

BOOK REVIEWS

The Founding Documents of Los Angeles: A Bilingual Edition. Edited by Doyce Nunis. Los Angeles: Historical Society of Southern California, 2004. Illustrations, maps, bibliography, notes. 264 pp. \$42.50 cloth.

Reviewed by Michael J. Gonzalez, Associate Professor of History, University of San Diego.

This volume claims a noble purpose. In 2003, the Zamorano Club of Los Angeles, commemorating its seventy-fifth anniversary, and the Historical Society of Southern California, honoring its one-hundred and twentieth anniversary, published in translation, and in the original Spanish, the eighteenth-century documents concerning the establishment of Los Angeles in what was known as "*California Septentrional*" — northern or upper California. The twelve documents first appeared in 1931 when the Historical Society of Southern California published a special volume of its journal to note the one-hundred and fiftieth anniversary of Los Angeles' founding in 1781. Doyce Nunis, the editor of the current version, says that the publication will not go to bookstores. He explains that the Zamorano Club and the Historical Society of Southern California will donate their work to schools and libraries in Los Angeles County and research libraries around the nation.

Documents that would otherwise crumble in an archive now sit within easy reach of the public. To help the reader, the volume republishes three essays by historians who supply details the documents do not contain. Thomas Workman Temple II, whose work appeared in the 1931 publication, provides biographical information about the settlers and soldiers who established Los Angeles. Harry Kelsey and Theodore Truetlein, scholars who published in the 1970s, offer other perspectives. Kelsey describes the founding of Los Angeles and says that the settlers arrived in three separate groups. Truetlein, meanwhile, investigates the name the first inhabitants bestowed on Los Angeles (he prefers *El Pueblo de la Reina de Los Angeles*, The Town of the Queen of the Angels).

The documents, though, are the main attraction. A reader can examine the decrees issued by Felipe de Neve, the governor of Upper and Lower California, and the man assigned by the Spanish Crown to establish Los Angeles. Or the reader can scan the *padrones*, or rosters, to learn that the first inhabitants of Los Angeles only numbered about forty-four people. Save for one man born in Spain, all the settlers came from Mexico and claimed Indian or African ancestry, a bit of news that may enlighten long-time southern California residents who insist they are descended from "Spanish" colonists. Other interesting tidbits sit in the documents. The Crown offered a stipend to the first inhabitants of Los Angeles. The payments, spread out over a five-year term, often took the form of supplies and fine goods. Thus, a settler could receive, among many items, a saddle, "cotton drawers" (p. 139) or a "bolt of Brittany linen" (p. 146). Alcohol, no doubt to the disappointment of thirsty inhabitants, was not part of the stipend.

One wonders, though, if the Zamorano Club and the Historical Society of Southern California could have done more to help the expert and layperson understand the significance of the documents. The volume's dust jacket declares that unlike the American approach for building communities beyond the

Mississippi, Spain “carefully... planned its settlement policy.” Yet the essays, the most recent of which is nearly thirty years old, say nothing about Spain’s urban designs for the Americas. For instance, Neve’s order to establish Los Angeles, a document, incidentally, for which there is no Spanish original, says that a plaza “200 feet wide by 300 feet long” (p. 157) should mark the center of the city where would sit “the Church...Government Buildings, and other public offices” (p. 160). Two streets would extend from each corner, while two main thoroughfares would shoot out from the western and eastern sides of the plaza. Of course, it would make sense for Neve to convey simple, clear instructions, as soldiers and settlers had little training in cartography or architecture, but would, presumably, have no trouble tracing out the straight lines that comprised the streets and plaza.

Be that as it may, the Spanish, and later Mexican, approach for constructing settlements followed precedents established by the Roman Empire. An orthogonal arrangement of streets and plazas allowed any settlement to grow in an orderly fashion. As Dora Crouch, Daniel Garr, and Alex Mundigo explain in *Spanish City Planning in North America*, when the town, or city, expanded, it represented the triumph of civilization over a supposedly wild, primitive land. A more current essay discussing Neve’s order would explain why the Spaniards and Mexicans often used the same plan to build settlements throughout what is now the American West.

In the end, any criticism may amount to carping. The essays do their part to convey information and provide some benefit. As for the documents, they are a treasure. Their presentation, worthwhile translation, and historical merit will go a long way to help scholars and students appreciate the origins of Los Angeles. The city, as stated in the foreword, is a “great metropolis” and it has received a treatment equal to its stature.

Santa Fe Hispanic Culture: Preserving Identity in a Tourist Town. By Andrew Leo Lovato. Albuquerque: University of New Mexico Press, 2004. Bibliography, illustrations, index, and notes. 160 pp. \$24.95 cloth.

Reviewed by Richard Griswold del Castillo, Professor, Chicana and Chicano Studies, San Diego State University.

Santa Fe, New Mexico, founded in 1610, is one of the United States’ oldest towns. Many of its Hispanic inhabitants trace their ancestry ten generations back to the early colonists. For almost 400 years, the Hispanos lived in this town and developed a vibrant and resilient culture, one that drew from Spanish, Mexican, Indian, and now Anglo influences. After World War II, Santa Fe became a tourist mecca and its Hispanic culture was marketed as “The City Different.” The influx of tourists and new settlers changed many aspects of the older Hispanic way of life in the city. Lovato, who is a native of Santa Fe, sets out to explore how the cultural commodification of historical capital has transformed and threatened the city’s Hispanic identity.

To answer this question requires Lavato to define the most important aspects of Hispanic identity. He does this by providing a good overview of New Mexico’s and Santa Fe’s Spanish and Mexican history and then transitioning into a contemporary social analysis of the elements of Hispanic identity in the city. In

surveys he finds that the Catholic religion, food, family togetherness, and language are vital in defining identity for Hispanic residents of Santa Fe. A key event that brings all this together is the annual *Fiesta de Santa Fe*, a multi-day celebration, procession, and commemoration of the Spanish reconquest of the city in 1693. Lovato does a wonderful job of historicizing the *Fiesta*, showing how its meaning changed over time while retaining its Hispanic content.

Perhaps the most fascinating part of this book is Lovato's discussion of Hispanic art and cultural identity in Santa Fe. A central paradox is that Hispanic cultural and artistic identity is essential to the charm and appeal of Santa Fe, yet Hispanic artists are marginalized and excluded from controlling the sale and display of their work. Spanish Market, an annual sale of local traditional Hispanic arts and crafts is controlled by non-Hispanics. All of the fine arts galleries along Canyon Road are owned by non-Hispanics. Contemporary Hispanic artists have to fight to get their work taken seriously when they produce something other than traditional *santos*, which are often seen as quaintly folkloric.

Lovato gives us a behind-the-scenes view of the contest for control of local culture in Santa Fe. This is a serious struggle since tourist visitation to Santa Fe depends on the "authenticity" of the historic culture. It turns out that Hispanics are seriously threatened by the influx of new settlers who have raised real estate prices and transformed cultural places into tourist attractions. Hispanic identity is changing, but it is an open question whether it will survive the success of its cultural appeal.

Lovato's analysis is relevant to San Diego where commercialization has triumphed over authentic culture, especially in the case of Old Town. This historic center, once a neighborhood for Mexican families, is no longer home to a living culture. Like Santa Fe's Plaza, Old Town has been so marketed to tourists that native residents (Old Town's families) feel like foreigners. Mexican Americans in San Diego no longer consider Old Town as their place, tied to their cultural identity. Hopefully the Hispanics of Santa Fe will not suffer the same fate.

Mining California: An Ecological History. By Andrew C. Isenberg. New York: Hill and Wang, 2005. Bibliography, notes, index, maps, and photographs. 242 pp. \$27.00 cloth.

Reviewed by Theodore A. Strathman, Lecturer, Department of History, University of San Diego.

The subtitle of Andrew Isenberg's fascinating study of California industry in the nineteenth century is perhaps more illuminating than the title itself, for the idea of ecology is critical in this book. Borrowing from ecologists' observations about linkages within the natural world, Isenberg investigates the interrelationships among economic activities, human communities, and the state's non-human environments.

In lively prose, Isenberg argues that industrial production was central to the economic and social experience of nineteenth-century California. Extractive industries like hydraulic mining and logging developed before large-scale agriculture in the state, and thus Isenberg contends that California fits poorly into the trajectory of western development posited by historian Frederick Jackson

Turner. These industries and affiliated activities like urbanization and commercial ranching depended on entrepreneurs' ability to utilize natural resources in a way that overcame the shortage of capital and labor that characterized California. In converting natural resources into saleable commodities, miners, loggers, and ranchers triggered transformations that transcended local landscapes. Thus the debris from hydraulic mining operations in the Sierra foothills, for example, raised the level of river beds in the Central Valley and contributed to floods that devastated Sacramento in the 1860s and 1870s.

Isenberg constructs his argument in two parts. In the first, he examines three economic activities in nineteenth-century California: hydraulic mining, city-building in Sacramento, and logging in the state's redwood forests. In each of these arenas, Isenberg maintains, entrepreneurs attempted to impose order on a seemingly chaotic environment. For instance, the creation of a network of dams, flumes, and reservoirs in the Sierra foothills replaced an unpredictable hydrology with regularized water sources that would allow for hydraulic mining on a year-round basis. According to Isenberg, this ordered environment not only replaced the simple technology of the individual prospector with more expensive and sophisticated machines, it also removed the unpredictability which had made investors wary of risking capital in California's gold fields. In this part of the book, Isenberg argues that California industry, far from the chaotic and wasteful exercise portrayed by some historians, was actually characterized by entrepreneurs' efforts to impose order on the landscape to obtain regular profits.

The second part of the book focuses more on the social implications of the economic and environmental transformations associated with the gold rush and its attendant industries. Isenberg examines here two populations in opposite corners of the state: the Mexican *rancheros* of southern California and the Modoc Indians of northernmost California. The central argument of this portion of the book is that the social costs of the new economic order weighed heaviest on the *Californios* and Indians. Both the Modocs and the *rancheros* attempted to integrate elements of the new order into their "resource strategies" (p. 101). Confronted with an Anglo-American presence that brought with it disease, denudation of native grasses, and disruption of traditional trading networks, Modocs integrated wage labor (as ranch hands, domestic servants, and prostitutes) into their traditional economic activities of hunting, fishing, and gathering. Isenberg argues that the erosion of the Indians' resource base was at the heart of the Modoc War of 1872-1873.

In its thematic and geographic scope, Isenberg's book is quite ambitious, and on the whole, the author succeeds admirably in his task of analyzing the environmental and social implications of industrial development in California. However, Isenberg's wide-ranging approach points to a number of unanswered questions. For instance, Isenberg does quite well to explore the implications of economic development for Indians and *rancheros* who found themselves on the "opposite side" of the industrial frontier (p. 101). Nevertheless, apart from a brief acknowledgment of how hydraulic mining limited the opportunities open to individual miners, the reader is left to wonder about how erstwhile forty-niners coped with a dramatically altered economic landscape.

Furthermore, a few of the book's claims about human motives for transforming California's environments might be more thoroughly documented. For example, Isenberg argues that Sacramento's civic officials built levees not simply to protect

the city from inundation but as a way to legitimate their political authority at a time of crisis. While Isenberg illustrates effectively the “crisis of legitimacy” that followed an epidemic in Sacramento, there is little direct evidence to indicate that city officials specifically designed their program of levee building as a way to bolster support for the municipal government (p. 67).

These reservations aside, Isenberg’s book is an important contribution to ongoing historiographic discussions about the implications of the gold rush and the economic development of California. While those familiar with California history may recognize some of the events described by Isenberg, the brilliance of *Mining California* is the author’s ability to expose the linkages among the book’s disparate thematic areas.

Spirit and Creator: The Mysterious Man Behind Lindbergh’s Flight to Paris. By Nova Hall. Sheffield, MA: ATN Publishing, 2002. Bibliography, illustrations, appendix, and index. 185 pp. \$39.95 cloth.

Reviewed by Kevin M. Brady, Department of History, Texas Christian University.

In May 1927, Charles A. Lindbergh made aviation history by flying across the Atlantic Ocean aboard his *Spirit of St. Louis*. Lindbergh’s transatlantic flight made him one of the most famous men in history, but limited information exists about the aeronautical engineer who designed the aircraft that carried Lindbergh to Paris, France. In *Spirit and Creator: The Mysterious Man Behind Lindbergh’s Flight to Paris*, Nova Hall discusses the life of Donald Albert Hall, whose hard work, integrity, teamwork, and dedication made the *Spirit of St. Louis* a reality.

On December 7, 1898, Hall was born in Brooklyn, New York. Growing up, he developed an interest in photography, science, and new inventions. Initially, Hall wanted to become a designer in the automotive industry, so he enrolled in the School of Engineering at the Pratt Institute School of Science and Technology. In 1919, he received a certificate in mechanical engineering from the Pratt Institute and accepted a position as junior draftsman at the Curtiss Aeroplane & Motor Corporation. In 1924, Hall joined the workforce at the Douglas Aircraft Company as an aerodynamic engineer. During his tenure with the company, he gained valuable experience designing long-range aircraft. Wanting to learn about aircraft designs from a pilot’s perspective, Hall took a leave of absence from the company to register with the Army Air Corps. While he did not become a pilot, he acquired the necessary knowledge on how to develop an airplane for pilots.

Meanwhile, Ryan Airlines offered Hall a chance to serve as a freelance engineer for the company. He willingly accepted the opportunity because it enabled him to work on experimental aircrafts. On January 31, 1927, Hall became the new chief engineer for the company. Three days after he accepted the position, a telegram arrived at Ryan Airlines inquiring if the company could construct an airplane capable of flying non-stop between New York and Paris. The aircraft manufacturer responded by noting that building such a plane was feasible. Lindbergh traveled to San Diego to determine if the airline company had the ability and resources to deliver on its promise. Upon meeting Hall, Lindbergh was certain that Ryan Airlines could design and assemble the aircraft in sixty days.

Collaborating with Lindbergh, Hall constructed an aircraft that incorporated a single Wright Whirlwind J-5C engine, Ryan M-2 tail surfaces and wing rib, Earth Inductor compass, and two side windows. Additionally, he agreed to place the fuel tank in front of the cockpit instead of behind it for safety reasons. After investing hundreds of engineering hours on the aircraft, the workforce at Ryan Airlines completed the *Spirit of St. Louis* on April 27, 1927.

Following Lindbergh's historic flight in May 1927, Hall quickly slipped away from the media spotlight. He turned his attention to designing new experimental airplanes, and, in 1932, he established the Hall Aeronautical Research & Development Company. However, the Great Depression forced him to close his business, and he accepted a position with the Consolidated Aircraft Corporation. Hall concluded his career as head of the Navy's helicopter branch at North Island, San Diego. In 1967, Hall participated in the 40th Anniversary celebration of the *Spirit of St. Louis*. The following year, he passed away. Friends and family members remembered him more for his strength of character and devotion to his family than his role in the creation of the *Spirit of St. Louis*.

The book is well written and thoroughly researched. The author also includes photographs, newspaper articles, letters, and illustrations that offer readers a unique perspective on how the personnel at Ryan Airlines designed, assembled, and tested the *Spirit of St. Louis* in sixty days. Anyone interested in aviation history would find this work a valuable resource.

Wilshire Boulevard: Grand Concourse of Los Angeles. By Kevin Roderick, with research by J. Eric Lynxwiler. Designed by Amy Inouye. Santa Monica, CA: Angel City Press, 2005. Bibliography, illustrations, and index. 208 pp. \$40.00 cloth.

Reviewed by Jon A. Mochizuki, Lecturer, Loyola Marymount University.

Of L.A.'s most famous thoroughfare, Robert De Roos once opined in *National Geographic* that "virtually everything that has happened in Los Angeles has happened or is represented on Wilshire." Kevin Roderick approvingly quotes this observation in his enjoyable and informative book, *Wilshire Boulevard: Grand Concourse of Los Angeles*. "Indeed," he enthuses, "Wilshire -- at various times promoted as the Fifth Avenue of the West, the Champs-Elysees of the Pacific, the Grand American Avenue, and the Fabulous Boulevard -- serves as "a living museum of local history" (p. 9).

Roderick, a journalist who has written frequently about Los Angeles, and his researcher, J. Eric Lynxwiler, take the reader on an engaging, affectionate tour of Wilshire Boulevard, tracing its gradual development into a "linear city" that stretches from Downtown to the Pacific Ocean. In the process, the authors reinforce De Roos' observation that Wilshire's development both spurred and reflected Los Angeles' rise to prominence as an urban center of national, and international, import.

Artist David Hockney "pedaled the entire length" of Wilshire a day after arriving in Los Angeles. In similar fashion, Roderick runs through his story geographically. He starts with a chapter recounting the creation of the "Wilshire Boulevard Tract" by Henry Gaylord Wilshire, the eccentric "Millionaire Socialist." From there, Roderick progresses westward, moving through Wilshire Center, to

Park Mile, then on to the Miracle Mile, Beverly Hills, and Westwood and Holmby Hills, finally reaching the Pacific at Santa Monica. This organizing principle is simple and ingenious, allowing the author to present a clear, lucid mini-history of each region along the Boulevard; it also gives the book a larger narrative shape, as Wilshire's development reflects that of Los Angeles as a whole. The sense of physical movement through the Boulevard marvelously parallels the history of a city whose growth went hand-in-hand with the increasing prominence of the automobile.

Essentially, the book serves as a tribute to the individuals whose vision, ambition and energy contributed to the growth of Wilshire Boulevard. They range from famed silver screen icons Mary Pickford and Douglas Fairbanks, whose move to Beverly Hills made that city a bonafide movie star colony, to the relatively unknown A. W. Ross, the guiding force behind the commercial development of the Miracle Mile. Through luck and pluck (as well as generous infusions of capital), Wilshire became "the Grand Concourse of history and dreams for the city that loves to drive." Roderick also pays proper homage to architects such as Stiles O. Clements and the father-son team of John and Donald Parkinson, whose magnificent, eclectic buildings aided in giving the Boulevard a heightened air of glamour and prestige.

In a large sense, *Wilshire Boulevard* is most successful as a visual record. Roderick and Lynxwiler, with the aid of designer Amy Inouye, have provided a treasure trove of wonderfully evocative images. The reader is treated to archival photos of landmarks such as the Brown Derby and Bullock's Wilshire (including a striking view of the art deco monument under construction). Also included are some delightfully revealing juxtapositions, such as the before-and-after look at the Boulevard's extension into downtown in the 1920s, in which a small business, Covey's U-Drive, barely escapes the wrecking ball. "Instead," Roderick wryly notes, "Covey's received a prime location on the newly created southeast corner of Wilshire and Figueroa Street" (p. 88). Aside from the baffling lack of any maps of the Boulevard and its location through the city, the book masterfully weaves text and image together to enhance the reader's enjoyment and understanding.

As a guide through this history, Roderick is a perfectly engaging, well-tempered companion who regularly doles out wonderfully absorbing bits of historic lore. At times, the book is amiable to a fault: occasionally, one wishes that the author would present his material in a more trenchant historical context—not necessarily the vigorous political approach of a Mike Davis (as that would be a different book altogether), but a more incisive analysis in the manner of L.A. architectural experts such as Thomas S. Hines and Alan Hess. (All the above-mentioned authors are cited in the extensive, well-researched bibliography.)

Overall, though, *Wilshire Boulevard: Grand Concourse of Los Angeles* is an informative, well-researched history that should appeal to scholars and general readers alike.

A Brief History of the University of California. Second Edition. Revised and expanded by Patricia A. Pelfrey. Berkeley, CA: University of California, 2004. Bibliography, illustrations, and notes. 130 pp. \$16.95 paper.

Reviewed by Christopher J. Lucas, Professor of Higher Education Leadership and Policy Studies, University of Arkansas-Fayetteville.

Lamenting California's apparent inability in the mid-1800s to provide public support for even a rudimentary institution of higher learning, a speaker at the state's Constitutional Convention of 1849 ruefully acknowledged, "We are without a dollar belonging to the people, nor can we raise one but by levying taxes, which no population was ever in a worse condition to bear." Happily, a few years later the fledgling state's fortunes had improved substantially, to the point where in 1853 Congress elected to contribute 46,000 acres of public lands, the proceeds of the sale of which were to be used to found a public "seminary of learning." Under the provision of the first Morrill Act, the state legislature went on to establish in 1866 an "Agricultural Mining and Mechanic Arts College." Shortly thereafter a deal was struck whereby the College agreed to surrender its assets to the state in order to allow a more "complete" university to be created in its stead. The previous Act of 1866 was repealed and new legislation was signed into law on March 23, 1868. It marked the official beginning of the University of California.

From the institution's proverbial humble beginnings (twelve student graduates—the so-called "Twelve Apostles"—comprised the entire class of 1873), UC evolved into an academic giant of truly gargantuan proportions and enormous influence in academe. Today it encompasses no fewer than ten coordinate campuses, five medical schools and teaching hospitals, three law schools, more than 600 research institutes, centers and programs, 100 libraries, multi-million-dollar budgets, massive endowments, 200,000 students and over 160,000 faculty and staff.

Patricia Pelfrey's revision of an earlier work authored by Margaret Cheney offers a highly-abbreviated but engaging account of this institutional growth and what it meant to those who made it possible. The original Cheney monograph, it should be noted, was one of a series of publications commissioned for the University's centennial celebration in 1968. Pelfrey, a research associate at Berkeley's Center for Studies in Higher Education, has since expanded upon sections of the earlier work and brought the narrative up to the opening years of the present century. It is the story of how UC became, in the words of President Daniel Coit Gilman in 1872, "a group of agencies organized to advance the arts and sciences of every sort, and [a place] to train young men as scholars for all the intellectual callings of life."

Appreciation for such accounts, however, is by no means universal. In a supplemental bibliography written for inclusion in Frederick Rudolph's seminal *The American College & University* (1990), to cite only one case in point, historian John R. Thelin once complained that the genre of "house histories" of colleges and universities had improved but little over the course of time. The institutional history genre, he alleged, had crystallized to the point where an author's preoccupation with the insular events and internal records of a given school were likely at best to generate "vertical" chronicles, narratives of scant interest

or relevance beyond the confines of a given campus. From the professional historian's perspective, he insisted, such histories were bound to be "not especially interesting."

While Pelfrey's slim little volume cannot possibly do justice to the full scope of its subject matter, it certainly does not lack for interest or appeal in its own right, Thelin's rather harsh indictment notwithstanding. A full-bodied historical account of the University of California's development as a leading institution surely would be a welcome addition to the literature on institutional histories in American higher education—if for no other reason than that the vicissitudes of UC's historical career since its inception have been mirrored by countless other colleges and universities across the nation, whether the issue has been loyalty oaths, admission criteria, affirmative action, free speech, the women's movement, student activism or apathy, attacks on shared governance, and so on. It has all happened—sometimes first—at UC. A major virtue of Pelfrey's *Brief History* is the skill with which its author has encapsulated many of these events and challenges in her narrative, all the while hinting at what a more ambitious history of greater depth and detail might entail. Meanwhile, until a larger history makes its appearance, the Cheney-Pelfrey monograph can be depended upon to both entertain and instruct.

Sunshine/Noir: Writing from San Diego and Tijuana. Edited by Jim Miller. San Diego: San Diego City Works Press, 2005. Photographs and illustrations. 220pp. \$12.95 paper.

Reviewed by Lupe García, Doctoral Candidate, Department of History, University of North Carolina, Chapel Hill.

Jim Miller has compiled a selection of short fiction, essays, and poems that reveal both the pitfalls and possibilities present in the city of San Diego. The collection also contains photographs and artwork that like the writing itself highlight the diversity of experience among the contributors. Different viewpoints (some of which are inspiring and others of which are thought-provoking and/or powerfully disturbing) reflect the transformations that have taken place in the city and communities of the San Diego region. The title of the book, *Sunshine/Noir*, alludes precisely to the range of diversity and contradictions found in a city whose identity has all too-often been oversimplified into that of the theme-park metropolis of perpetual sunshine. It must be mentioned, however, that the subtitle is misleading, as many of the selections in the book tend to be from North American authors with North American perspectives. The selection of material from the Tijuana side of the U.S.-Mexico border is minimal, and selections by Latinos are few.

The book is divided into four sections. The first section, "Border Crossings," speaks to the variety of transgressions—social, political, and geographic—that occur daily in San Diego. The short story written by Jimmy Santiago Baca demonstrates that love and desire (including the desire for the other and the desire for whiteness) can often be a reflection of unequal power dynamics, in this case those created by the political border that separates San Diego from Tijuana. In a different take on the same theme of "border crossings," the essay by Mark Dery illustrates the different ways in which one may cross borders in San Diego. In

“Loving the Alien: Or, How I Learned to Stop Worrying and Became Californian,” Dery describes his and his family’s adjustment to San Diego after leaving New England, drawing a parallel between his experiences and those of other, more well-known Southern California transplants such as Ray Bradbury and Walt Disney. Dery’s essay points out the physical imprint that transplants to San Diego left on the city during San Diego’s initial real estate boom.

The next section, entitled “Memory and Ash,” reveals a similar nostalgia as that experienced by the transplants in Dery’s essay. The essay by Matthew Bokovoy, for example, evokes a yearning for a long-lost San Diego that is also echoed in the short story by Ed James (in the final section of the book, entitled “Where We Live Now”). Unlike in Dery’s essay, however, the San Diego which Bokovoy and James imagine is one that functioned as the natural environment for groups of residents that have become outcasts in a city continually undergoing a process of transformation. By and large, contributions in this section illustrate the extent to which memory—that all too often unreliable agent of our imagination—redefines the places we inhabit and, when juxtaposed with different versions of our own stories, helps reveal the many layers of our environment. It is in this section as well that Mike Davis presents a short essay that discusses another (albeit modern) signifier of the Southern California city: fire. Davis uses the brushfire outbreaks that sometimes devastate Southern California as a means to discuss the politics behind urbanization in San Diego. Why is it, his essay seems to ask, that in a region with the “luxury” of space, people feel the need to contend with nature in a losing battle for virgin space? With this question, one is brought back to Dery’s recollection of the eastern San Diego border that is now disappearing under the pressures of the real-estate market.

The final two sections of the volume are entitled “Homeland” and “Where We Live Now.” The latter is the longest section of the book and the one in which the full realm of San Diego grit and possibility is most visible. The subject of urban growth, gentrification, and the displacement (or lack of place) of individuals who are large in numbers but without cultural or political capital are some of the subjects addressed by contributors Leilani Clark, Marilyn Chin, and Mario Chacon.

The collection foregrounds the literary culture of San Diego. Although the works vary in their levels of success, *Sunshine/Noir* makes a noteworthy contribution to furthering an understanding of San Diego and its diverse communities. This volume is useful to individuals interested in San Diego history and popular culture as well as urban history in general.

BOOKS RECEIVED

The Sespe Wild: Southern California's Last Free River. By Bradley John Monsma. Reno, NV: University of Nevada Press, 2004. Bibliography and illustrations. 155 pp. \$24.95 cloth.

New Towns For Old. By John Nolen (1927). Amherst, MA: University of Massachusetts Press, 2005. Illustrations, index, and appendices. 328 pp. \$34.95 cloth.

King Tiger: The Religious Vision of Reies López Tijerina. By Rudy V. Busto. Albuquerque: The University of New Mexico Press, 2005. Bibliography, illustrations, index, and notes. 260 pp. \$29.95 cloth.

Ojibwa Warrior: Dennis Banks and the Rise of the American Indian Movement. By Dennis Banks and Richard Erdoes. Norman, Oklahoma: University of Oklahoma Press, 2004. Illustrations. 362 pp. \$29.95 cloth. \$19.95 paper.

San Diego County Place Names A to Z. By Leland Fetzer. San Diego: Sunbelt Publications, Inc., 2005. Bibliography. 170 pp. \$14.95 paper.

Marshall South and the Ghost Mountain Chronicles: An Experiment in Primitive Living. Edited by Diana Lindsay. Introduction by Rider and Lucile South. San Diego: Sunbelt Publications, Inc., 2005. Bibliography, illustrations, index, and appendices. 321 pp. \$21.95 paper.

Images of America: San Diego's Gaslamp Quarter. By the Gaslamp Quarter Association, the Gaslamp Quarter Historical Foundation, and the San Diego Historical Society. Charleston, South Carolina: Arcadia Publishing, 2003. Illustrations. 128 pp. \$19.99 paper.

Images of America: San Diego Police Department. By Steve Willard. Foreward by Chief William Lansdowne. Charleston, South Carolina: Arcadia Publishing, 2003. Illustrations and appendix. 128 pp. \$19.99 paper.

Spanish Revival Architecture. By S.F. "Jerry" Cook III and Tina Skinner. Atglen, Pennsylvania: Schiffler Publishing, 2005. Bibliography, illustrations, and index. 240 pp. \$49.95 cloth.

