Native American communities or the breakdown of social order among tribes devastated by disease and economic displacement.

One pearl of new and counter-intuitive information does emerge from this research. This study shows that Indian defendants tended to fare reasonably well in terms of the length of sentences and the amount of fines, as compared to Anglo defendants convicted of similar offenses.

This book will be useful for those unfamiliar with the basic history of Native Americans in California after 1848. It serves as a reminder that injustice can wear the mantle of a judicial system. It reinforces the old story of newly dominant societies using law as a tool to manage and control overtaken populations. Finally, although there is not much meat on the bones, Gunther's book surely will have a long life as the authoritative empirical study of Native Americans in the courts of Southern California from 1848-1890.

Indian Country: Travels in the American Southwest, 1840-1935. By Martin Padget. Albuquerque, NM: University of New Mexico Press, 2004. Illustrations, index, and notes. 250 pp. \$ 37.95 cloth. \$ 24.95 paper.

Reviewed by Matt Bokovoy, Acquisitions Editor, University of Oklahoma Press.

The first American understandings of the Indians of Mexico's *provincias nortes* emerged before the Civil War through publication of Santa Fe Trail travel journals. After the Mexican-American War in 1848, written and illustrated descriptions of the Southwest grew, capturing both Anglo fascination and indignation with injustices done to Indians. Native American culture and politics became a *cause celebre* and "vogue" among the expatriate, northeastern artists and intellectuals in Santa Fe and Los Angeles: Mabel Dodge, Charles Lummis, Elizabeth Shepley Sergeant, and John Sloan, among others. Government and privately-sponsored expeditions and explorations in the American Southwest from 1879 to 1915 cataloged the natural resources and native peoples of the region. In the process of discovery and encounter, numerous books, articles, and photographs represented Indians as "savage" peoples without "culture" or "history." Another impulse in southwestern travel writing depicted Hopi, Navajo, and Pueblo traditions as "authentic" expressions of culture. Southwestern Indians lived on the land, followed the rhythms of nature, and refrained from the crass pursuit of material riches and comforts. White sojourners often suggested that white people could learn important lessons from indigenous people. Regardless, the publicity and tourism generated by travel writing undermined Indian livelihoods and altered Indian communities forever.

In *Indian Country: Travels in the American Southwest, 1840-1935*, Martin Padget describes the intellectual transformation of the Southwest in American culture. Padget believes this literary production of the Southwest "not only helped clarify

for readers the geographical and cultural boundaries of the region and the nation of which it was a part, but also called such boundaries into question" (p. 4). Using the concept of "cognitive mapping" developed by urbanist Kevin Lynch and refined by Marxist literary theorist Frederic Jameson, Padget explores the ways in which three generations of sojourners mapped the Southwest "along cartographic, geological, ethnological, and aesthetic lines" and created texts "through which the Southwest was 'produced' for Euro-American readerships" (pp. 4-5).

Padget looks at the explorers and traders Richard Henry Dana, Josiah Gregg, Lt. James Simpson, and W.W. Davis; U.S. Geological Survey leader John Wesley Powell; acclaimed poet and writer Helen Hunt Jackson; booster and writer Charles Fletcher Lummis; artist Elbridge Ayer Burbank; photographers Frederick Mosen, Adam Clark Vroman, and Sumner Matteson, who helped introduce Americans to the Hopi Snake Dance at their Arizona villages; and writers Mary Austin, Mabel Dodge Luhan, and John Collier, who believed Indians were citizens whose culture and heritage established national traditions outside of European influences. By highlighting widely read texts and well-known illustrations of southwestern Indians, Padget shows two strains of thought. One was a commercialized ideal of native "savagery" that confirmed the pre-existing beliefs of most Anglo Americans. The other strain was an antimodern view of American Indian cultures as an escape from the banalities of modern capitalism and the stifling etiquette and conformity of Victorian America.

Padget's arguments in *Indian Country* enlighten in chapters three and four, where he reevaluates the writings of Helen Hunt Jackson and Charles Fletcher Lummis, both of whom believed white violence and disenfranchisement marked the history of European-Indian relations. In their major works, *Ramona* and *The Land of Poco Tiempo* respectively, both writers connected past and present injustices done to American Indians and provided a cultural map of the Southwest for readers. They also saw indigenous culture as worthy and dignified, which ran against scientific and social currents embraced by Social Darwinists from 1880 to 1940. Padget examines sojourners who respected the tough lives of Indians or felt personally transformed by encounters with indigenous people. Padget suggests the work of Frederick Mosen and John Wesley Powell diminished racist notions most Americans held of native peoples. It is debatable whether Hopis had accepted Mosen, but he believes that Mosen's dignified photographs and many public lectures "called into question the ethnocentrism of American society" (p. 187).

Indian Country is not without its problems. The author has a tendency to "read" southwestern texts from a presentist point of view. Except in the last two chapters, *Indian Country* focuses on *published* writings only, and this flattens the contradictory perspectives and sentiments expressed by southwestern sojourners. John Wesley Powell's privately published writing on the Great Basin and Colorado River shows optimism for Indian-white accommodation in the West, but his government publications confirm preexisting racial prejudices and federal paternalism. One wonders, why? Padget notes that in *Ramona*, Helen Hunt Jackson did not acknowledge resistance among Indians (such as Cupeño leader Antonio Garra's attempt at expelling Anglos from Southern California in 1851) and "ignored, downplayed, or rejected" resistance "as the work of fanatical Indians" (p. 100). It is clear, however, that *Ramona* was Jackson's attempt to use sentimental fiction to publicize the plight of Indians in America, turning the

southern "Plantation School" writers' black dialect novel on its head. Ramona and Alessandro speak in formal English, while common whites in the novel speak in dialect, reversing the role of "savage" and "civilized" to illustrate her point of view. The discussion of Charles Lummis in chapter four would have benefited from research in his personal correspondence to evaluate his deeply private concern for Native Americans and Mexicans in contrast to his public persona as writer-entrepreneur.

Nonetheless, *Indian Country* contributes to a growing stable of historical works about Southwestern cultural history that attempts to explain the national fascination with both the Spanish past and American Indian cultures during the Victorian and Progressive Eras. It is recommended to readers interested in understanding the origins of national interest in the region.

Street Meeting: Multiethnic Neighborhoods in Early Twentieth-Century Los Angeles. By Mark Wild. Berkeley, CA: University of California, 2005. Bibliography, illustrations, index, and notes. 298 pp. \$39.95 cloth.

Reviewed by Hillary Jenks, Doctoral Candidate, Department of American Studies and Ethnicity, University of Southern California.

Many important works of American urban history -- for example, Gilbert Osofsky's *Harlem: The Making of a Ghetto* and Lizabeth Cohen's *Making a New Deal* -- examine the intersection between urban institutions, immigrant and/or nonwhite communities, and ethnic identity, often in the context of traditional metropolitan centers such as New York and Chicago. As "Sunbelt" cities have become increasingly important sites of investigation and theorization for urban scholars, a number of studies centered on Los Angeles, such as George Sánchez's *Becoming Mexican American*, Douglas Flamming's *Bound for Freedom*, and Lon Kurashige's *Japanese American Celebration and Conflict*, have enriched and expanded this literature. Mark Wild's *Street Meeting* builds on all of these works while also going beyond them to focus, not on the discrete experiences of distinct ethnic or racial communities, but on the extraordinary heterogeneity of pre-World War II central Los Angeles neighborhoods and the varied ethnic and racial interactions that constituted everyday life in them. He argues that in this context, the "ways in which urban residents sorted out the meanings and boundaries of racial and ethnic communities would have crucial implications for their lives in twentieth-century America" (p. 5).

Wild begins by defining the boundaries and populations of these diverse "central neighborhoods" over the course of the first three decades of the twentieth century. Employment opportunities in railroads, wholesale markets, and manufacturing centers east and south of downtown, along with inexpensive housing and access to public transportation, brought together African Americans, Chinese Americans, ethnic Mexicans and Japanese (both immigrant and American-born), working-class native Anglos, and many European immigrants -- Italians, French, Russian, Austrians, and others. These crowded, chaotic districts and their polyglot residents made the city's middle-class and elite

Anglos profoundly uncomfortable, provoking a variety of responses intended “to identify, classify, contain, remake, and, in some cases, remove” these areas from the landscape of Los Angeles (p. 41). Wild argues that the roots of the post-World War II corporate reconstruction of Los Angeles -- urban redevelopment, freeway construction, and suburbanization -- are visible in the zoning ordinances, housing reform, and Americanization programs targeted at these central neighborhoods from the early 1900s through the 1930s. In chapter three, for instance, he examines the operations of one such Americanization vehicle, the progressive Church of All Nations, and its failure to fully accept -- or be accepted by -- neighborhood residents. Wild then turns to the possibilities and limitations of ethnoracial interaction as experienced by those residents, making extensive use of archives and interviews in chapters on the experiences of children in the area’s integrated schools, streets, and parks; on mixed-race couples and the stigma of prostitution; and on street speaking and institutional organizing by the Socialists, IWW, and Communists.

Although Wild rejects any “essentialized framework of identity formation,” his lack of attention to theories of racialization and the changing racial ideologies reshaping the material lives of immigrants, particularly European immigrants and their children, during this period prevents us from fully understanding some of the conflicts he describes (p. 211). For instance, how did the changing racial status of Jews add to the internal strife that Wild claims weakened the Los Angeles Communist Party in the late 1930s? In addition, the conclusion is somewhat rushed -- only eight pages are devoted to explaining the reasons for, and processes through which, mixed-race central neighborhoods were decimated while a more segregated corporate city arose in the 1950s and 1960s.

Nevertheless, this is an excellent book that should enrich courses on urban and California history, ethnic studies, and American studies. In addition to Wild’s inclusion of the voices of working-class immigrants and people of color, whose words history has rarely recovered so vitally, his sustained analysis of the interplay of gender with both race and access to different forms of power enriches our understanding of the complex nature of ethnoracial cooperation and conflict. Wild has effortlessly synthesized an astonishing array of primary and secondary materials, while also painting an evocative picture of daily life in these altered -- sometimes vanished -- yet still significant neighborhoods. The experiences of cooperation and conflict he depicts among past Angelenos still seem pressingly relevant for residents of the city today.

L.A. City Limits: African American Los Angeles from the Great Depression to the Present By Josh Sides. Berkeley: University of California Press, 2003. Bibliography, index, maps, notes and photos. 288 pp. \$39.95 cloth.

Reviewed by Glen Anthony Harris, Assistant Professor of History, University of North Carolina Wilmington

In this important and interesting work, Josh Sides examines the development of the African American community in Los Angeles, from the Great Depression to the late 1980s. His account is a useful corrective to other works on the twentieth-

century African American urban experience, which have tended to focus on East-Coast and Midwestern cities. Because of its racial diversity, rapid economic growth, and spatial arrangement, the Los Angeles black experience was exceptional.

During the 1930s, Sides shows that blacks' home ownership and wide spatial dispersal in Los Angeles far exceeded patterns in eastern cities. Still, housing covenants helped maintain residential segregation in Los Angeles. Coupled with poverty induced by the Depression and the lack of political representation, blacks became uncertain "about their progress, current status, and their future prospects in a city still widely heralded as a paradise for their race" (p. 34).

Demand for labor during World War II improved the economic situation of black Los Angelenos and prompted a vast African American migration to Los Angeles from the South. While economic conditions improved during the war and after, African Americans still faced racially-based exclusion in housing, education, and employment. After the war, these inequalities fueled an indigenous Civil Rights movement, with mixed results.

While noting that Los Angeles was divided by a color line, Sides skillfully details how white attitudes toward blacks facilitated a false sense of security for Mexicans, American or otherwise, living in the city. It comes as no surprise that whites in Los Angeles, if no other opportunity existed, preferred, 45 percent to 23 percent, to live next door to Mexicans, whom they had come to think of as white or near white. The surprise comes from the evidence that some Mexican Americans modified their lifestyles to fit this "white" identity.

Through the remainder of the book, Sides provides an instructive examination of the Communist Party's contribution to the political education of black residents in Los Angeles and a perceptive appraisal of the relationship between the Watts Riot and the decline of the blue-collar manufacturing jobs that had been the foundation of black prosperity in the postwar years.

L.A. City Limits, directed generally to the academic audience, but especially to those in African American Studies, breaks new ground in the province of urban and Chicano studies by articulating the features of these disciplines within the context of African American life in Los Angeles. It is a welcome addition and an informative read.

Los Angeles Transformed: Fletcher Bowron's Urban Reform Revival, 1938-1953. By Tom Sitton. Albuquerque, NM: University of New Mexico Press, 2005. Illustrations, abbreviations, notes, and index. 256 pp. \$32.50 cloth.

Reviewed by Don Parson, Independent Scholar, Thousand Oaks, CA.

From 1938 to 1953, Fletcher Bowron's mayoral administration of Los Angeles confronted an astounding array of economic, political, social, and physical problems and opportunities engendered by the effects of the Great Depression, World War II, the Cold War, and its domestic counterpart, the Red Scare. In many respects, contemporary Los Angeles is a consequence of municipal policies that were addressed (or neglected) during the Bowron years. In *Los Angeles Transformed*, Tom Sitton does an admirable job of exploring the political history of Los Angeles

during the Bowron mayoralty.

Bowron, the centrist candidate of a reform coalition that sought the recall of Mayor Frank Shaw, was elected mayor in 1938. His electoral coalition united good government advocates, conservative moral reformers, and liberals, who sought to realize the promise of the New Deal. Bowron was opposed by the city's business and commercial establishment -- what Sitton terms the entrepreneurial elite -- and their voice, the *Los Angeles Times*.

During his first two years in office, Bowron enacted measures approved by his reform coalition. He demanded the resignation of all city commissioners, attacked organized gambling, disbanded the LAPD's "Red Squad," and appointed the socialist Reuben Borough as a Public Works Commissioner. But World War II sidelined the reform agenda. As the city became a war production center, new issues -- rapid industrialization, housing, infrastructure, sewage, air pollution, race relations, policing -- came to the fore. By the end of the war, Bowron's electoral coalition had, as Sitton points out, become broader in extent but, in some cases, more shallow. In the municipal primaries of 1945, not only did the Left support his campaign (the Communist Political Association praised his administration as a "democratic coalition"), but so did his erstwhile antagonists, the city's entrepreneurial elite and the *Times*.

Ultimately, the shift from World War to the Cold War shattered Bowron's coalition. The successful recall of the conservative Councilman Meade McClanahan demonstrated the existence of a powerful and vigorous political Left that was flexing its electoral muscles. Worried about the possible challenge to the status quo, many council members renounced their former Leftist supporters and moved to the Right. In the midst of the postwar strike wave, Bowron sided repeatedly with the conservative business establishment at the expense of labor and the Left. The Bowron administration became cozier with the city's entrepreneurial elite, shutting the Left out of municipal policy. As in the nation's other cities, Los Angeles politics became more polarized. The loyalty oath issue was certainly the most blatant example of the new politics, but anti-Communism permeated municipal policy debates on police brutality, housing, community redevelopment, and transportation as well.

During the 1949 municipal elections and the subsequent recall attempt in 1950, Bowron's dependency on the entrepreneurial elite became more apparent. In 1949, he overcame, though not comfortably, a challenge from the AFL-backed Lloyd Aldrich, who campaigned heavily on police misconduct under the Bowron administration. A concurrent vice scandal within the LAPD, unreported by the press until Bowron was safely reelected, formed the basis of the recall attempt. In both cases he relied on the organizational skills and financial support of the city's commercial establishment.

Despite his dependency on city elites, Bowron advocated rent control and public housing, and this sowed the seeds of discontent among his conservative backers. Bowron's defense of the public housing contract with the federal government would be the focus of the 1953 mayoral election. Norris Poulson, a conservative Republican congressman handpicked by the entrepreneurial elite to represent their interests in city government, ran against Bowron. During the campaign, Bowron veered to the left, further alienating the business establishment. Another key element in Bowron's coalition -- people of color -- failed to support Bowron at the

polls because of his previous failure to address police brutality within the LAPD. After serving nearly fifteen years as mayor of Los Angeles, Bowron left the office to Poulson.

In the final chapter, Sitton insightfully assesses Bowron's political legacy. Although a boring speaker, Bowron had a great grasp of the nuances of municipal politics and was regarded universally as honest and incorruptible. Though Bowron may have lacked the municipal vision of a truly great mayor, he provided Los Angeles with honest and stable leadership during a period of great transition.

Pop L.A.: Art and the City in the 1960s. By Cécile Whiting. Berkeley, CA: University of California, 2006. Illustrations, notes, and index. 268 pp. \$39.95 cloth.

Reviewed by Eva J. Friedberg, Doctoral Candidate, Program in Visual Studies, University of California, Irvine.

Much attention has been paid to the artists who inhabited the lofts and studio spaces of Greenwich Village in the 1960s. Andy Warhol, Roy Lichtenstein, Claes Oldenburg and others are frequently considered the "Pop" royalty of the 1960s arts scene. But, as art historian Cécile Whiting points out, the focus on New York has obscured the significance of Los Angeles. In her important book, *Pop L.A.: Art and the City in the 1960s*, Whiting corrects the imbalance by outlining the works of artists living and working in L.A. during this volatile decade and demonstrating that the art scene in 1960s L.A. was both vital and thriving. Even more, she shows that whether these artists were re-inventing the landscape of the California sublime (represented by the photographs of Ansel Adams) or paying tribute to the automobile and its re-invention of the urban environment, they actively and critically interpreted the experience of living in Southern California.

Chapter one looks mainly at the work of Lynn Foulkes and Vija Celmins, who were photographing, painting and drawing the natural landscape of the region. Vija Celmins worked in Venice Beach and based many of her drawings, including *Untitled (Big Sea #1)* (1969), on photographs she took standing at the end of the Venice Pier. By directing her gaze away from the populated shore, Celmins produced highly detailed drawings of waves with neither a human figure nor built structure in sight. Whiting argues that Celmins' detailed technique and extremely focused frame finds a piece of the sublime and responds to an anxiety produced by the rapid disappearance of open landscape. Foulkes' work similarly re-invents the sublime landscape by framing photographs of untouched mountain ranges, as in *Death Valley, USA* (1963), with diagonal paint strokes; therefore, he invokes the encroaching presence of road markings or street signs. Both Foulkes and Celmins actively seek moments of natural escape in a region undergoing rapid change due to population growth.

In chapter two, Whiting presents us with an impressive collection of artwork centered on the automobile. The highlight of the chapter is Whiting's focused reading of the artist Ed Ruscha. Working first as a commercial graphic designer, Ruscha went on to produce numerous paintings, prints, and photographs of the L.A. environs. His paintings represented as their subject the commercially built

urban environment, particularly building signage. Whiting presents a captivating analysis of a number of Ruscha's works, including *Large Trademark with Eight Spotlights* (1962), *Hollywood* (1968), and *The Los Angeles County Museum of Art on Fire* (1965-1968). She notes in particular that Ruscha's attention to signage emphasizes the perceptual experience of moving through the city by automobile. While buildings are flattened into mere facades, commercial signs take on a dizzying and disorienting effect.

Another artist whose work appears to be drawn to the "facadeness" of L.A. architecture is David Hockney. Chapter three is a notable reflection on the sunshine lifestyle that first drew Hockney to Southern California. Through representations of the middle- to upper-class experience of L.A.'s growing westside homosexual community, Hockney has become one of the city's most lauded and influential artists. Against the backdrop of the modernist single-family home, Hockney depicts nudes in the private world of everyday life. The rectangular box was Hockney's backdrop of choice for a lifestyle of leisure, well-being, and luxury.

Chapter four and five all involve artists working to make their impact through the construction or manipulation of the built environment. Whiting starts with a discussion of the landmark Watts Towers built by Simon Rodia in his own backyard over the period of 1921-1955. Whiting relates the dual importance that the towers took on as an international symbol of modernism and as a cultural symbol for the growing community of African-Americans after the Watts uprising in 1965. With the Towers as their inspiration, Noah Purifory and Judson Powell created the exhibition *Junk Art: 66 Signs of Neon* (1966) with debris and "junk" gathered from the aftermath of the uprising. For many, the Watts Towers offered a symbolic haven outside of the uniformity of the L.A. landscape, as presented by Ruscha and Hockney. The Watts Towers and the Art Center established there in the 1960s remained a source of uplift in a community consistently relegated to the margins.

Whiting then takes her discussion of participation with the environment to performance artists who conducted Happenings in Los Angeles. Claes Oldenburg organized *Autobodys* one night in December of 1963 as a drive-in performance in the parking lot of the American Institute of Aeronautics and Astronautics. Kaprow's performance *Fluids* in 1967 was more widespread and involved the building of ice houses left to melt in various locations around the city. Lastly, Judy Chicago's and Miriam Schapiro's *Womanhouse* was a home renovation that also served as a re-interpretation of the domestic sphere. Like Hockney's paintings of nude bathers, the *Womanhouse* converted the public into the realm of the private.

One might skim through the collection of artists in *Pop L.A.* and wonder how they all connect. But with due diligence, Whiting makes all the necessary connections and brings to life the relevant themes and concerns of the decade. In addition, Whiting makes a contribution to both the historical documentation of Pop Art and the history of L.A. by asserting that L.A. does indeed have a history of critical art practice, and that maybe Pop Art's real geographic center should be relocated just a little bit west.

BOOK NOTES

San Diego Legends: The Events, People, and Places that Made History. By Jack Sheffler Innis, El Cajon, CA: Sunbelt Publications, 2004. Illustrations, index, and bibliography. 260 pp. \$16.95 paper. Journalist Jack Innes takes readers on a colorful tour of San Diego's past. Accounts range from the 1852 murder of the city's first mayor to the glamorous lives of modern stars of stage and screen who called San Diego home.

Bodie's Gold: Tall Tales and True History from a California Mining Town. By Marguerite Sprague. Reno, NV: University of Nevada Press, 2003. Illustrations, notes, bibliography, and index. 248 pp. \$21.95 paper. Marguerite Sprague separates fact from fiction in Bodie, California, a gold mining community in the eastern Sierra that experienced its boom in the late nineteenth century.

A Year in the Cuyamacas. By Leland Fetzer. El Cajon, CA: Sunbelt Publications, 1998. Illustrations and bibliography. 231 pp. \$15.95. Fetzer presents a series of essays about his experiences in the region as well as Cuyamaca Mountains east of San Diego. Fetzer explores the "intersection of landscape and personal experience," according to Wendy L. Smith in the *Journal of San Diego History* 45, no. 4 (Fall 1999).

Boomtown Saloons: Archaeology and History in Virginia City. By Kelly Dixon. Reno: University of Nevada Press, 2005. Illustrations, notes, bibliography, and index. 219 pp. \$34.95 cloth. \$21.95 paper. Kelly Dixon uses the tools of archaeology to explore nineteenth-century life in four Virginia City, Nevada saloons.

American Babylon: Race and the Struggle for Postwar Oakland. By Robert O. Self. Princeton, NJ: Princeton University Press, 2003. Illustrations, notes appendix, and index. 386 pp. \$49.95 cloth. \$19.95 paper. Self tells the story of race in post-war Oakland by juxtaposing developments in the African-American urban core with events in adjacent white-flight suburbs.

Here is Tijuana! By Fiamma Montezemolo, René Peralta, and Heriberto Yopez. London: Black Dog Publishing, 2006. Illustrations. 190 pp. \$29.95 paper. The authors—an anthropologist, an architect, and a writer—fused their disciplines and ideologies to create a unique urban research project. The book combines text and image to produce a vision of Tijuana as a fractured city, both physically and psychologically.