

The New Call 1945 - 1975

The **Second World War** signalled major transitions in Los Angeles as a whole and for east Los Angeles Mexican communities. From the first year, tens of thousands of Mexican youth from Los Angeles served in all branches of the armed forces. While Mexicans comprised about 10 percent of the population, they were 20 percent of the names on war casualty lists from Los Angeles. Equally important as a result of the wartime labor shortage, Mexican workers, including large numbers of young women, were able to enter in significant numbers semi-skilled and skilled occupations from which Mexicans had been previously excluded by discrimination and depression era unemployment.

Concurrently, local county agricultural labor needs declined in persistence and many formerly in migrant labor camps settled in Los Angeles barrios permanently. More Mexicans had money to buy property and thus there were sellers. And Mexicans had money to buy goods and stores were willing to sell. Mexicans were also now protesting the more blatant discrimination found in theaters and playgrounds. Instructive as to the persistence of outward forms of discrimination note that in the largest modern urban area of a then somewhat liberal state, these discriminatory practices were battled for 15 years after World War II, **1945-1960**, before they faded to the point that they are not part of the memory of people born after 1970.

The post World War II prosperity meant demographic, geographic, and sectorial expansion of Mexican eastside communities within the expanding metropolis. **East Los Angeles Community College began in 1945** using part of the Garfield High campus, followed by **California State College at Los Angeles**. These positives were concurrent, initially, with a new period of community and political organization and also chauvinist and political persecution of Mexicans. Returning Mexican servicemen and experienced representatives of the community challenged barriers of disparate civil rights characterized by educational and residential discrimination as well as the lack of Mexican political representation. Post-war changes also stimulated the always dynamic Mexican entertainment scene. Stage shows and music performances reached new heights of popularity and profitability.

A generational leadership came to the fore of community affairs. New organizations, such as the **American G.I. Forum**, **Unity Leagues**, the **Community Service Organization (CSO)**, now on **First Street**, and the **Asociacion Nacional Mexico Americana (ANMA)** were formed while the **League of United Latin American Citizens (LULAC)** from Texas became active in California. Catholic churches joined civic efforts by encouraging citizenship and forming **Catholic Youth Organization** chapters, where a major center was built on Brooklyn. The term, **Mexican American**, coined prior to the war, was advocated by these organizations as descriptive of the demands for first class citizenship. CSO was formed in **1947**, as an outgrowth of the **Unity League's** experience in other Mexican communities and **Edward Roybal's** first unsuccessful campaign for the **Los Angeles City Council**. These activities entailed strong labor and parishioner participation. Primarily intended as a social service group, one of CSO's **major impacts** was the organization of a **voter registration drive** which added 12,000 persons to the voter rolls and led to the election of **Roybal to the City Council in 1949 as the first Mexican since 1881**.

The family of a World War II veteran mourns his loss.



Photographs: George Rodriguez

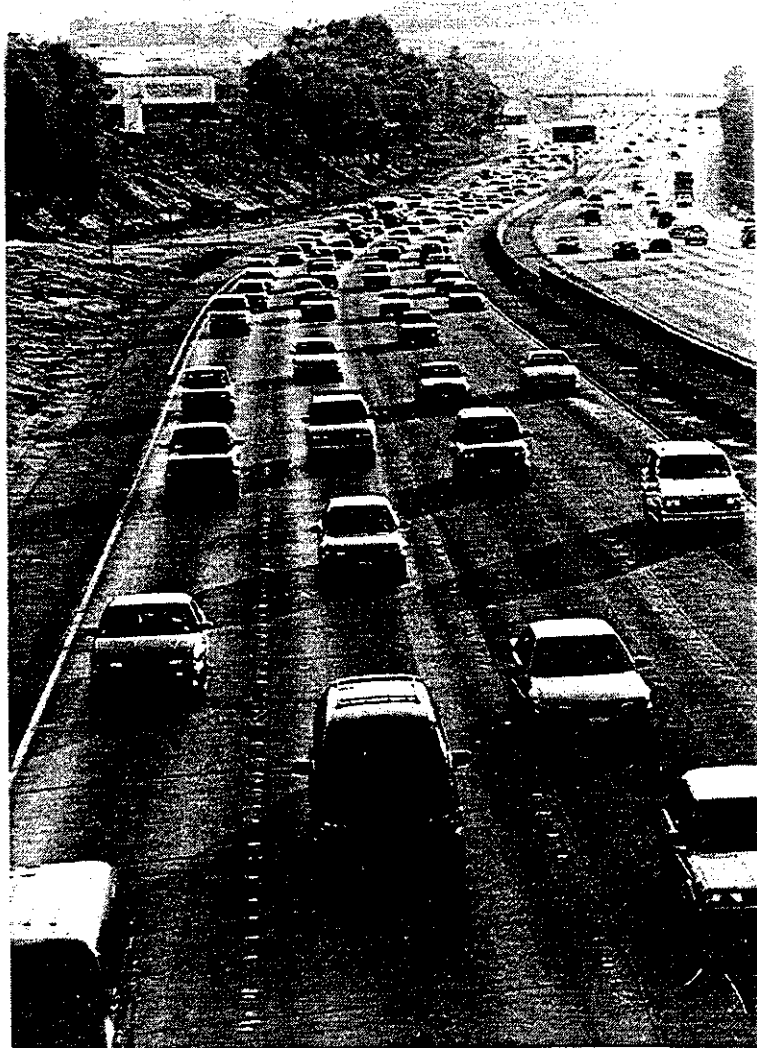


Nevertheless, the post-war drive for civil rights in the Mexican community was weakened by the **Cold War repression** of liberals and progressives, including Mexican activists. Some activists believed that by supporting the **Independent Progressive Party** reactionary tendencies would be defeated. Minority and labor organization demands for civil rights were viewed with suspicion. Alleged "subversives," community organizers faced both formal and informal political and economic harassment, including blacklisting in employment; and for some, deportation. Incidents of police brutality and dragnet deportations increased.

The **middle and late 1950's** were years of organizational advances followed by retreats for the Mexican community. Organizations were pressured into a defensive stance on civil rights; or to conform to the ethos of the times by professions of exaggerated conservatism and support for the status quo which could not be expected to benefit Mexicans. In east Los Angeles, the **Council of Mexican American Affairs** sought to initiate projects providing youth services and to underscore needs and accomplishments of the community by recognitions at its annual award banquets. Black and white annual dances, prominent affairs for the slightly better off young adults, raised monies for worthwhile causes.

To some in southern California, Mexican communities seemed small enclaves amidst expanding white and Black populations. Further, **urban redevelopment, and freeway construction** impacted on Mexican barrios and was resisted but to no avail. Dislodgement of the historical Mexican community at **Chavez Ravine** occurred and the new freeways crisscrossed the strengthening Mexican neighborhoods between **San Fernando Road and Whittier Blvd.** Moreover the sparse park lands of **Hazard, Belvedere and Hollenbeck** were raided for "public good" needs. One egregious case was the blatant attempt to swap **Hazard Park** for development in exchange for an additional park to serve Westwood residents.

Photograph: George Rodriguez





Freeway construction in the 1950's divided established communities on the East Side.
 Photograph: George Rodriguez

The growth of the Mexican population, and the concurrent departure of Anglos and other whites did not mean the decline or recession of greater east Los Angeles. On the contrary, the business strips prospered more than ever and were added to by developments along **Atlantic Boulevard anchored at Atlantic Square and along Beverly Boulevard and Olympic Boulevard.** These prospered even as industrial plants closed in or around greater east Los Angeles. Certainly **Whittier Boulevard** became a mecca for socializing among Mexican American youth. Several outstanding music performers and groups developed from the post-war youth generation and specifically reflected and served their music tastes.

At the **end of the 1950's**, reawakening of social consciousness occurred, an invigoration of public equity opportunity slowly gained. For many in the Mexican community, this perception was epitomized by the **civil rights movement** and the **1960 election of John F. Kennedy** to the Presidency. The renewed enthusiasm sparked a tumultuous welcome for **John F. Kennedy** at a Plaza and Olvera Street rally and fomented an overflow crowd for him at **East Los Angeles College stadium.**

Underlying this consciousness was a paradoxical reality. In Los Angeles, **Mexicans by 1960 were already the city's largest minority group**, a fact noted by the few electoral campaigns which made efforts to gain their votes. However, Mexicans were perceived as the second minority as compared to the increasingly vocal demands and electoral numbers of the Black community which

received much attention as a result by the city power establishment and mass media. Mexican Angelinos were sensitive to this, noting Black organizational efforts to lessen discrimination in housing, employment, education and against police malpractice. **Edward Roybal** was the only elected Mexican official representing the Mexican east Los Angeles community.

In 1959, a group of activists in the **Democratic Party**, headed by **Eduardo Quevedo**, **Edward Roybal** and **Frank Casado** organized **MAPA**, the **Mexican American Political Association**. MAPA's objectives were to pressure elected officials to respond effectively to Mexican concerns and to work toward electing Mexican candidates to office. After **Roybal**, there was no Mexican representation on the city council or, apart from two one-term assemblymen, in the state legislature. There were two local judges. Concentrating on being spokesperson rather than organizers, MAPA's leaders success was at best modest: in the future, successful or noteworthy political electoral efforts were subsequent to 1960's mobilizations.

In the early 1960's, leadership and organizational vitality grew. Yet the 1964 and 1966 electoral efforts in east Los Angeles most telling for the future were organized by students or former students through resources provided by presidential and gubernatorial campaigns. A galvanizing influence on Mexican organizations during the mid-1960's were the experience of the **War on Poverty**. Available funds and programs were simply inadequate to deal with the magnitude of problems confronting Mexican communities. However, existing inequities were underscored by these programs.

This disillusionment stimulated criticism not only of the covert motivations of government programs, but also of those Mexican organizations or spokespersons which were associated with the Democratic party and its domestic programs. Again the most vocal critics were largely a seemingly new constituency, **Mexican high school and college students**, which reflected the needs and aspirations of a youthful community.

Motivationally, youth were inspired by a sense of mission to change the plight of the Mexican community. They observed the limits of existing organizations, and were influenced by international events, **the student movement in Mexico**, and **the Black civil rights movement**. More immediately, youth were attracted by the efforts of the **Farm Workers Union in California** and the **land grant movement in New Mexico** as well as impelled by world changes. These Mexican youth sought a new strategy around which to mobilize the entire Mexican community. Thus, they formed **Mexican student organizations** on many campuses in the Los Angeles area.



Edward R. Roybal
Photograph: George Rodriguez

As youth energized, experienced activists made renewed efforts toward organizational unity and coalition in the community, including the formation of the **Mexican Unity Congress (1967-1970)**, headquartered at **Euclid and Whittier**. Oldsters and youngsters joined in renewed support for the election of Mexican candidates. Examples of the latter were the **successful 1967 campaign of Julian Nava** for the **Los Angeles Board of Education** and the **unsuccessful but inspirational 1966, 1968 and 1969 campaigns of Richard Calderon** for public office.

The generational insurgence known as the **Chicano Movement**, the sharp political emergence of socially conscious Mexican youth in Los Angeles and the southwest, was sparked in the **mid-1960's**. Meetings were held in which the term "**Chicano**", a contraction of "Mexicano" with populist connotations, was advocated as a positive term of political identification for Mexicans in the United States in contradiction to "**Mexican American**," which was arguably characterized as a passive identification symbolizing alleged acceptance of the status quo by the **generations of the 1940's and 1950's**.

The most consequential component of this growing social movement was that of **women's rights, or Chicanaismo**. To be sure the importance of women organizationally is amply evident historically as are the antecedent efforts emphasizing women equities, contributions and leaders. **In the 1960's and 1970's**, this current became increasingly stronger and influential in its impact and the range of women leadership greatly expanded. (See Appendix A: Chronology of Issues Affecting Women.)

The assertion of Chicano identity and equities and the agitation of community force served as guidelines to promote organizing efforts with significant access to influence public opinion within the Mexican community. Intense arousal of large sectors of the community on issues of recognizable shared concern could and did create the proper conditions for impact to occur. In Los Angeles, the issues of **educational inequities** for Mexican youth gained the Chicano movement the support of Mexican students and parents. There was ready evidence of the **inferior educational conditions** prevalent and the callousness of many staff and administrators. These conditions were epitomized by an appalling **dropout rates** for Mexican high school students. Yet these conditions were also concurrent with some successes among college and professional elements. (See Chapter VIII: Education: An East Side Perspective.)

So too were rising those activists and community members with strong commitment to participate in the arts, to create, to speak, to represent the beauty, the tragedy, the humor of the world as witnessed by those who came from Mexican east Los Angeles. **La Raza** newspaper, **Con Safos** magazine and **Goez Art Gallery** reflected these commitments.

In **early Spring 1968**, the **Los Angeles Unified School District** was struck by the "**Blowouts**" or the **walkout of thousands of Mexican students** from five high schools, supported by Chicano activists inspired by a teacher, **Sal Castro**, and the newspaper **La Raza**. Students were motivated by immediate specific institutional grievances, their generational identity and their awareness of discrimination as Mexicans. The blowouts precipitated a series of public confrontations at the **Los Angeles School Board** and reinvigorated the demands for quality education, bilingual-bicultural curriculum programs for Mexican students, better facilities, and the

the need for Mexican staff in the public schools. A few within the leadership foresaw these demonstrations as galvanizing calls to muster the enthusiasm and numbers necessary to confront public institutions in general and the political structure of Los Angeles itself.

Events of the Blowouts and the aftermath were a prelude, the **growing Chicano movement** in Los Angeles engaged in sequential major organizational drives and a major arts florescence. Police deployment practices and discrimination were also addressed as well as efforts against hard drugs. The **Chicano Moratorium** mobilized Mexican youth and the community against United States intervention in Viet Nam. It was stimulated by the **disproportionately high Mexican casualty rate**. The moratorium movement organized a series of demonstrations in Los Angeles and other Mexican communities throughout the United States. Thirty thousand people attended the **National Chicano Moratorium on August 29th, 1970**. Law enforcement agencies overreacted with a violent attack on the demonstrators in which **three persons were killed**, and scores injured and gassed. Eventually this and several efforts were subverted by police repression, an intent perhaps which stemmed from the success in the mobilization of increasingly visible Mexican protest.



Teacher and community activist Sal Castro.
Photograph: George Rodriguez

The following pages present a photo essay of some of the events which occurred during this very turbulent time on the East Side and the country.



The now infamous day, August 29, 1970.
Photograph: George Rodriguez



Hundreds and hundreds of people protested on the streets of East L.A.
Photograph: George Rodriguez



Down Whittier Blvd., East L.A. was uprising.
Photograph: George Rodriguez



Down "El Camino Real", community organizations led the protest, such as Catolicos por la Raza.
Photograph: George Rodriguez



There was a time to organize...
Photograph: George Rodriguez



... and a time to rest.
Photograph: George Rodriguez



A constant theme, relations with the police were stretched.
Photograph: George Rodriguez



The protest grew deadly.
Photograph: George Rodriguez



Confrontation after..

Photograph: George Rodriguez



... confrontation.

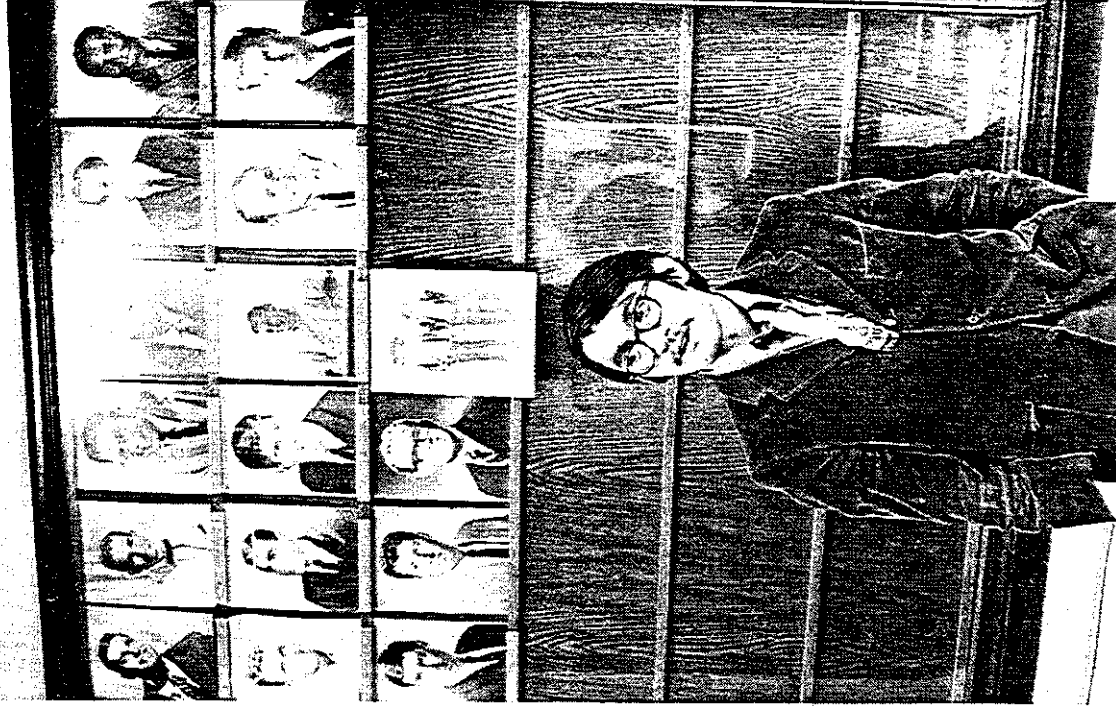
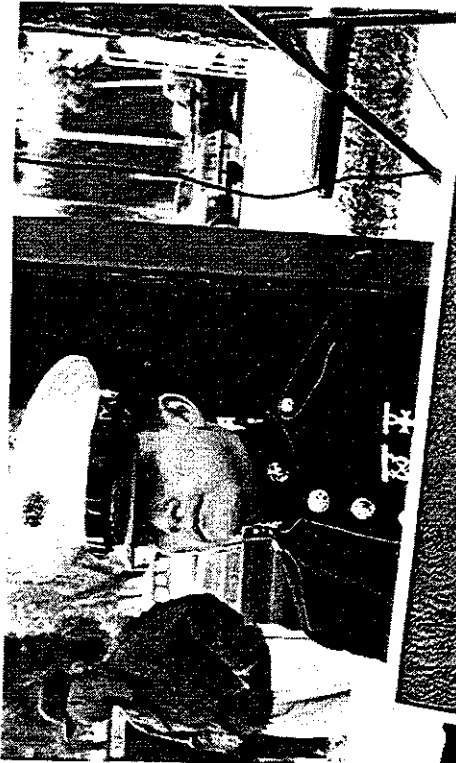
Photograph: George Rodriguez



A view down Whittier Blvd. shows how the day ended in ruin...
Photograph: George Rodriguez

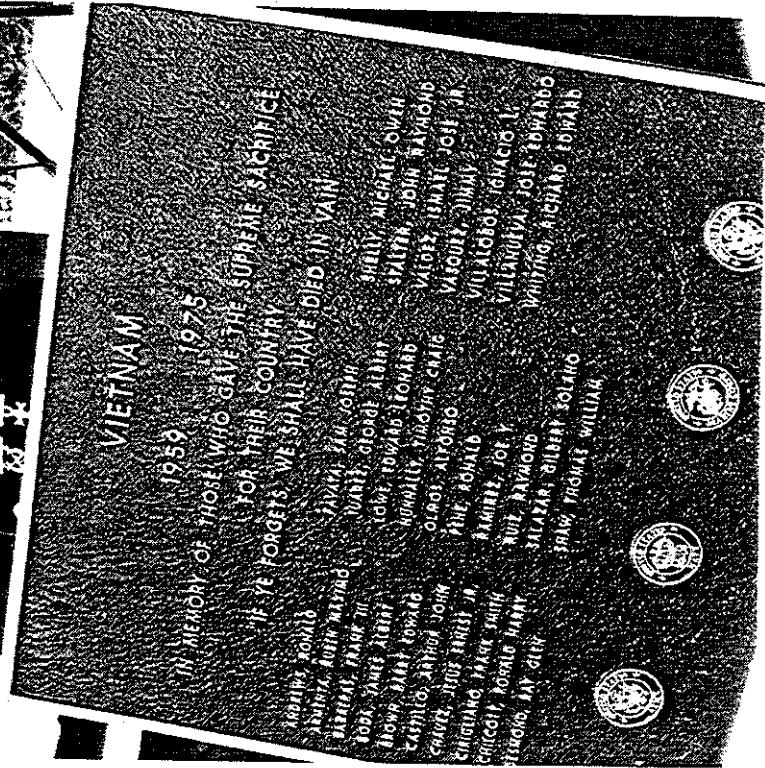


... and the death of journalist Ruben Salazar.
Photograph: George Rodriguez



UCLA ASB President Rosalio Munoz was drafted on Mexican Independence Day.

Photographs: George Rodriguez



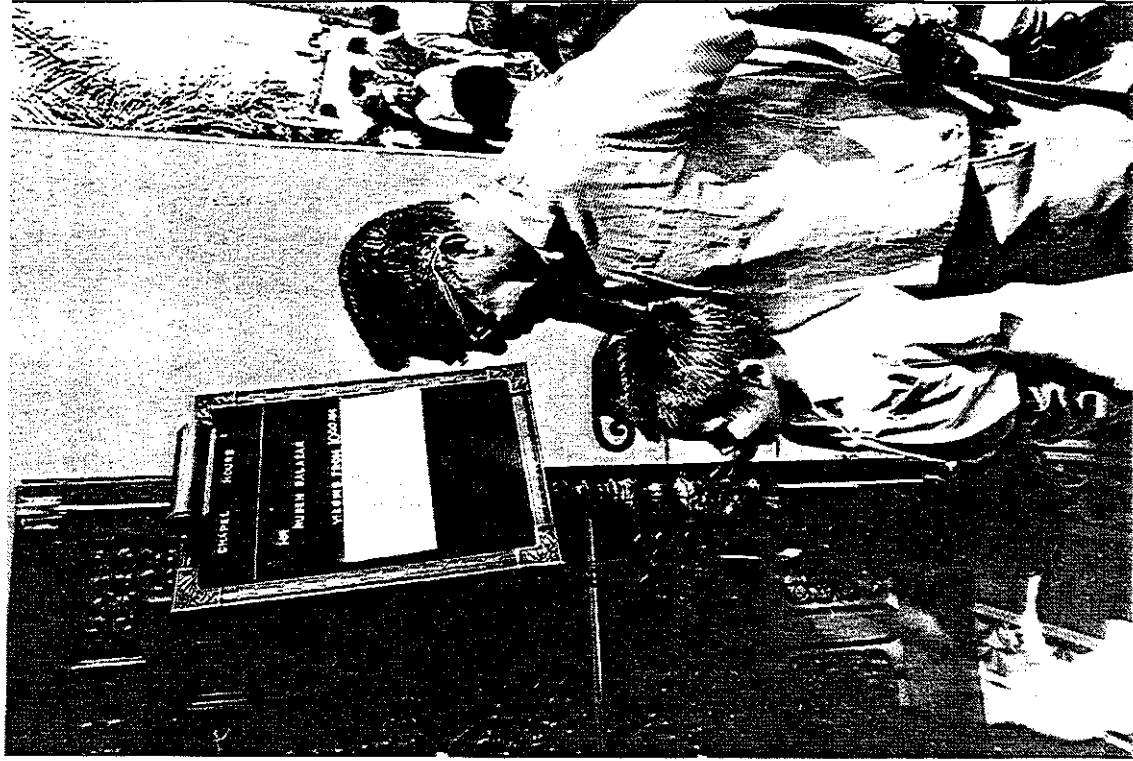
The Viet Nam War had a great toll on East Side residents.



In front of the Army Recruitment office, Munoz took to the streets.
Photograph: George Rodriguez



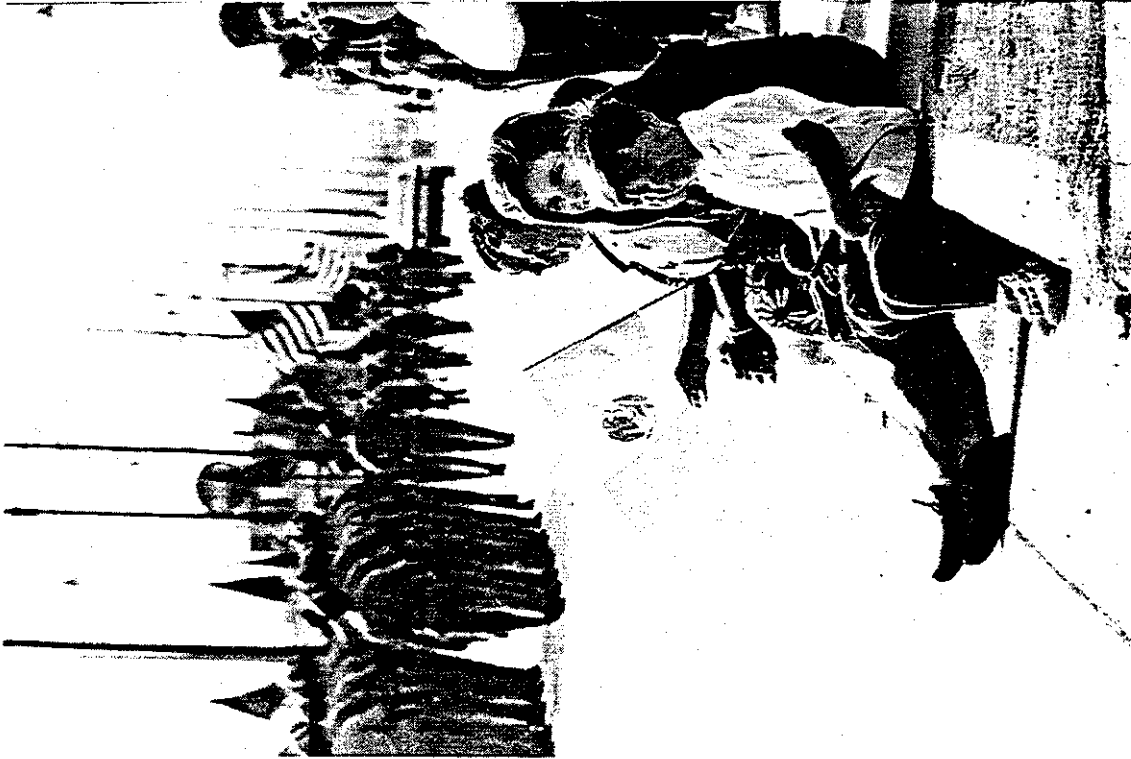
While many did not, some East Side residents returned home after the war.
Photograph: George Rodriguez



The young and old paid tribute to Ruben Salazar at Buquez Mortuary.



Catolicos por la Raza attorney and activist Richard Cruz.



The East Side has always honored their men and women who would risk their lives...



... and honored Bobby Kennedy when he was assassinated in Los Angeles.

Photographs: George Rodriguez

An independent Mexican political party, originating in Texas and Colorado, **La Raza Unida** emerged in Los Angeles during 1971. While gaining ballot status in California for several years and running a series of candidates for assembly or local offices, the party aroused an initial following but was unable to expand. Electorally one of its consequences was to make it possible for a republican to be elected in east Los Angeles. RUP potential was explained in large measure by poor public policy attention by city leadership. However voter preference persisted for the Democratic and Republican parties.

A consequence of this inter-party rivalries and confusion was the defeat of the attempt to incorporate east Los Angeles as a self-standing city, the anomaly of a major part of east Los Angeles being without city government continued.

Contrasting with these disappointments, electoral enthusiasm was generated by the election of several Mexican legislators in the mid 1970's, including State Assemblymen **Richard Alatorre** and **Art Torres** from Los Angeles and eventually Assemblywoman **Gloria Molina** and the appointment of other officials at the local and state levels.

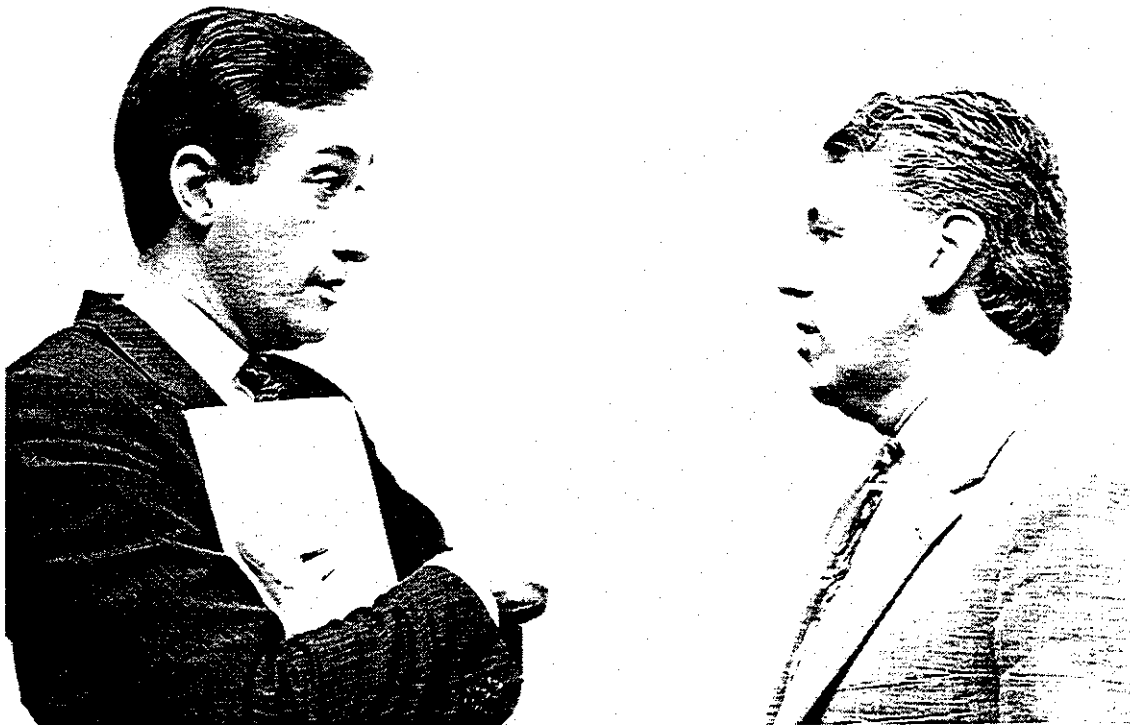
Following the **Moratorium** and local electoral efforts, the next major thrust of the **Chicano civil rights movement** was the organization of support in behalf of immigrant workers, a reflection of the immigrant reality of the Mexican east Los Angeles community. **One Stop Immigration and Center (1970)** was established to assist immigrants. Persistently in the middle 1970's, the major organizational focus of the **Chicano movement** was the defense of **undocumented immigrants** in part because their lack of human and civil rights



Now Los Angeles County Supervisor Gloria Molina with Congressman Esteban Torres.
Photograph: George Rodriguez



Los Angeles City Councilman Richard Alatorre.
Photograph: George Rodriguez



Former State Senator Art Torres conferring with HUD Secretary Henry Cisneros.
Photograph: George Rodriguez



Hon. Lucille Roybal-Allard (left), one of the first Latinas elected to Congress from California, with MALDEF President Antonia Hernandez.



The first Latina elected to the LAUSD School Board Leticia Quezada with First Lady Hillary Rodham Clinton.

Photographs: George Rodriguez



State Senator Richard Polanco also served as the Democratic Caucus Chairman in the California State Assembly.
Photograph: George Rodriguez

harms the community as a whole. This was reflected in the growth of immigrant rights organizations such as **CASA (Centro de Accion Social Autonoma)**, the most visible Chicano organization in the city during **the 1970's** and **La Hermandad**, an older organization which has grown since the **mid-1970's** quartered in San Fernando and Santa Ana. Significantly, for obvious reasons, immigration policy continued to be a major issue for Mexican organizations in Los Angeles.

Some who had participated in community and youth ferment of **the 1960's** believed that **economic development** was central to community material progress and **civic empowerment**. Key to this possible strategy was the enabling of human resources through training or professional schooling coupled with access to capital whether from institutions, government or business. Thus followed conscious efforts to stimulate economic development in various ways through **the late 1960's and 1970's**.

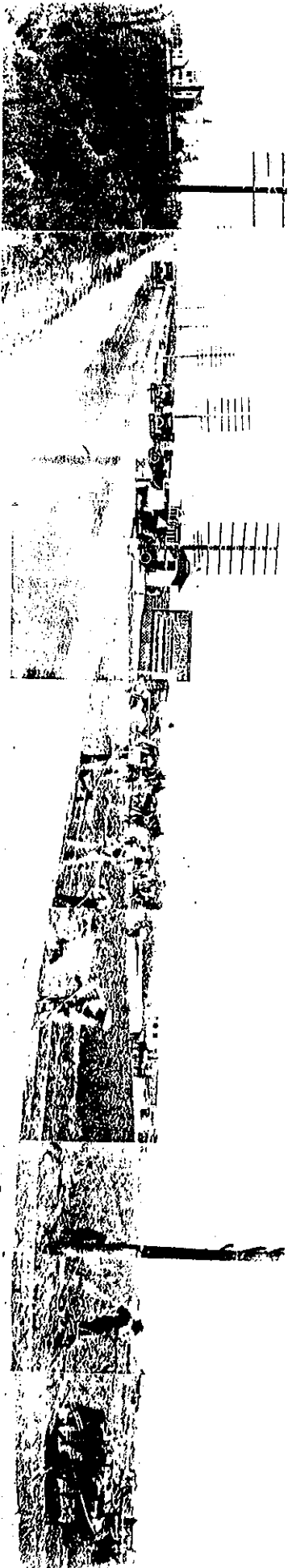
During **the 1970's and 1980's**, the Chicano movement integrated into a now much larger and complex political cultural ambience of Mexican east Los Angeles, in accordance with the interests of an increasingly diverse and educated community. This growing complexity was based in a gradually increasing number of professionals, business persons, artists, elected officials, political leaders, and the development of diverse political and economic constituencies. This political process increasingly was dominated by a **growing Mexican lower middle class** which had arisen in large measure as the result of new opportunities created by the **Chicano movement**. A vitally important area of needs and service not often sufficiently highlighted, community health

drew the continuing efforts of dedicated activists whether through the **East Los Angeles Health Task Force**, **The Barrio Free Clinic**, the **Chicana Nurses Association** or the **National Chicano Health Organization**.

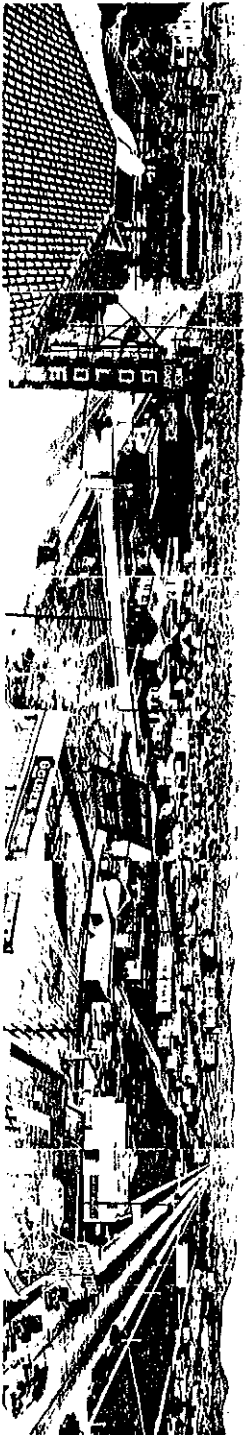
Arts increasingly flourished. Artists and film makers, though deeply frustrated in their creative aspirations because of continuing barriers, nonetheless made some progress underscored by some programs and films in the **early 1970's** and the slowly increasing art showings of the **1970's**. The development of **Plaza de la Raza** in part symbolized the new energies as did **Self-Help Graphics** and the forming of artist groups and networks.



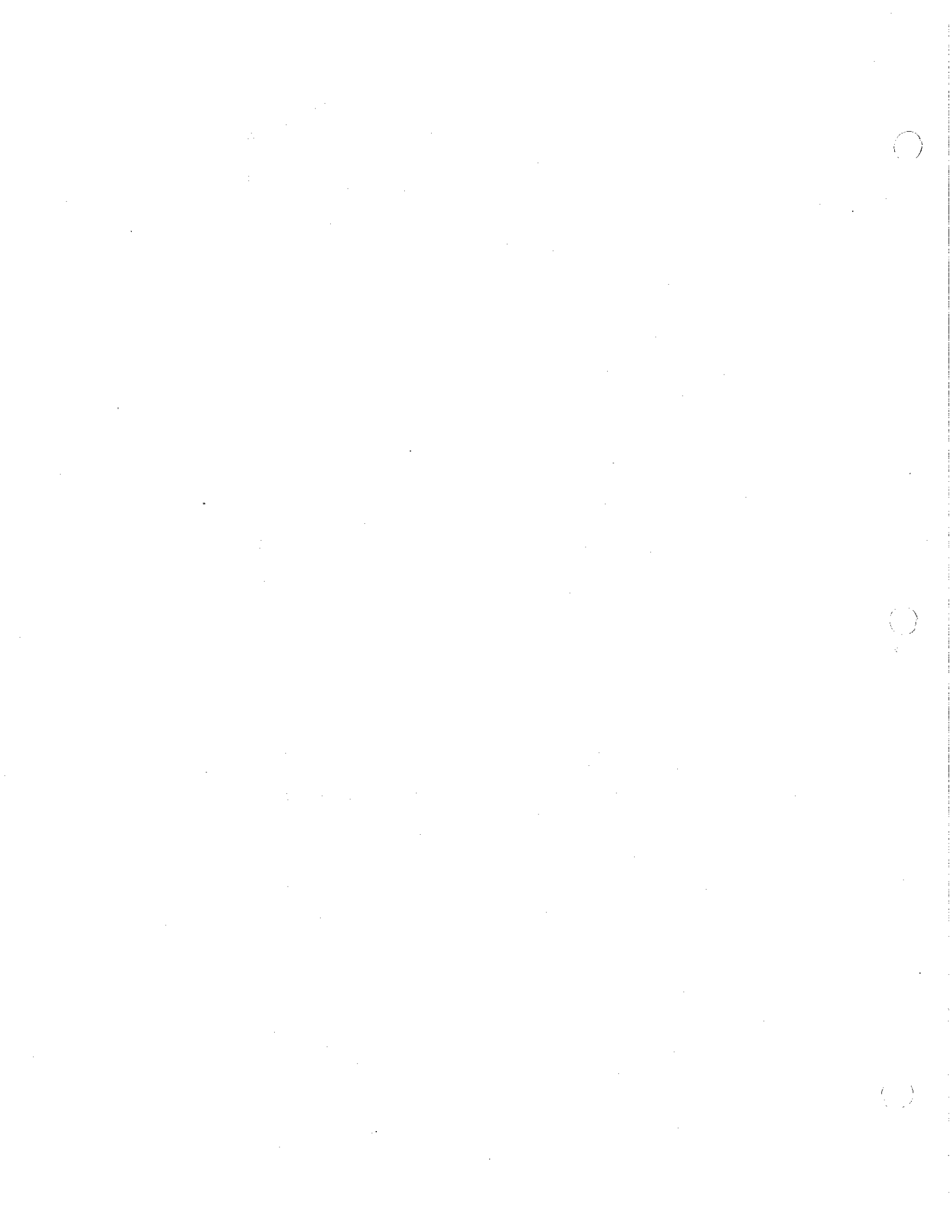
Dia de los Muertos at Self-Help Graphics.
Photograph: George Rodriguez



WHITTIER BOULEVARD
AUGUST 21, 1923



WHITTIER BOULEVARD
EARLY 1940s



East Los Angeles College Opens September 4

All who plan to attend the East Los Angeles Junior College this semester should file application for admission now and arrange to be present for the opening assembly, Tuesday, September 4 at 9:30 a.m. Monday, September 3, is Labor Day, a legal holiday, and all offices of the college will be closed.

The College calendar for the year is as follows:

Registration—Tuesday, Sept. 4, 1945.

End of mid-semester term—Friday, Nov. 9, 1945.

Thanksgiving holidays—Thursday, Friday, Nov. 22, 23, 1945.

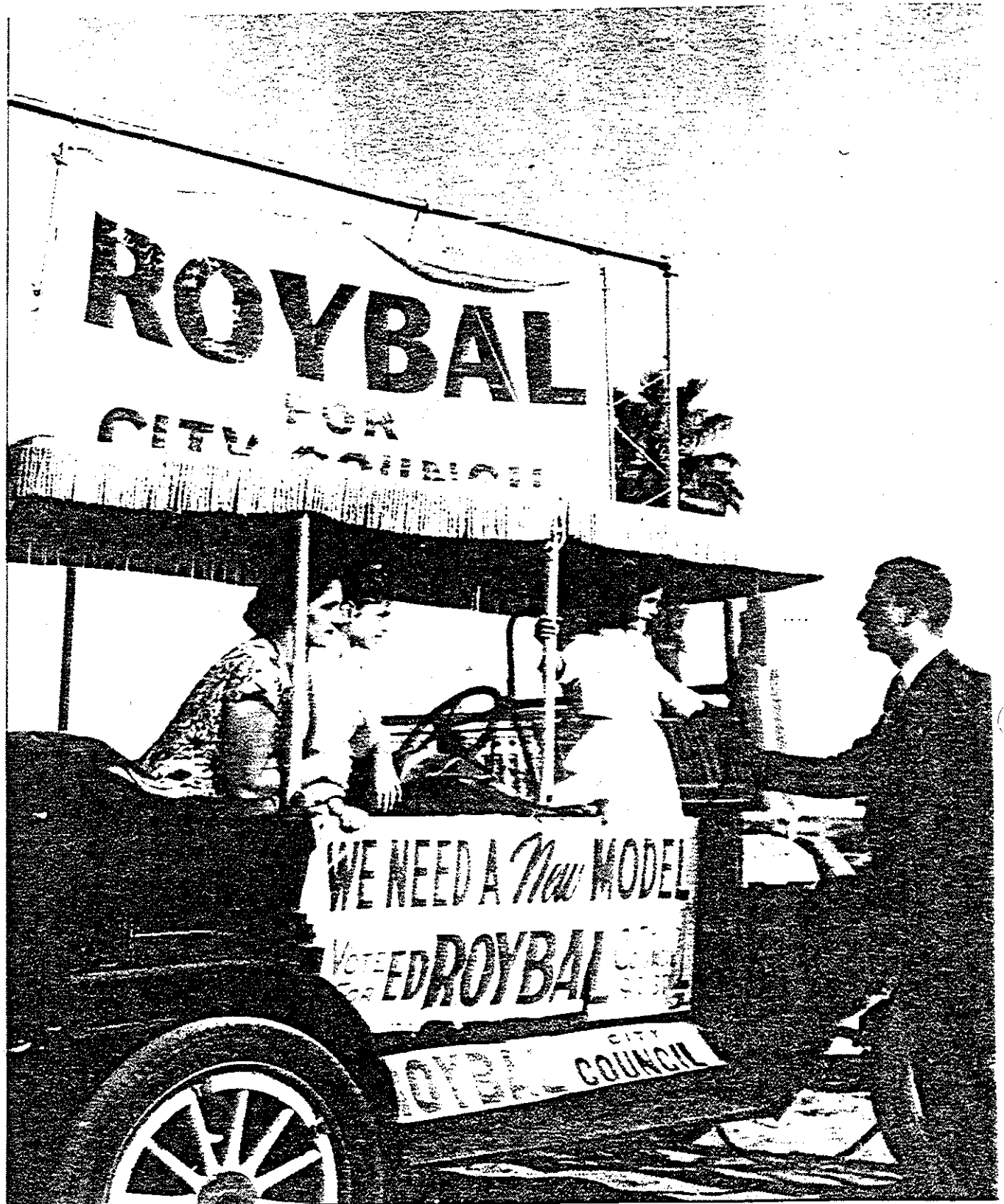
Christmas vacation—Dec. 19, 1945, to Jan. 1, 1946, inclusive.

End of Semester—Friday, Jan. 25, 1946.

Opening date for Spring semester—Monday, Jan. 28, 1946.

Closing date for Spring semester—Friday, June 21, 1946.

Permission to erect commercial television stations in New York and Boston is sought by Twentieth Century-Fox Film.



Edward R. Roybal campaigning for city council, 1947. He was defeated in this election but won two years later as a result of a grass roots voter registration campaign.

(Courtesy of Congressman Edward R. Roybal)

"Edward R. Roybal campaigning for city council, 1947" in A. R. Bustamante, *An Illustrated History of Mexican Los Angeles*, p. 164.



Belvedere Citizen

East Los Angeles (Belvedere) Friday, January 30, 1948

44

Service on New Line Starts Monday

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Talk on Cycle Change Features Business Men's Ass'n. Meeting

E.L.A. Jr. College Moves to New Location Ceremonies Mark Acceptance New Campus

A student motor caravan with police escort at 1:30 p.m. Thursday, January 29, heralded the moving of East Los Angeles Junior College to its new campus on Atlantic boulevard and Brooklyn avenue, with presentation ceremonies held at 2 p.m.

Maynard J. Toll, president of the Los Angeles City Board of Education, presented the campus, after which Dr. Vierling Kersey, superintendent of schools made the flagpole presentation. In behalf of the college, Dr. Rosco C. Ingalls, director, was accepting official.

An American flag and a California Bear flag was pre-

sented to the college by Arthur Baum, president of the East Los Angeles Chamber of Commerce. Charles Webster, president of the Associated Students, accepted the flags, which were then raised above the new campus for the first time.

Joe Colombo, president of the graduating class made the presentation of a Huskie banner as the class gift to the school.

A complete afternoon and evening of celebration followed with games, eats, a bonfire, and dancing.

At noon the graduating class held its class luncheon on the new campus.

Social club of East Los Angeles. 1950s.

(Courtesy of William D. Estrada)



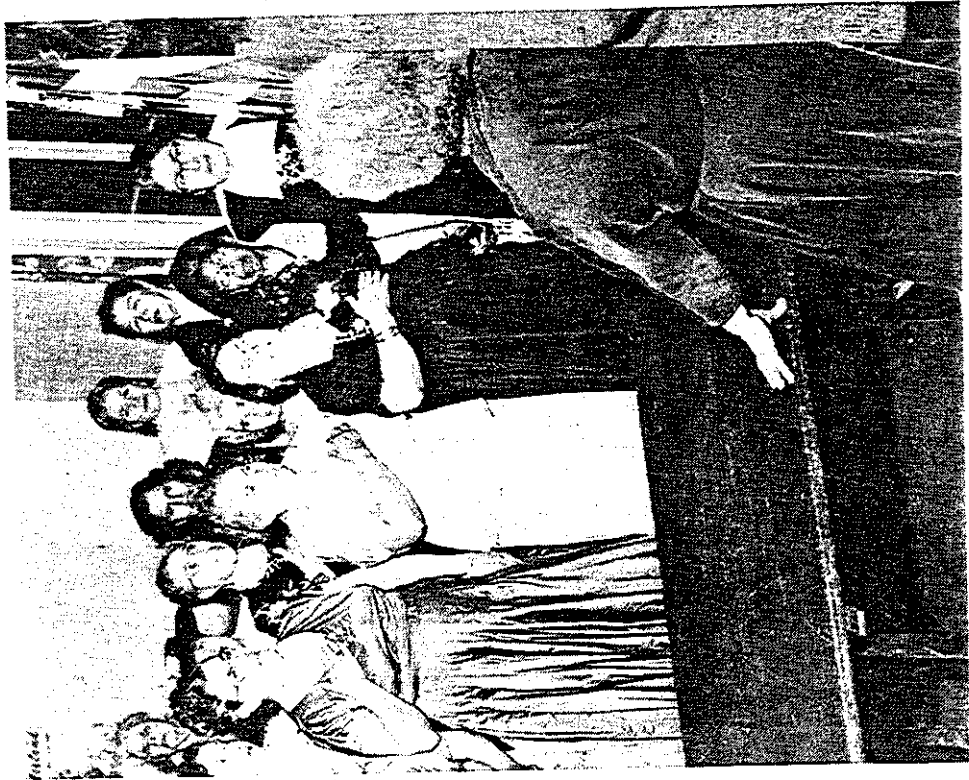
"Social club of east Los Angeles, 1950's" in A. R. Bustamante, An Illustrated History of Mexican Los Angeles, 1791-1985, p. 163.



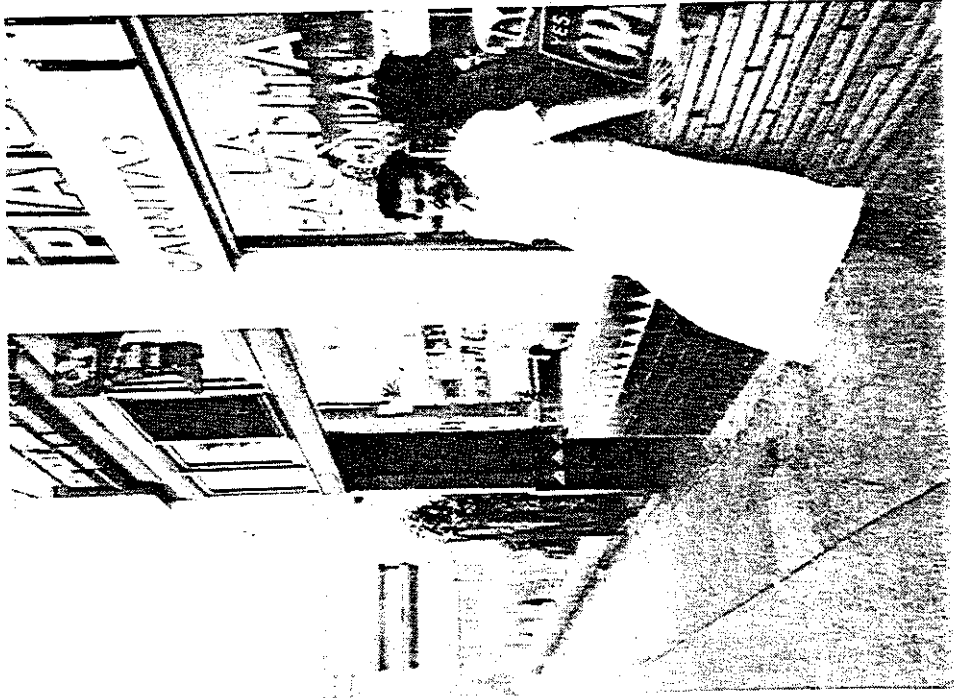
1950's: Francis Guterrez & friend after their graduation from Belvedere Elementary School.
Photograph: International Institute of Los Angeles



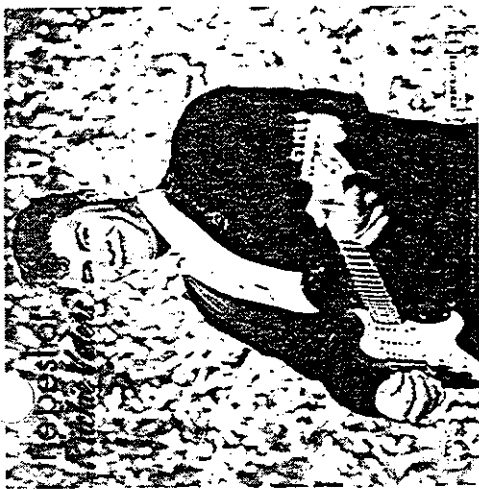
1952: Edward Soto, driver and friend on hill climbing on Miller Street in East Los Angeles in front of the Flamingo Motorcycle Club (first Mexican American Club to be Sponsored by the Police Dept.)
Photograph : Security Pacific National Bank Photograph Collection/Los Angeles Public Library.



1953: Women's Citizenship Class



1960's: Nicolas Valdivia's restaurant he owned on First Street in East L.A.

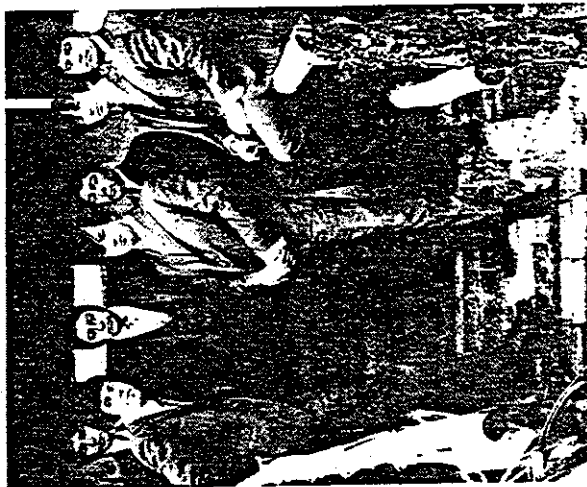


Publicity photo of Linda Ronstadt promoting her 1988 Grammy Award-winning LP *Canciones de mi padre*, recorded in Los Angeles. Also featured on the album were Daniel Valdez, Mariachi Vargas Tecalitlán, and Los Angeles-based marichis Los Camperos de Nati Cano, Los Gálteros de Pedro Rey, and Sol de México de José Hernández. Used by permission, Elektra/Asylum Records.

Reissued Ritchie Valens LP containing the hits "La Bamba," "Donna," and "Come On Let's Go," among others. Del-Fi Records, 1958, 1959. Distributed by Rhino Records Inc., 1981. RNDF200. Used by permission.



L'il Ray Jiménez. Photo in Salesian High School Rock and Roll Show Program, courtesy of Mike Jiménez. Used by permission, Salesian High School.



Three Midnights. Courtesy of Minerva Amaro Collection.

"Performance personalities, 1950's-1960's" in Steven Loza, *Barrio Rhythm*, n.p./l.



1964: 1st International Day held at 435 S. Boyle Street.
Photograph: International Institute of Los Angeles



5/23/68: Opening of "El Mercado" on First Street; Councilman Arthur Synder, center, Mayor Sam Yorty, to the right.
Photograph: Security Pacific National Bank Photograph Collection/Los Angeles Public Library.



Chicano resistance to the Vietnam war began as a defense of our own people, who were being drafted far out of proportion to our population. It reached a climax with the 1970 national Moratorium. 10,000 marched peacefully, with our families. Police attacked on a pretext, tear-gassing and shooting at us. They killed Angel Díaz, Lyn Ward (a 15-year old Chicano) and journalist Rubén Salazar, who was sitting quietly at the Silver Dollar Bar when they shot him. It was "legal" murder again.

La resistencia chicana contra la guerra comenzó como una defensa de nuestra gente que estaba muriendo en una proporción mucho más grande que nuestra población. Llegó a su colmo con el Moratorio nacional de 1970. Ese día, 10,000 de nosotros marchamos en paz y con nuestras familias. Bajo un pretexto, la policía atacó con gas y también a tiros. Mataron a Angel Díaz, Lyn Ward (un chicano de 15 años) y al periodista Rubén Salazar, que estaba sentado en el café Silver Dollar.

LOS ANGELES
AUGUST 29
1970





Enfurecidos por el ataque policiaco, Raza prendieron fuego a Los Angeles. Los días siguientes parecía una ciudad ocupada. Entonces protestamos de nuevo contra la guerra—y contra el abuso de la policía. En una manifestación del 31 de enero de 1971, la policía atacó otra vez. Mataron a un estudiante de Austria, Gustave Montag que ni siquiera estaba involucrado.

Angered by the police attack, Chicanos set Los Angeles on fire. For days after, it was like an occupied city. Then we continued to demonstrate against the war—and against police abuse. At a rally on Jan. 31, 1971, police again attacked. This time they killed an Austrian student, Gustave Montag, who looked Chicano but was not involved in the movimiento. Again, MURDER.

Abajo/below: La muerte de/death of Gustave Montag - Enero/January 31, 1971



A peaceful beginning



• "Chicano Moratorium — 1970" began as a protest against the war in Vietnam and the number

Ruben Salazar didn't

know what was happening.

For many years we were neighbors. Ruben liked to come over and sit under an avocado tree with me where we could

March

09/03/70: "A peaceful beginning for Moratorium march" Article regarding the Chicano Moratorium demonstration which leads to Ruben Salazar's death (Source: Belvedere Citizen)

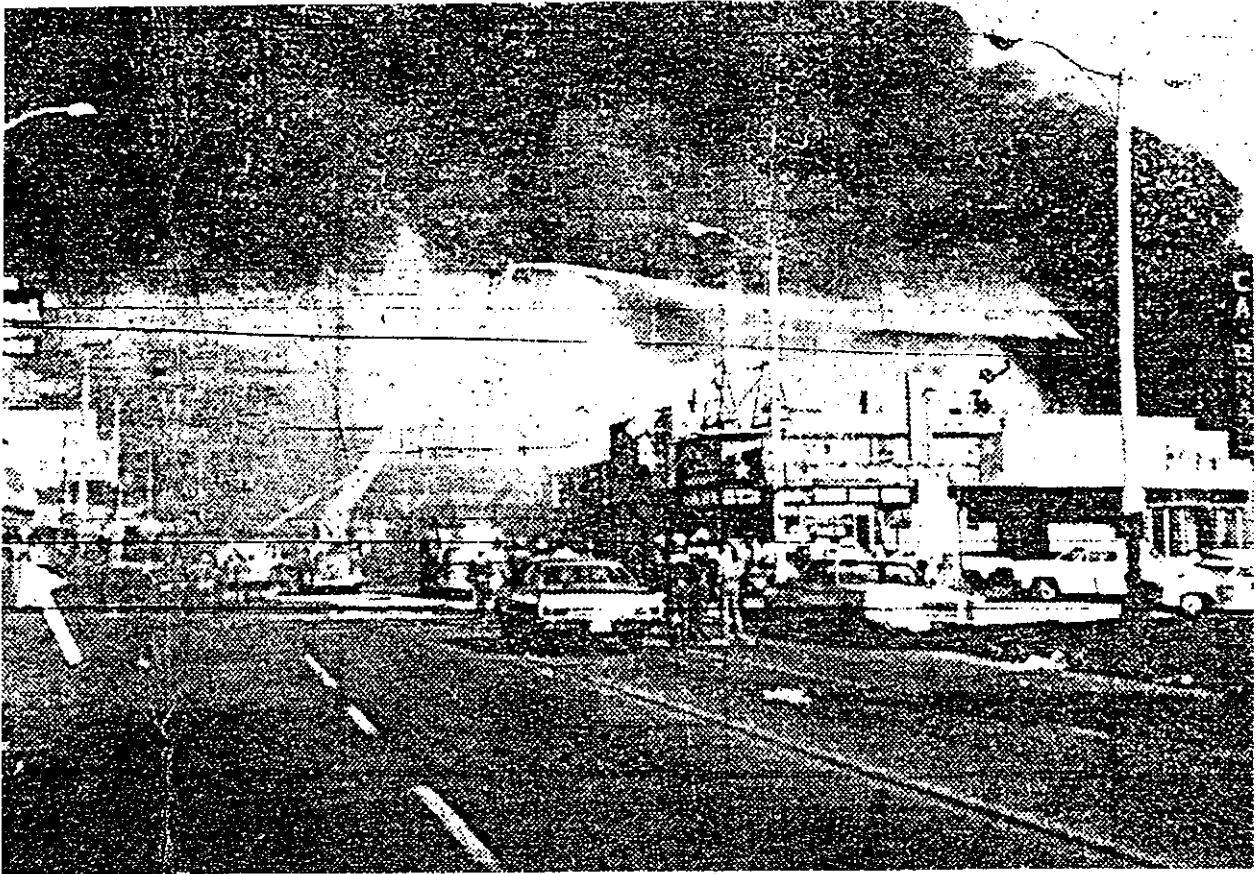
g for Moratorium mar



of Mexican-American deaths and GI's who have died there. The demonstration ended in tragedy.

began with crowd
peaceful, joyous mood.

of Mexican-American in their anti-war protest.
d at Belvedere. There were many people from



RAGING FIRES — Firemen make a desperate effort to contain fires in the 4900 block of Whittier Boulevard which caused an estimated one million dollars in damage. On the left (white arrow) can be seen the Silver Dollar Bar where journalist Ruben Salazar's body was found. It is likely that at the time photo was taken, Salazar was already dead but undiscovered. — Photo by Frank Gonzalez



tor, at KMEX-TV, as well as a columnist for the Los Angeles Times, will be memorialized by the Ruben Salazar Foundation for Bilingual Education.

His widow, Mrs. Sally Salazar, asked that in lieu of flowers contributions be made to the foundation, in care of KMEX-TV, 721 N. Bronson Ave., Los Angeles 90038.

April of this year, he began writing a weekly column on Mexican American problems for the Los Angeles Times.

Congressman Ed Roybal (D-Los Angeles) issued the following statement from Washington, D.C.:

"Violence has deprived us of

(Continued on Page 3)

grama musical antes sentar a los oradores dos que incluian Cesar Corky Gonzalez y algunos de otros Estado ellos Colorado y Nueva

EMPIEZA EL PROG EN LAGUNA PA

Despues de la maref o menos 4 y media mil cha en la cual particip de 20 mil personals s formes de las autorid inicio el programa en e Laguna en donde tan teras con sus ninos, ser el cespel se preparal distrutar los numeros les, bailables y cescuel



WHERE HE WORKED — Sitting in front of the destroyed Bell Plastics building, 4901 Whittier Blvd., is Agusrin Vasquez who was employed there.

Pitchess giv

By Ridgely Cunn

County Sheriff Pitchess appeared before county supervisors Tuesday to turn over a check for \$100,000 resulting from settlements on fines and in response to urging by county Ernest Debs the sheriff to discuss the East Angeles riots of last week.

Debs discussed the newsman Ruben Salazar of the Los Angeles Times color news director for Spanish-language television, and said he had all county flags at half-staff. Debs called Salazar a friend and said he understood Pitchess has promised an investigation but that he should tell the newsman about it.

INQUEST

Said Pitchess: "The tragic death of Salazar is regrettable."

Labor Department adopts term "Hispanos" to identify Latins

The U.S. Department of Labor has coined a new name for Mexican-Americans and others whose native language is Spanish. The department calls them Hispanos.

Last week the department

issued a news release pointing with pride to the large number of Latins or Hispanos who have good jobs in the department. The article follows:

Hispanos are playing a major part in helping the Department of Labor carry out its responsibilities for improving employment conditions and opportunities for all Americans.

VARIOUS JOBS

At the headquarters in Washington and at field offices throughout the Nation, Hispanos are holding important jobs in such vital areas as manpower development and training, equal employment opportunity, and general workplace standards.

They hold posts ranging from Deputy Director of the Job Corps to a regional director of the Office of Federal Contract Compliance, the division charged with insuring equal employment opportunity on Federal and Federally-assisted contract work.

Newly appointed Deputy Di-

(Continued on Page 2)

01/28/71: "Labor Department adopts term 'Hispanos' to identify Latins" Article regarding the switch from Latins to Hispanics by the U.S. Department of Labor (Source: Belvedere Citizen)



SEMI-WEEKLY

EASTSIDE GOSU

27th Year



ABE LINCOLN

God must have loved the common people—he made so many of them—

27th Year - VOL. XXVIII No. 27

Sunday, January 23, 1972

Published every Thursday and Sunday

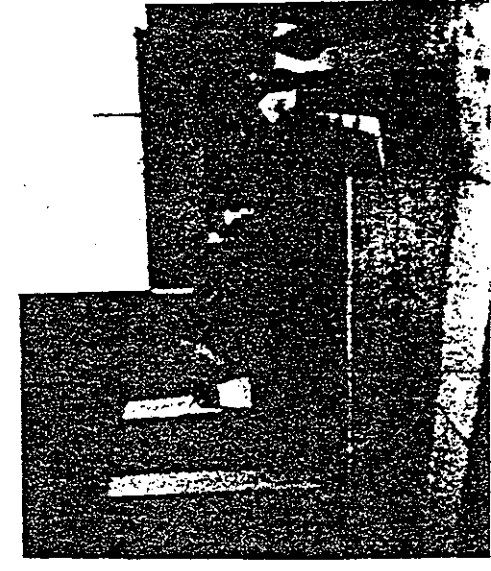
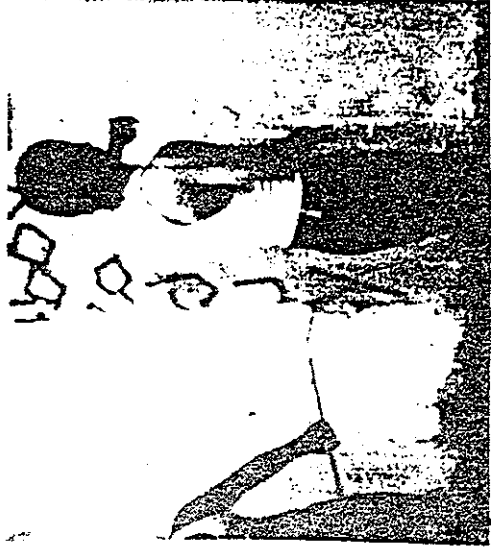
319 N. Soto St., Los Angeles



TEATRO CAMPESINO—El Teatro Campesino, directed by Luis Valdez, presented a free performance Jan. 21 at East Los Angeles College Auditorium. Teatro Campesino (The Farm Workers Theater) presents plays based on contem-

are bilingual, so it is not necessary to speak Spanish to understand the performance, Valdez reports. "We strive to create life images of our own people on stage. Our characters, situations, bilingual speech, all reflect the daily life of the urban and rural workers of the Southwest."

Painting walls at Estrada Court



By Cora Salazar
 Estrada Courts has been a long project for the community. The streets have been repaved, but a house is still needed. The project is a long one, and it is a long one. The project is a long one, and it is a long one. The project is a long one, and it is a long one.

Part of the project was to paint the walls. The project was to paint the walls. The project was to paint the walls. The project was to paint the walls. The project was to paint the walls.

Some of the project was to paint the walls. The project was to paint the walls. The project was to paint the walls. The project was to paint the walls. The project was to paint the walls.

It was a thing in which the youth had no say. The project was to paint the walls. The project was to paint the walls. The project was to paint the walls. The project was to paint the walls.

Representative for Councilman Tuesday, of the 9th District, was present at the event and was very impressed with the community effort and is going to fight for government funding for worthwhile community efforts such as this.

Office
 During J. C. Manly's term as Chief of Police, the Police Department was very active in the community. The project was to paint the walls. The project was to paint the walls. The project was to paint the walls.

06/08/72: "Painting walls at Estrada Courts" Article regarding the painting project of Estrada Courts by both boys and girls from the projects (Source: Belvedere Citizen)

ONE

R. Hernandez

fine food establishments is Gar-Duno's Atlantic Square, 1935 S. Atlantic (next to Shakey's). Specializing in tacos de carne asada and antojitos Mexicanos, the new facility also features all your favorite American food specialties.

Rick Esparza, your host, invites all his friends and neighbors to stop in and sample the delightful delicacies offered there. Rick, a friend of the community for several years, is a past member of the ELA Jaycees, the Lions and the Toastmasters.

Monte Rey West

Tiny, Paul, and Tony of now very popular Monte Rey West on Atlantic near Whittier Blvd., have added to the fame and importance of the busy intersection (which could be termed ELA's Hollywood and Vine) by bringing in big name bands and talent to entertain at the plush night spot. Performing other nights of the week are favorite Al Mesa and The Latin Four with their patented soulful Latin rhythm and masterful rock.

Stop in and enjoy one of "The West's" famous cocktails and the great brand of hospitality offered there.

Hasta luego.



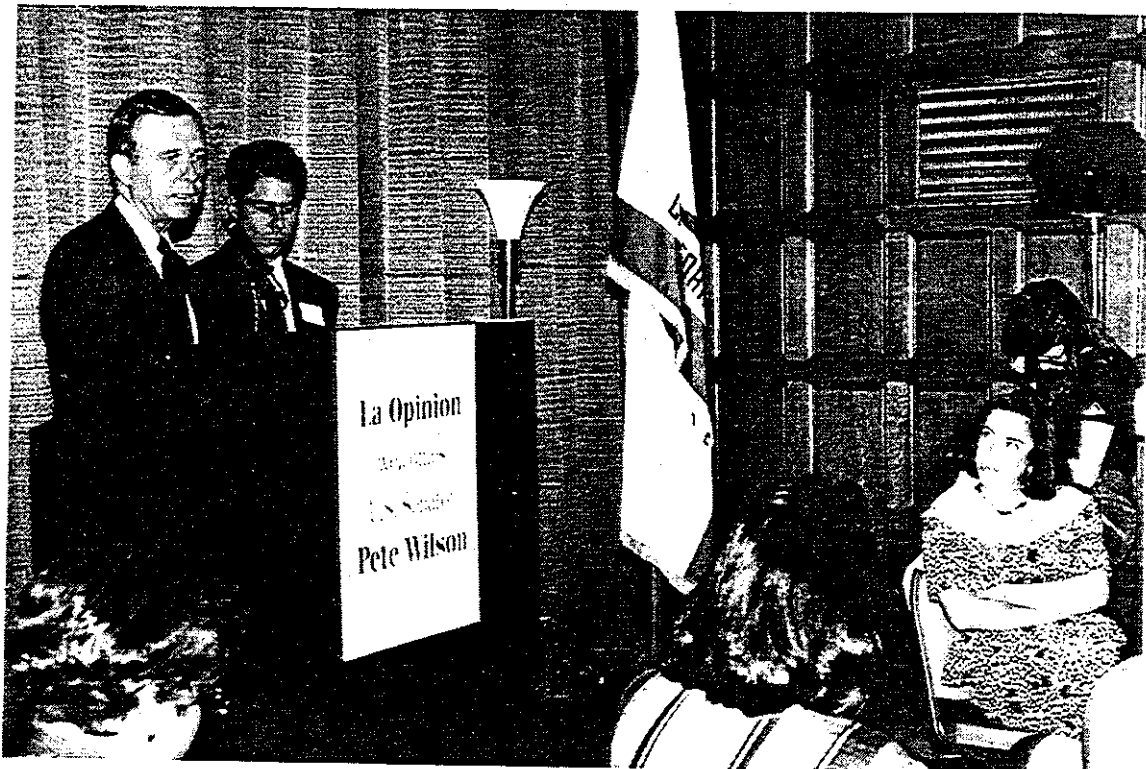
GRAND OPENING — Rick Esparza is the host of the new Gar-Duno's in the Atlantic Square area at 1935 Atlantic Blvd. The location features tacos, burritos, carne asada and a variety of Mexican antojitos. Esparza invites local residents to visit them during their grand opening celebration this week. He reports the Gar-Duno chain of restaurants now numbers in excess of 18 units through the Eastside and San Gabriel valley areas.

06/29/72: "Grand Opening of The Original Gar-Duno's" Article regarding the opening of Gar-Duno's in the Atlantic Square area which still exists today (Source: Belvedere Citizen)

Answers 1975-1995

The significant impacts of the mobilizations of the 1960's and 1970's into the 1980's and 1990's were several. Varied catalysts stimulated a large sector of public opinion in the community to support a stronger positive public assertion of Mexican identity, and more aggressive actions for Mexican educational, political and economic advancements. In the process, public officials were encouraged to address issues of concern to Mexicans. Unlike decades past, in the 1980's and 1990's, the council, supervisorial, assembly, senate and congressional seats of greater east Los Angeles were held by Mexicans. Mexican community based reform movements did not slacken, rather, new forms emerged such as **Mothers of East L.A.** or **United Neighborhood Organization (UNO)**. Unionizing drives energized anew.

Perhaps most significant were repeated challenges to educational, economic and political discrimination, to at least force partial concessions arguing affirmative action, requiring agency, corporate and professional programs, to create opportunities for the emergence of a younger, larger Mexican middle class. Concerted efforts to empower women whether in the neighborhoods, on the job, in the professions and in politics were continuous. Amidst these signs a stronger consciousness of history and cultural aesthetics arose. One was spatially centered, the drive to enhance the **Plaza and Olvera Street** as a cultural and commercial pivot through lobbying and mobilization. The other was the general advocacy for cultural enhancement by highlighting the talents and contributions of **Mexican and Latino arts**.



La Opinion Publisher Jose I. Lozano presents then U.S. Senator Pete Wilson as MALDEF President Antonia Hernandez looks on.
Photograph: George Rodriguez

Increased political representation, better schooling, and improved public services and living standards were the most widely shared concerns. Also held in common were the beliefs in the need for clarity of goals, effective leadership, mobilized numbers, adequate organizational resources and access to the Los Angeles elite.

Concurrent with cultural, political and social manifestations were the economic ones. Mexican-owned businesses increased as did their employees, their worth and their profits. Though not the largest, emblematic of these changes was the establishment of the **Pan American Bank**, the unprecedented flourishing of **La Opinion**, and the organizing of **The East Los Angeles Community Union (TELACU)** stemming from 1960's and early 1970's labor-based efforts. Social, political and economic changes in east Los Angeles were concurrent with citywide and regionwide economic changes as the region adapted further to the post-industrial era.

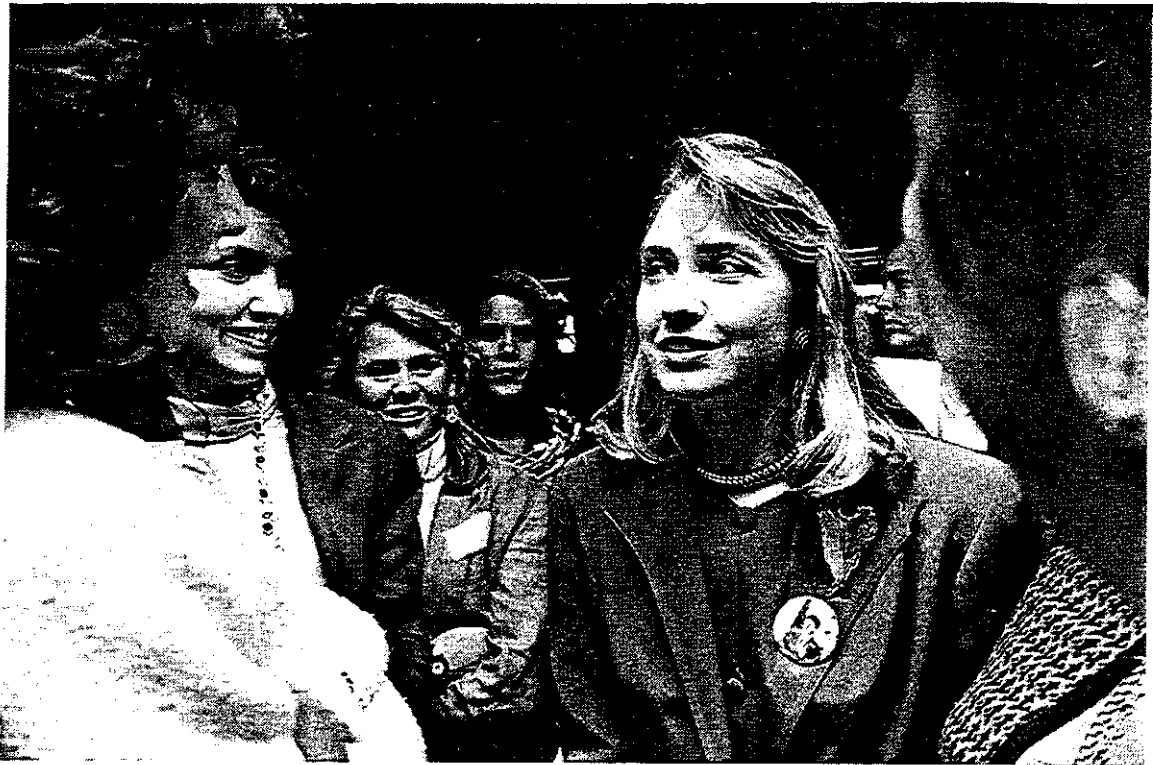
Amidst difficulties and hopes, the main business and social thoroughfares of greater east Los Angeles (**Brooklyn Avenue, First Street, and Whittier Boulevard and those of Atlantic, Beverly and Olympic Boulevards**) evidenced ever stronger vitality, while other parts of the city declined. An outsider might have thought the most notable feature of these were the number and charm of restaurants. There is much more than this. Social strength is what gives vitality to these streets and the charm, if so wished, is but a part of a larger living community aesthetic. Spanish language predominates for merchants and clients, activists and their audiences. **These streets are pre-eminently people streets, music is heard more often than shouts, and children outnumber adults.**



Children with pinatas along Avenida Cesar E. Chavez.
Photograph: George Rodriguez

The greater east Los Angeles community did not experience physical dislocations during the economic-ethnic protests in 1992 and it had not during those of 1965. However, since the late 1960's through the 1990's it has been the base and site for the largest and most frequent organized protests in Los Angeles. To consider only the 1990's, note the mobilizations of the **Mothers of East Los Angeles**, the commemoration of the **1970 Chicano Moratorium**, the **defense of Olvera Street**, the **advocacy of Chicano Studies** and the **several pro-immigrant actions**. The march of **Fall 1994** in behalf of immigrant rights threatened by **Proposition 187** included over **150,000 participants**. Today, as yesterday, churches, unions, social clubs, and community-based organizations are the groups which draw the most local participation. The traditional public events -- the secular ones of **May 5th** and **September 16th** and the religious one, **December 12th** -- draw tens of thousands, as they have historically

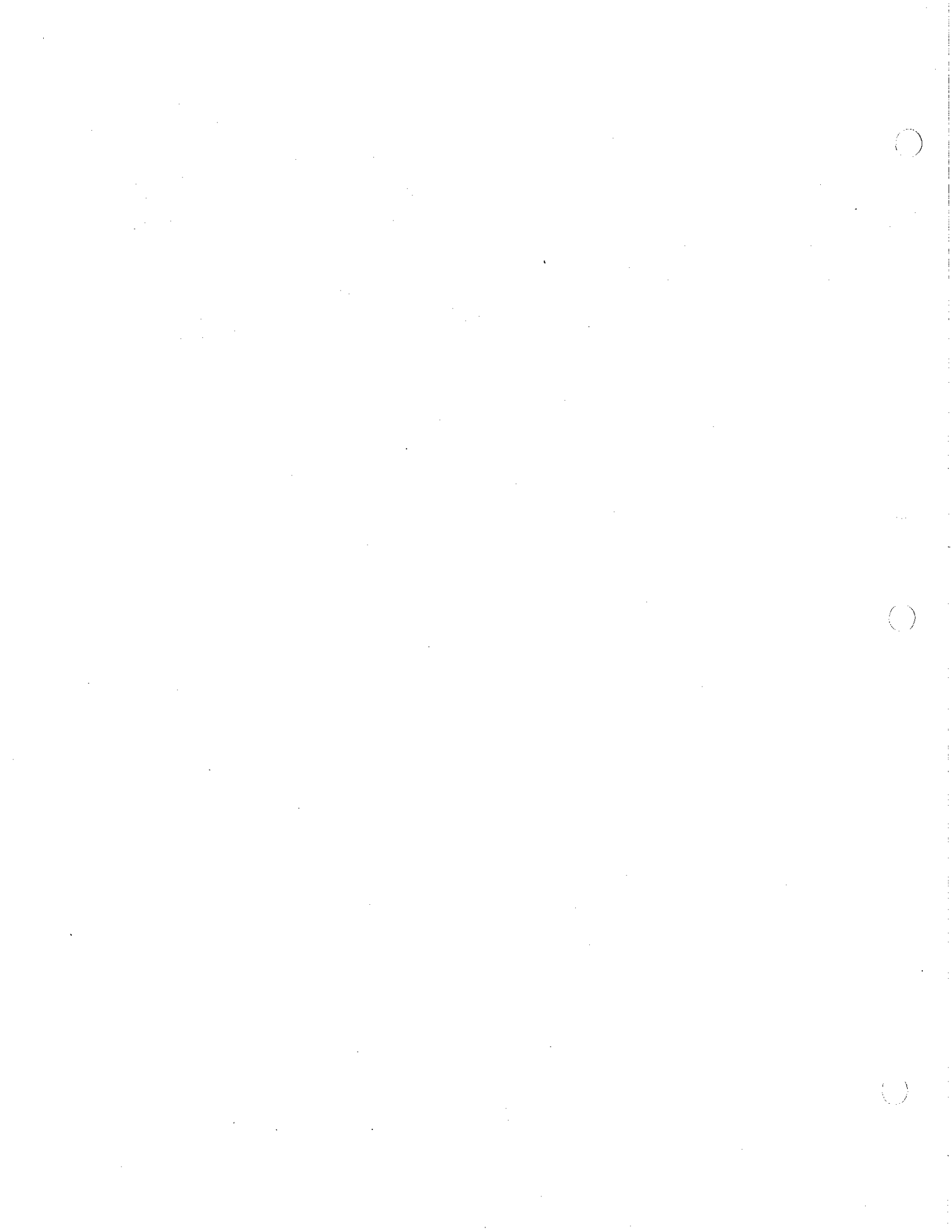
In the **50 years since the end of World War II**, the east Los Angeles Mexican community has undergone numerous changes which have encouraged diversity and created paradoxes. The large size of the Mexican community has made the impact of these changes all the more greater, and the paradoxes all the more obvious. There has been the attempt to incorporate into the style and voice of middle America, yet at the same time this has been in sharp contrast with community cultural assertion and the continued concentration of the Mexican population in ever larger urban centers, "**mega-barrioization**".



On the campaign trail in the Eastside, now First Lady Hillary Rodham Clinton.
Photograph: George Rodriguez

Indeed, the Mexican community's desire to be accepted and allowed to partake fully civically and economically is concurrent with a growing pride in being Mexican, much of this initially invigorated by the **militant cultural movement of the 1960's** but continued since then through the **1990's**. These occur at the same time **anti-Mexican feelings** are continually agitated as happened in the **state elections of 1994**.

The Mexican community has gone from one which was continually being pushed aside, or ignored, to one which now has the means to **exert influence and participate more fully** in the city as a whole and has greater awareness of inequities or rather is able to communicate this awareness better. Contemporary Mexican east Los Angeles reality in **the 1990's** underscores the change taking place, diversity arising, the new era beginning and the concurrence of new and old forms and issues. **This is part of the post-modern world birthing.**



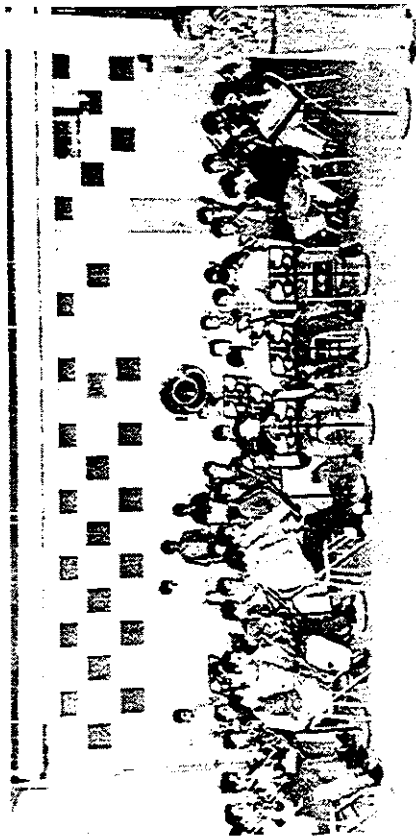
Cultural Needs Assessment - Metro East Side Extension



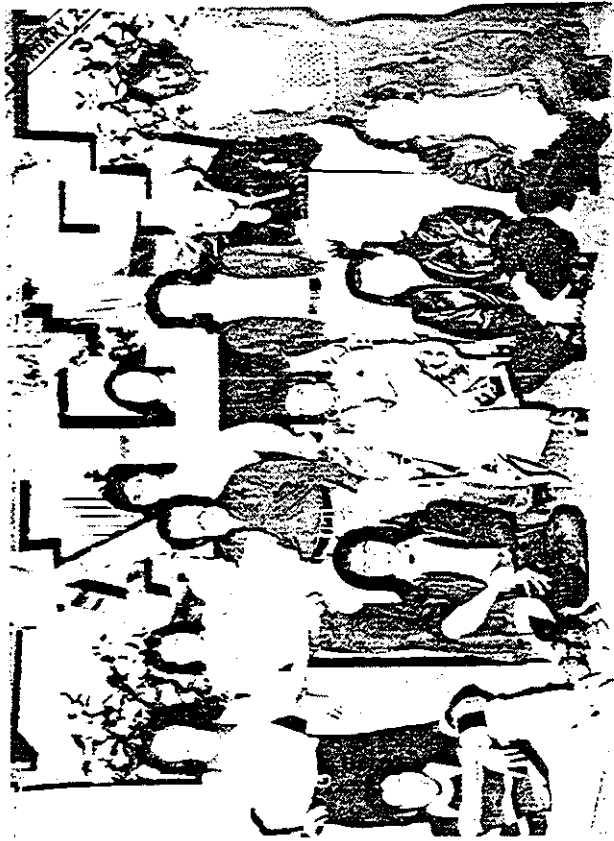
1976: Dedication of the sculpture Aztec Goddess-Coyoloqui at City Terrace, shown are (l to r): David Moreno, Ramon Torres, then Assemblyman Art Torres, then Assemblywoman Gloria Molina, and Larry Gonzalez.
Photograph: Security Pacific National Bank Photograph Collection/Los Angeles Public Library.



1978: Groundbreaking ceremony for Senior Citizen Center in Boyle Heights; third from right is Councilman Art Snyder with members of community.
Photograph: Security Pacific National Bank Photograph Collection/Los Angeles Public Library.



Salesian High School yearbook photo (1962) of the school's Mustang Band directed by Bill Taggart. Courtesy of Tony Garcia Collection. Used by permission, Salesian High School.



Acc, one of the most active bands in the 1970s eastside circuit (circa 1975). Courtesy of Salesian High School.



Front cover of *Golden Treasures, vol. 1: West Coast East Side Revue*, the first of two volumes produced by Eddie Davis and Rudy Benavides and released through Davis's Rampart Records label (1966, 1969). Used by permission, Eddie Davis.

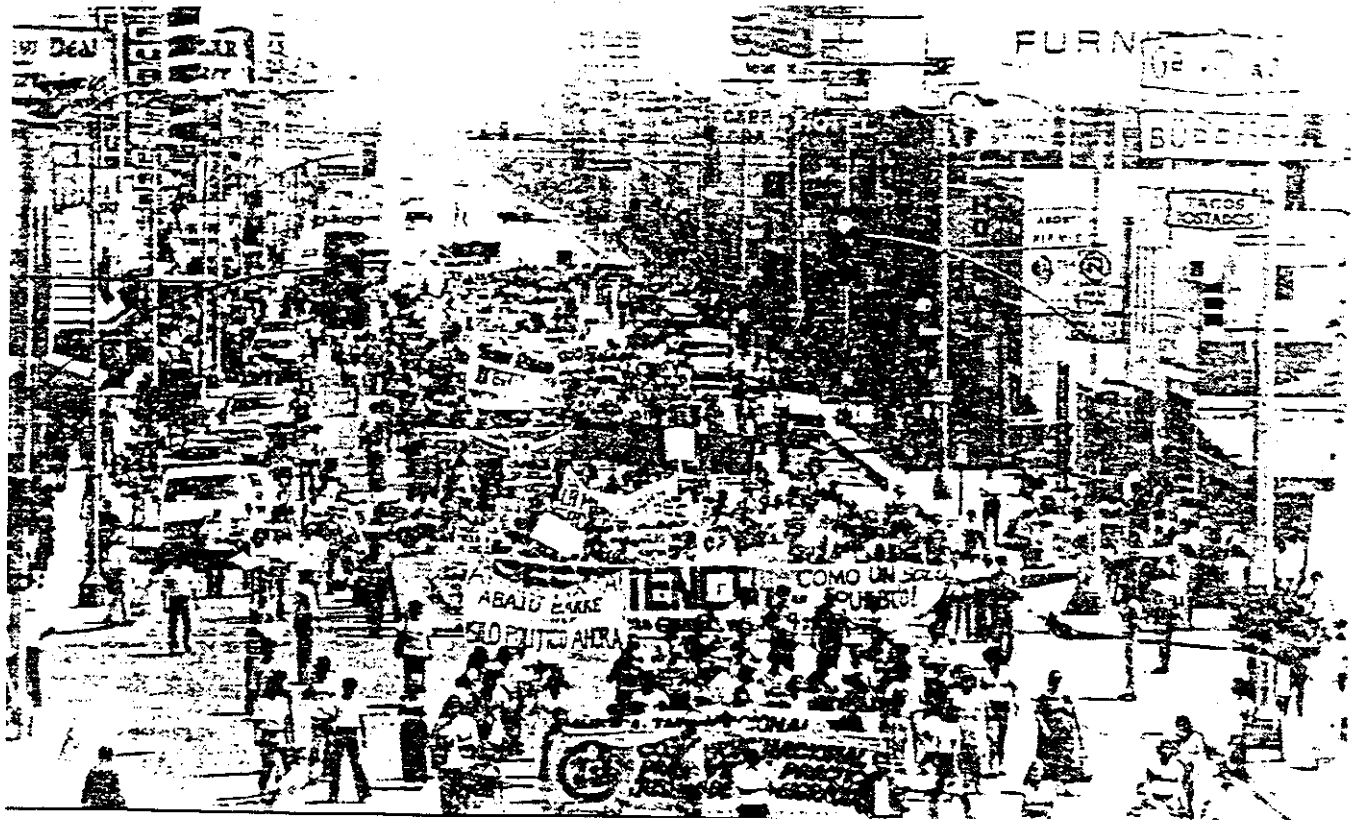
"Eastside bands, around 1970s" in Steven Loza, *Barrio Rhythm*, n.p/#.



Día de los Muertos (Day of the Dead) is a centuries-old Mexican tradition. The dead are honored by fiestas, processions, and offerings of food and decorations, and friends exchange decorated sugar skulls.

(Courtesy of José Cuellar)

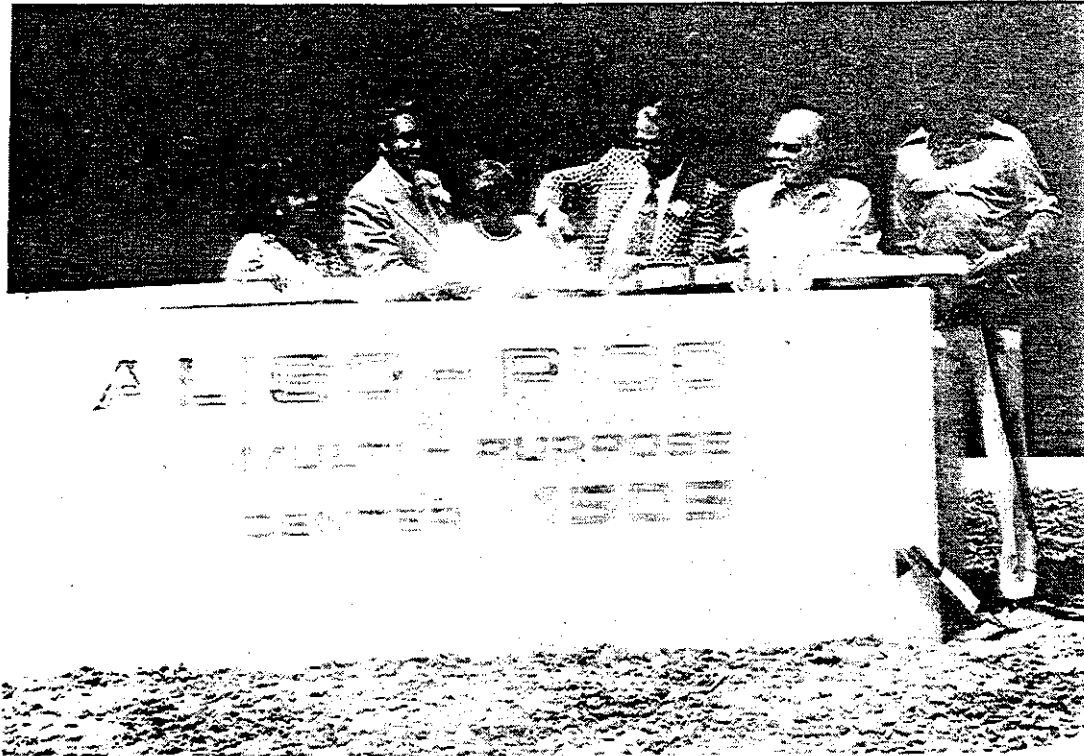
"Día de los Muertos commemoration around 1970's" in A. R. Bustamante, An Illustrated History of Mexican Los Angeles, 1791-1985, p. 183.



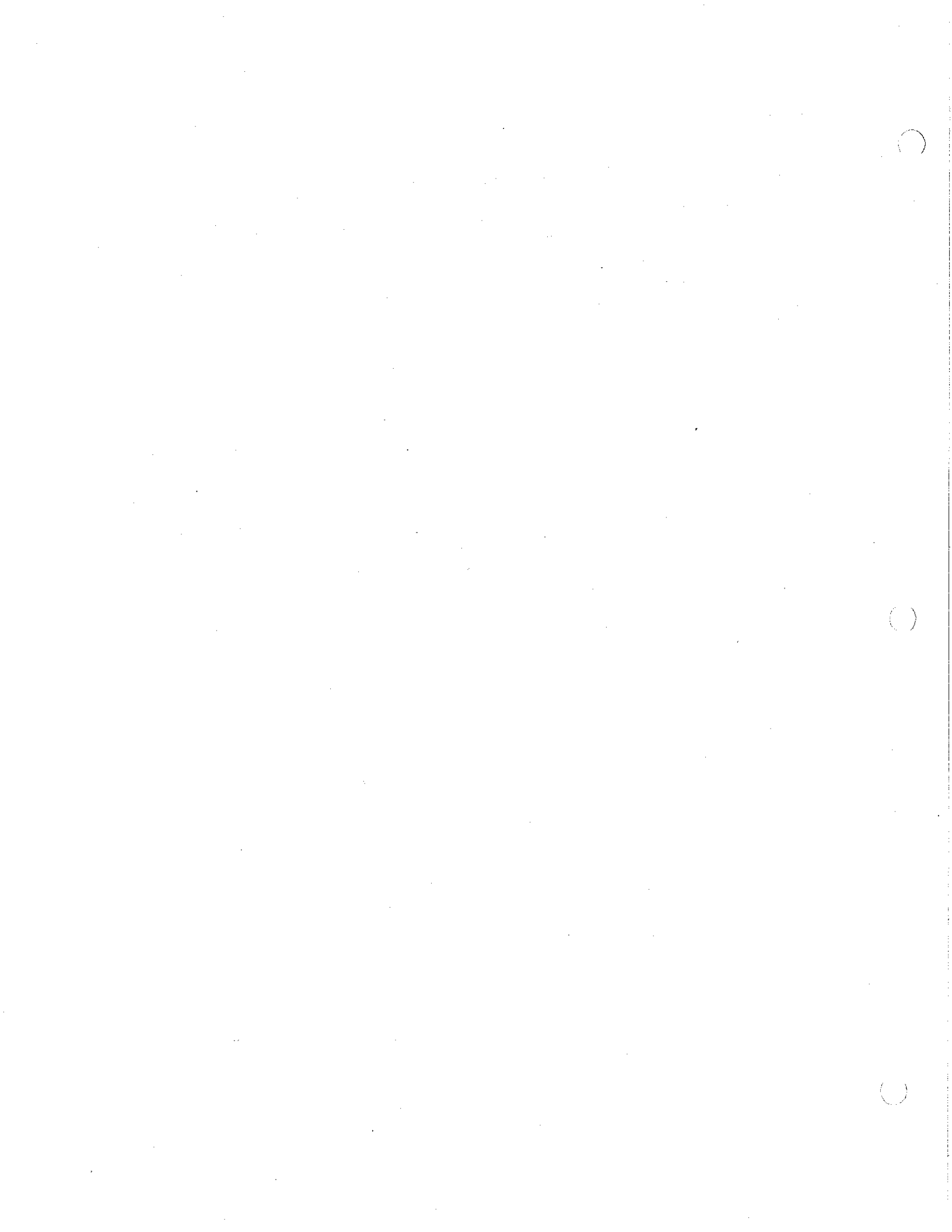
Demonstration against Carter
immigration plan. August 29,
1977.

(Courtesy of Los Angeles Times)

"Demonstration for immigrant rights, 1977" in A. R. Bustamante, An Illustrated History of Mexican Los Angeles, 1791-1985, p. 175.



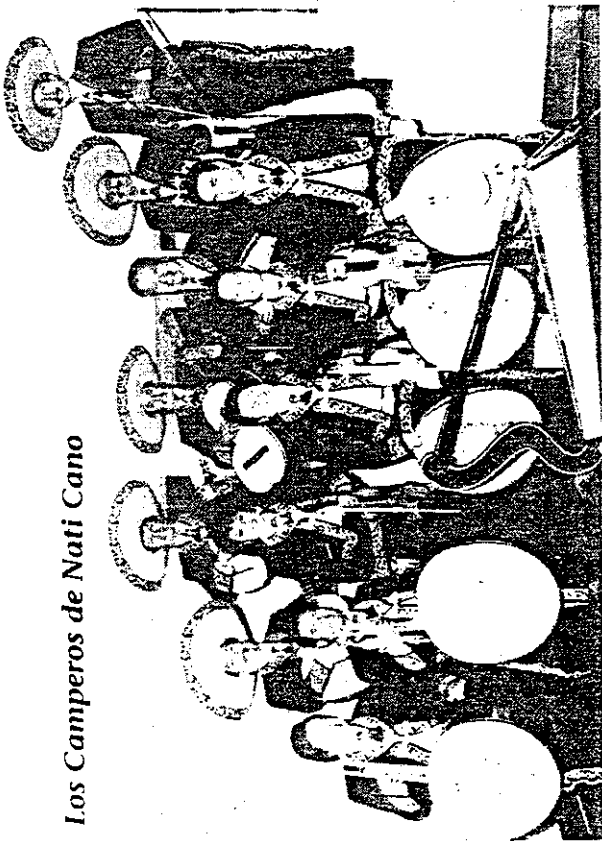
1978: Dedication of the Aliso Pico Multi Service Center, across the street from the Aliso-Pico Housing Project.
Photograph: International Institute of Los Angeles



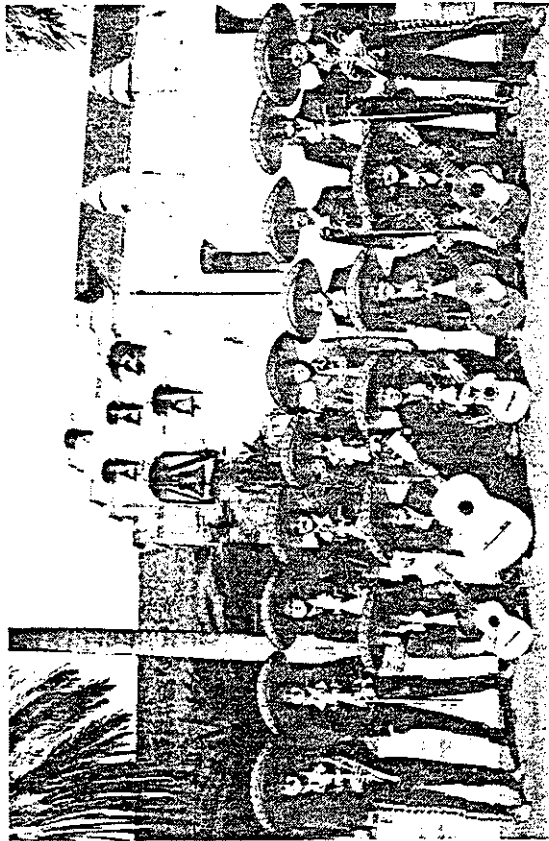


10/22/79: Cesar Chavez is joined by Mario Obledo at Hispanic Celebration at East L.A College
(Source: Los Angeles Public Library (Downtown) Photo Archives - Herald Examiner)

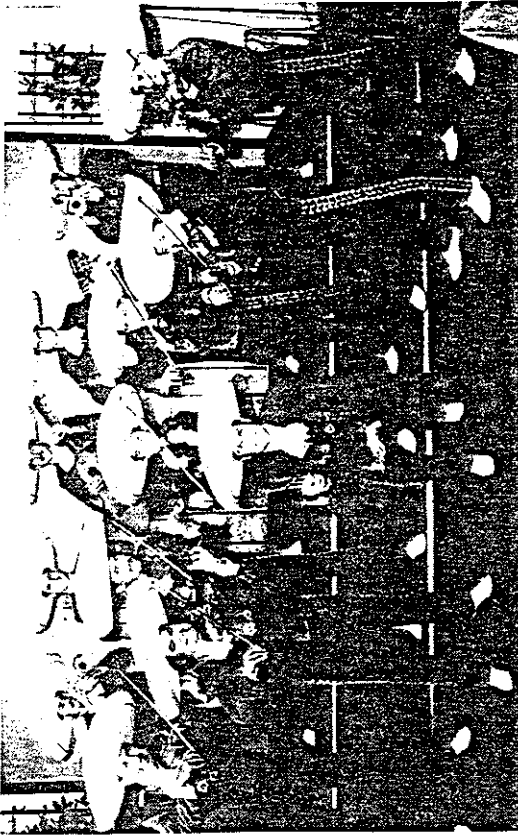
Los Camperos de Nati Cano



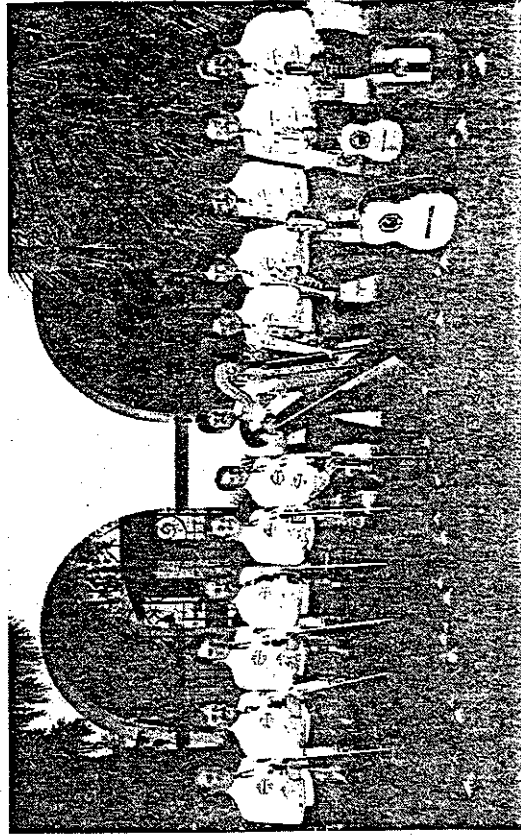
Mariachi Los Camperos de Nati Cano. Courtesy of Nati Cano, La Fonda Restaurant.



Mariachi Los Galleros de Pedro Rey. Courtesy of Pedro Hernández, El Rey Restaurant.



Mariachi Sol de México de José Hernández. Courtesy of José Hernández, Cielito Lindo Restaurant.



Mariachi Uclatán de Mark Fogelquist. Juan Manuel Cortez, musical director. Courtesy of Mark Fogelquist, El Mariachi Restaurant.

"Acclaimed Mariachi groups of greater Los Angeles, 1980's" in Steven Loza, Barrio Rhythm, pp#.



El Chicano. Courtesy of MCA Records.



El Chicano LP featuring the hit title track "Viva Traldo" (1970). Used by permission, MCA Records.

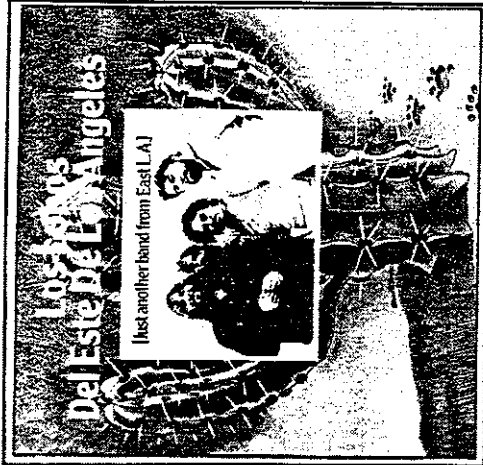


Tierra's 1980 *City Nights* LP, which included the platinum record single "Together." Used by permission, Christopher Whorf, Art Director. Boardwalk Records, Inc., FW 36995. © 1980.



Los Illegals, 1984. Courtesy of Willie Herrón.

Album cover of Los Illegals 1983 *Internal Exile*. Heavily laden with social themes of immigration and intercultural conflict, the LP represented an innovative admixture of diverse urban and intercultural expression. ©1983, A&M records; used by permission.



Los Lobos' first LP, consisting of Mexican and other Latin American folk styles; it was released in 1977 on a local label, New Vista Records; used by permission



Los Lobos' album *How Will the Wolf Survive?* (1985). An interesting music video with an immigration theme, adapted to the title track song enjoyed substantial national success on cable and network television. Used by permission, Slash/Warner Brothers Records. 25177-1.



Lalo Guerrero and José Lupe Fernández. Photo taken in 1939 in front of Cafe Caliente on Olvera Street. The duo serenaded outside the restaurant now known as El Paseo. Courtesy of Lalo Guerrero Collection.

Lalo Guerrero in a publicity photo issued by Imperial Records (circa 1955). Courtesy of Lalo Guerrero Collection.



"Lalo Guerrero (1950's), Teresa Covarrubias, The Brat (1980's)" in Steven Loza, Barrio Rhythm, np#.

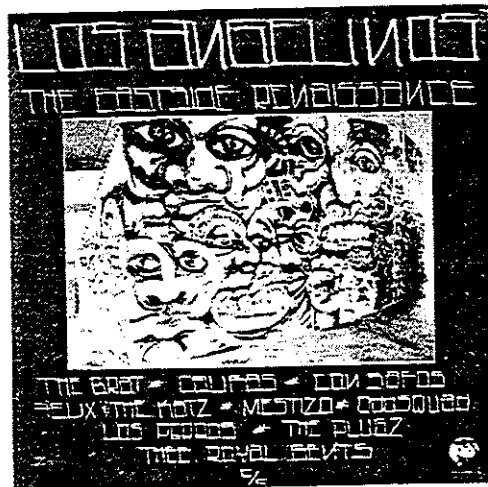


State Assemblywoman Gloria Molina's victory celebration, June 1982. Molina (top row, 6th from left) is the first Latina to be elected to the California state legislature. A founder and past president of Comisión Femenil Mexicana, she has held a number of significant political offices and is a long-time political activist.

(Courtesy of Rosemary Quesada-Weiner)

"State Assemblywoman Gloria Molina's victory celebration, 1982" in A. R. Bustamante, An Illustrated History of Mexican Los Angeles, 1791-1985, p. 184.

Rubén Guevara, producer, musician and writer. Courtesy of Rubén Guevara.



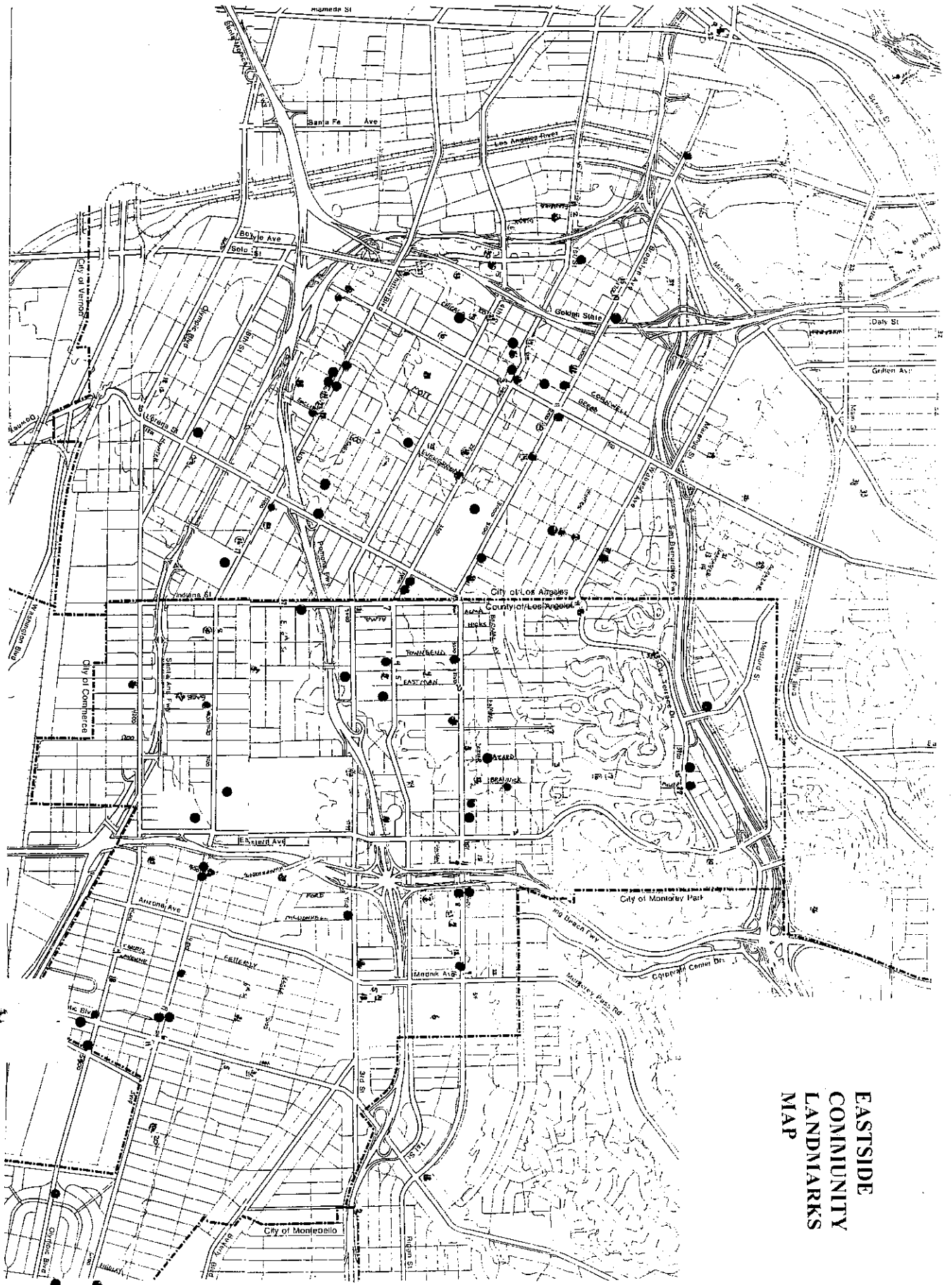
Album cover of *Los Angelinos: The Eastside Renaissance* (1983). Produced by Rubén Guevara on the Zyanya label, the LP included the music of ten diverse Chicano groups active in eastside Los Angeles. Used by permission, Rhino Records. RNLP 062.

"Ruben Guevara, producer, musician, 1983" in Steven Loza, Barrio Rhythm, np#.

Teresa Covarrubias. Courtesy of
Teresa Covarrubias. Photo by
Kristin Dahling.



Cover to a 1984 issue of the
L.A. Weekly containing a Darcy
Diamond article that assessed the
new musical movements within
the young popular culture of
East Los Angeles. Pictured is
the group The Brat with Teresa
Covarrubias at center.



EASTSIDE
COMMUNITY
LANDMARKS
MAP



LEGEND

GREATER EAST LOS ANGELES COMMUNITY CULTURAL LANDMARKS: BOYLE HEIGHTS, LINCOLN HEIGHTS, CITY TERRACE AND EAST LOS ANGELES

The Community Cultural Landmarks map includes significant places in the Eastside community. It is both color-coded and referenced by number. The color codes are as follows:

Red:	Restaurants, bars, ballrooms
Green:	Tortillerías, bakeries, other private business
Blue:	Housing, parks, community centers
Coral:	Schools, libraries
Yellow:	Murals, art schools, art centers, galleries, media
Tan:	Religious centers, churches, mortuaries, cemeteries
Orange:	Hospitals, health services

Red: Restaurants, Bars, Ballrooms

1. Acapulco
2. Chelo's Bar
3. Ciro's Restaurant
4. El Moctezuma Cafe
5. El Rinconcito del Mar
6. El Siete Mares Restaurant
7. El Tepeyac Cafe
8. La Carioca
9. La Golondrina Restaurant
10. Lalo's Bar/Restaurant
11. La Parilla Restaurant
12. La Quebradita (business)
13. Nayarit Restaurant
14. Paramount Ballroom
15. Rudy's Pasta House
16. Silver Dollar Bar
17. Tamayo's Restaurant
18. La Zona Rosa

Green: Tortillerías, Bakeries, Private Business

1. Community Development Commission
2. El Gallo Bakery
3. El Mercado
4. El Mercado
5. El Mercado Hidalgo
6. El Pavo Bakery
7. First Street Store
8. Gonzalez Bookstore
9. Guerrero Tortillas
10. Homeboy Industries
11. Ixtlan Tortilleria
12. Joe Gallo's Ranch Market
13. La Favorita, Tortilleria
14. La Gloria Tortilleria
15. La Luz del Día Bakery
16. La Mascota Bakery
- La Quebradita (no number)
17. La Zacatecana Produce

Green: continued

18. Lornburn & Turner Grocery/Hotel
Mount Pleasant
19. Los Pericos Tortillería
20. Lupe's 12 Kinds of Burritos
21. Pan & American Bank
22. Paseo Alameda
23. Prieto Market
24. Ramirez Pharmacy
25. Salas Drugstore
26. TELACU Industrial Park
27. United Artists Theatre

Blue: Housing, Parks, Community Centers

1. Aliso-Pico Housing Project
2. Aliso-Pico Multipurpose Center
3. All Nations Community Center
4. American Legion
5. Atlantic Blvd. Park
6. Belvedere Park
7. Casa de Mexicano
8. Casa Esperanza
9. Casa Maravilla
10. Catholic Youth Organization Center
11. Centro Joaquin Murieta de Aztlán
12. Centro Maravilla
13. Chicano Service Action Center
14. Cinco de Mayo Masonic Lodge
15. City Terrace Community Center
16. City Terrace Park
17. City Terrace Park Social Hall
18. Cleland House
19. Community Service Organization
20. Eastmont Community Center
21. Eastside Boys and Girls Club
22. El Rebote
23. Euclid Center
24. Eugene Obregon Park
25. Evergreen Playground
26. Hazard Park
Hispanic Urban Center (no number)
27. Hollenbeck Home

Blue: continued

28. Hollenbeck Park
29. Hollenbeck Youth Center
30. International Institute
31. Kennedy Hall
32. Lincoln Heights Recreation Center
33. Lincoln Park
34. Maravilla Housing
35. Mariachi Plaza
Mexican American Opportunity
Foundation (no number)
36. One Stop Immigration and Educational
Center
37. Plaza Community Center
38. Plaza de La Raza
39. Prospect Park
40. Ruben Salazar Park
41. Salesian Boys and Girls Club
42. Santuario de Nuestra Senora de
Guadalupe
43. Veteran's Memorial
44. YMCA
45. Hispanic Urban Center

Coral: Schools, Libraries

1. Albion Elementary Street School
2. Alfonso Perez Special Education
Center
3. Anthony Quinn Public Library
4. Belvedere Branch Library
5. Belvedere Elementary School
6. Benjamin Franklin Public Library
7. Brooklyn Avenue
8. Cantwell High School
9. Cathedral High School
10. City Terrace Elementary School
11. Dolores Mission School
12. East L.A. Community College
13. East L.A. Public Library
14. East L.A. Regional Library
15. East L.A. Science Center (LAUSD)
16. Eastman Avenue Elementary School

Coral: continued

17. Euclid Avenue Elementary School
18. First St. Elementary School
19. Francisco Bravo Medical Magnet Senior High School
20. Ford Blvd. Elementary School
21. Garfield Senior High School
22. Hammel Elementary School
23. Harrison St. Elementary School
24. Humphreys Avenue Elementary School
25. Lincoln Senior High School
26. L.A. California State University
27. L.A. Public Library
28. Mariana Avenue Elementary School
29. Murchison Elementary St. School
30. Music School
31. Ramona Senior High School
32. Robert Louis Stevenson Public Library
33. Roosevelt Senior High School
34. Rowan Avenue Elementary School
35. Salesian Senior High School
36. Soto St. Elementary School
37. Stephenson Branch Library
38. Sunrise Elementary School
39. Wabash Public Library

Yellow: Murals, Art Schools, Art Centers, Galleries, Media

1. Belvedere Citizen
2. Bilingual Foundation of the Arts
3. Buenavista Television Station
4. Eastern Publications
5. Goetz Studio
6. Golden Gate Theatre
7. L.A. Music and Art School
8. Mechicano Art Center
9. "American Tropical"
10. "Broadway Mural"
11. "Corrido de Boyle Heights"
12. "Dreams of Flight"
13. "Ghosts of the Barrio"
14. "La Adelita"

Yellow: continued

15. "Mujer del Este de Los Angeles"
16. "Our Lady of Guadalupe"
17. "Tome Conciencia"
18. "We are not a Minority"
19. "La Danza de las Aguilas"
20. Estrada Court Murals (inclusive)
21. Ramona Gardens Murals (inclusive)
22. Olvera Street
23. Self-Help Graphics and Art, Inc.
24. Vega Building

Tan: Religious Centers, Churches, Cemeteries, Mortuaries

1. Bagues Mortuary
2. Baptist Seminary
3. Boyle Heights Presbyterian Church
4. Calvary Cemetery
5. Church of the Assumption
6. Church of the Epiphany
7. Congregation Talmud Torah
8. Evergreen Cemetery
9. First Molokan Christian Church
10. Grace Church
11. Home of Peace Cemetery
12. Iglesia de la Santa Cruz, Christian
13. La Purisima Church
14. Minonite Church
15. Odd Fellows Cemetery
16. Our Lady of Guadalupe Church
17. Our Lady of Lourdes Church
18. Our Lady of Talpa Church
19. Prinera Iglesia Bautista
20. Resurrection Church
21. St. Alfonsus
22. St. Lucy's Church
23. Seventh Day Adventist Church
24. St. Mary's Church

Orange (white): Hospitals, Health Services

1. Altamed Health Services
2. Bella Vista Hospital
3. City Terrace Hospital
4. East L.A. Doctors' Hospital
5. Edward R. Roybal Comprehensive Health Center
6. Lincoln Hospital
7. Mount Sinai Clinic
8. Santa Fe RR Hospital
9. Santa Marta Hospital
10. White Memorial Hospital