The real ‘frontier’ is the limit of reason, beyond which lies the unconsidered landscape of uncertainty, which contains such notable psycho-geographic features as the abyss of insanity, and flame of doom. It is nearly impossible to travel here while being able to report back to the rest of the world in an intelligible manner. For descriptions of this space we have to depend on the records of fateful journeys of lost souls, or to attempt an examination of its perimeter, to the extent that is tolerable to the rational mind. But we cannot afford to ignore this place, as it is here where the mysteries of life are manifested.

-Damon Farragut

ON LOCATIONS
EXHIBIT ABOUT FILM LOCATIONS AT CLUI LOS ANGELES

The empty and familiar-looking Graystone Mansion in Beverly Hills, likely the “most-filmed mansion in the world,” one of numerous real sets featured in the On Locations exhibit at the CLUI Los Angeles exhibit hall.

ON DISPLAY THIS SPRING at the CLUI exhibit hall in Los Angeles was the exhibit On Locations: Places as Sets in the Landscape of Los Angeles. The exhibit (open April 7 to May 27, 2001) featured images, text and a multimedia display about the film location industry, and particularly, how places within the public realm can be transformed, physically and contextually, by the moving-image industries of film, television, and advertising. CLUI director Matthew Coolidge presented a slide show and lecture about the project to a full house at the opening reception, and an interactive computer display, designed by CLUI project manager Erik Knutzen, was installed as part of the exhibit.

The identity of Los Angeles has always been composed of a blend of film myth and historical myth, and their alleged counterparts in reality. Some say that all of Los Angeles is a film set, and indeed it is hard to drive across the city without spotting one of those distinctive-looking production trucks, or those day-glo production signs that point the way to active locations and base camps, like some kind of cryptic treasure hunt. Within the spectrum of facades, streetscapes, and structures that are used as locations are certain spaces that vividly embody, physically and theoretically, this paradox of place, and express, subtly or otherwise, the intriguing dynamic between “real” and “cinematic” space. These were the structures and sites that were sought out, explored, and explained in the exhibition.

Some buildings possess a history of great significance to the City, a history which can be modified by repeated recontextualization through films. Buildings that are particularly illustrative of this phenomenon include the Herald Examiner building, where William Randolph Hearst ran the notorious newspaper that helped form Los Angeles’ politics and image, an ornate, historic building, designed by Julia Morgan (who went on to build Hearst’s castle at San Simeon, later portrayed cinematically in Orson Welles’ Citizen Kane). The Herald Examiner

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CURIous ORANGES
INTERACTIVE EXHIBIT ABOUT ORANGE COUNTY
ON DISPLAY IN IRVINE, CALIFORNIA

The empty and familiar-looking Graystone Mansion in Beverly Hills, likely the “most-filmed mansion in the world,” one of numerous real sets featured in the On Locations exhibit at the CLUI Los Angeles exhibit hall.

Featherly Park orange grove in Orange County. From CLUI exhibit.

THE CLUI DELVED DEEPLY into Orange County (the notorious "post-suburban" county south of Los Angeles), for an exhibition commissioned by the Beall Center for Art and Technology at the University of California in Irvine. The exhibition, entitled Curious Oranges: Points of View of the Landscape of Orange County, featured twenty sites in the County, selected from over 100 sites unearthed during research conducted during the previous year.

The invitation to create this exhibit was of special interest to the CLUI given the nature of the subject, a region that is rarely physically examined in a comprehensive manner, though it is often discussed critically, and the opportunity to work with some new and promising exhibition technologies.

Orange County is sometimes cited as one of the most advanced forms of American landscapes: the state-of-the-art dense, homogenous, affluent, high-tech, mall-centered, franchise-studded, car-oriented, master-planned community of the future. This, some theorists say, is where many of us are headed if things keep going as they are now. Whether or not this true, Orange County is indeed an advanced and sophisticated landscape with clearly superlative qualities. Nearly 3 million people live in this community defined by a county line that forms a rectangle roughly forty miles long and twenty miles wide, mountains on one side and ocean on the other. The CLUI set out to describe the systems that make this place work (water, waste, transportation, communication, etc.), how it looks, and what it might mean, to its denizens, and to the rest of America.

The final display consisted of four projections, and four trackballs mounted on stands in front of each projection wall. Using the trackball, visitors could choose sites to examine in detail from a projected satellite image of Orange County. Each of the 20 sites, indicated by an

continued on page 10
FIVE YEARS AGO, the Center published the first edition of The Nevada Test Site: A Guide to America’s Nuclear Proving Ground, a book that explores this forbidden landscape in detail. Since that time, the NTS has continued to evolve into a place where its past seems to supercede its future. The test site can be viewed as a sort of landscape museum, where the artifacts of a remarkable chapter in the history of human endeavor remain, for the most part, intact and accessible on the surface. Every pole sticking out of the ground, every stretch of fiber optic cable decomposing on the desert floor, and every empty concrete pad is a vestige of a mostly untold story, the details of which are disappearing as the old-timers take their knowledge to the grave. It could be that in the future we may be more amazed than we are now that a place like this existed, and we will regret that we lost the opportunity to record the details of this literally incredible place. The Center still follows activities at the site, and occasionally dispatches representatives to examine the contextual and physical transformations there...

OPEN HOUSE AT THE NEVADA TEST SITE
AND A GLIMPSE OF WHAT A NUCLEAR TEST SITE AS TOURIST ATTRACTION MIGHT BE LIKE

Field Report by Lize Mogel
THE RECENT OCCASION of the 50th anniversary of the first atomic test at the Nevada Test Site (NTS), offered an experience of what it might be like if the test site were open to the general public as a certified tourist attraction, a scenario that may not be as unlikely as it sounds. To commemorate this event (the 1 kiloton shot "Able," detonated in January of 1951), the Department of Energy sponsored a "family day" in Mercury, the principal logistics center and the closest thing to a town on the test site. Normally off-limits to the public, Mercury was open to current and former employees, their families, press, and others, including two CLUI representatives. More than 4,200 people were expected for the day, but because of blizzard conditions in southern Nevada, a little more than half showed up. Visitors of all ages and of all job descriptions - nuclear physicists, firemen, security guards - piled into Coach USA buses for transit from the DOE headquarters in Las Vegas, to the test site. Instead of the usual visitor processing at the point-of-entry, Gate 100, the security guards handed out commemorative badges.

At Mercury, large white tents awaited, with danishes, coffee, the Marine Corps Brass Band (out of 29 Palms Marine Base), and a round of speeches from various organizations associated with the NTS. Later on, there was a Chautauqua- a historic reenactment of Harry S. Truman establishing the Nevada Proving Ground.

Another tent held booths set up by NTS contractors and others - Bechtel, the NTS Historical Society, the Yucca Mountain waste repository project, DOE’s Nevada Operations Office, and Wackenhut, providing exhibits about the past, present and future of the NTS. Souvenirs abounded: pencils, tote bags, sun visors, all emblazoned with the NTS logo. Bechtel sold travel mugs, t-shirts and the Bechtel Employee Cookbook. The Nevada Test Site Historical Society sold t-shirts depicting the mushroom clouds of historic tests, Sedan Crater mousepads, Little Boy and Fat Man earrings, and Enola Gay key chains. They also provided pamphlets and other literature about the planned NTS museum in Las Vegas.

Every hour, Coach USA buses left to take visitors to Sedan Crater, far into the forward area of the test site (a planned stop at Frenchman’s Flat, perhaps the premier attraction on the NTS, was cancelled because the ground was too wet from the snowstorm for the buses). The tour guide on our bus was Don Collins, an NTS employee who works with the JTO (Joint Test Organization), and has been at the NTS since its inception. In 1956, according to Collins, there were only 250 employees, and over 2,000 by 1957. Collins apparently has seen it all- he was on the observer benches at the famed "Priscilla" atmospheric test in 1957 (a 37 kiloton device which produced much of the rubble on Frenchman’s Flat), and was also present at Operation Plumb Bob tests at Bikini Atoll.

As we pass signs that say "Danger, Radiation," people on the bus asked about current radiation hazards. Collins answers "...if you kiss your wife or girlfriend, she’s irradiating you, and you’re irradiating her. Most people don’t understand that," and then tells us that it is perfectly safe to be on most open areas of the NTS, as there is less ground level radiation than in an urban parking lot. A coyote in the road causes the line of a dozen buses to screech to a halt. Collins says that the NTS is a great place for bird and animal watching - it is possible to spot antelope, eagles, and coyotes.

After traversing Yucca Flat, the main testing grounds of the site, the buses stopped at the Sedan Crater, a 320 foot deep and 1,280 foot wide pit from the "Sedan" test, which displaced 12 million tons of earth. Hundreds of visitors piled onto the viewing platform, and hiked around the rim to get the perfect shot of the massive crater, whose enormity is incomprehensible from photographs. The largest crater on the NTS, Sedan is a suitable monument for conveying the power of atomic weapons. It was formed by the first Plowshare test,
which explored the possible uses of nuclear devices for peacetime projects, such as earth moving and cratering to create harbors, canals, and mountain passes. It is currently the only structure on the test site that is on the National Register of Historic Places.

The NTS will probably never be used for nuclear weapons testing of this magnitude again, but portions of it remain active for weapons related tests, and would remain off-limits should the site be served by a tour concession, as some DOE officials have suggested it might someday. Most current experiments are carried out under laboratory-like conditions, and among the active facilities is the U1-A, used for underground "sub-critical" testing. An air-inflated dome structure and several headframes cover the entrance to a 1000 foot vertical shaft and a network of underground tunnels, where the tests are performed. The new JASPER program (Joint Actinide Shock Physics Experimental Research), a nuclear weapons test simulator, is being built in Area 27, one of the more secure sites at the NTS.

Other than these and a few other active testing areas, the NTS is generally a quiet place, with attention now paid to "weapons stockpile stewardship," cleanup of contamination, and developing new uses for the site, among them tourism. Many of the relics of former testing days dotting the landscape are uncontaminated by radiation and are already regular stops on the occasional tours given around the site. On the return trip from Sedan, we saw evidence of the NTS's past in the distance - domestic test structures from 1950s tests, subsidence craters marked with orange fencing, and towers from which test devices were to be lowered into deep, drilled shafts. A Los Alamos tower, which was abandoned when large-scale underground testing stopped in 1992, is now home to a nesting barn owl.

Back at Mercury, lunch is provided by Bechtel, in the cafeteria, where steam tables full of chili mac, breaded chicken fingers, greenbeans, and mashed potatoes were served. After lunch, we took a self-guided walking tour of the town, using pictorial maps that were given out earlier. Mercury has many amenities that are now unused - the swimming pool, bowling alley, and movie theater all look abandoned and in need of repair, but the physical fitness track is well maintained. The hospital and post office are operational, as are the color-coded, modernist dormitory buildings containing motel-like rooms.

Our self-guided tour continued to the NTS fire station, the emergency and rescue services hub for the entire site. The tour of the state-of-the-art station included a look at the specially customized ambulances and fire trucks, and the fire extinguisher shop, used to service the 8000 fire extinguishers on the test site.

Down the road, Wackenhut, the security contractors on the NTS for the past 36 years, had two vehicles available for viewing. The "Badger" is an armored personnel vehicle built on a 1-ton pickup chassis, complete with gun turret windows and ammo boxes. These vehicles are used by perimeter guards, and were outfitted with machine guns and rocket launchers when nuclear devices were escorted through the test site. A surveillance van is equipped with infra-red, zoom lens, and image enhancement built into the telescoping, roof-mounted camera. The Wackenhut officer demonstrated its capabilities by capturing visitors at the distant food tent on his screen. The van is also equipped with a microwave oven and coffee pot, especially useful on those long, 12-hour nighttime shifts, during which, our Wackenhut guide tells us, the nighttime patrols like to use the sophisticated surveillance equipment to watch owls and other nocturnal animals.
SPECIAL FOCUS AREA: OBSERVATORIES AND EARTHSTATIONS

AT OUR LOS ANGELES offices, in addition to the library of books and videotapes, and the photograph archive, the Center collects ephemeral media pertaining to land use issues and sites, in a phalanx of filing cabinets, as part of the Land Use Database. This collection consists of timely articles from regional newspapers, magazines of nation-wide and regional distribution, academic journals, even zines and literary journals when pertinent. We continually seek to expand this collection and to keep it up to date, as we draw upon this material for inspirations for projects, exhibits, and for answers to the many requests for information we receive.

As well as thanking those of you who have been sending us these items, we would like to encourage our newsletter readership to share with us your discoveries and your interests, however obvious, however obscure. Thanks, for example, to Janyce Collins, who mailed in a complete set of back issues of the now out of print Edging West magazine, a short lived but interesting zine about places and "life-styles" in the New West. George Budd recently sent us an article from Oil and Gas Journal, an industry trade magazine, about the expansion of oil operations at Prudhoe Bay. Suzanna Mast gave the CLUI a subscription to Out West: the Newspaper that Roams, a self-published newspaper put out by a writer who spends his life wandering the countryside in his RV. Thank you Melinda Stone, who sent us a copy of the classic Bohemian Grove and Other Retreats: A Study in Ruling-Class Cohesiveness, by G. William Domhoff. An old brochure about the Johnstown Inclined Plane, the steepest vehicular incline in the world, was sent to us by Jim Fox, after his recent trip to Johnstown, Pennsylvania. And of course, special thanks to Mark Curtin of Houston, Texas, for the huge box he ships us every couple of months with especially interesting issues of Aviation Week and Space Technology, International Construction, Invention and Technology, and many other fascinating trade journals and clippings.

One of the great sources for stories and tales about land use across the country is local newspapers. An article from the Goshen News was sent to us by John Tottenham of Los Angeles, about some new (miniature) construction activity at the Bird’s Eye View Museum, at Wakarusa, Indiana, where the curator, DeVon Rose, is slowly reproducing the entire town of Wakarusa as it appeared in 1965, in a miniature model. Recently, a New York Times reader named Andrew Wagner, who works for Dwell Magazine, sent us the Times’ point of view of the possible Wendover merger and the re-alignment of the Nevada state line. We had been following this situation in the two Wendover papers we subscribe to, but had not seen what the "paper of record" had to say about the issue.

Regular donors of useful material are kept on our mailing list and receive our newsletter for free. It’s as simple as cutting it out and putting it in an envelope, or e-mailing us. Whatever you send will make it back out there, in some way or another.

CLUI DATABASE AND ARCHIVE DEPENDS ON YOU

SPECIAL FOCUS AREA: OBSERVATORIES AND EARTHSTATIONS

Certain places on the earth have a special, unearthly function: these places are built to escape terrestrial limitations, to gaze upward and outward, to either interact with space probes and satellites, or to search for meaning beyond this world. In the interest of improving our understanding of the earth/sky interface, the Center has established a special focus area relating to observatories and earthstations. Here are two reports on compelling and superlative places within this constellation of remarkable constructions.

ARECIBO, PUERTO RICO
A GIANT EAR BUILT ONTO THE EARTH

Viewing platform above the big dish at Arecibo. CLUI photo

Report by Igor Vamos

LOCATED IN THE JUNGLE of northern Puerto Rico, the famous Arecibo Radio Telescope is the largest single dish on earth. The observatory consists of an immovable 1000 foot wide, 18 acre parabolic bowl built in a natural depression, and pointing at the zenith, forming a radio-wave collection dish - an "ear" that constantly listens to whatever might be out there.

Although it is most well known for its central role in the Search for Extraterrestrial Intelligence (SETI) project, its conception was military, and aspects of its original use remain mysterious. The telescope project was funded in 1960 by the Advanced Research Project Agency (ARPA), and was built in 1963 by Cornell University, under contract with the Air Force's Cambridge Research Laboratory, following the initiative of Cornell professor William Gordon from the Department of Electrical Engineering. The Air Force intended to use it for a variety of defense-related purposes, including scanning of the Earth's ionosphere to detect rocket launches.

By 1970, its military usefulness apparently waning, ARPA was ready to pull the plug on the facility. Some astronomers recognized that the telescope could be reengineered to become a very significant instrument for the then relatively new fields of radio and radar astronomy. Among the scientists interested in the site was Frank Drake, one of the founders of the SETI program, who successfully proposed a project to the National Science Foundation to replace the military's wire mesh dish with a smoother surface of 38,788 shaped aluminum panels, enabling it to detect signals of higher frequency. Thus the non-military, extraterrestrial-searching Arecibo was born. Federal funding for SETI (from NASA) later stopped however, and the dish is only sometimes used for this function today. Despite the high cost of operating
the remote facility, it is still managed by Cornell, used primarily for atmospheric and ionospheric studies. "Sometimes, up to three days a week, the radio telescope is shut down because technicians essentially have to beat back the jungle," says Mike Nolan, a planetary radar scientist at the site.

Recent upgrades are improving the capabilities of the observatory, including new mirrors and receivers at the focal point of the dish, contained in a six-story structure suspended 450 feet above the bottom of the bowl. And, like at Biosphere 2, another unusual research property owned by Cornell, tourism is encouraged at Arecibo, spurred on by its starring role.

A CLUSTER OF PORTALS FOR THE NAKED AND AIDED EYE

KITT PEAK, ARIZONA
A cluster of portals for the naked and aided eye

Panorama of the site from the viewing platform of the Mayall 4-meter telescope.
Photo by Lize Mogel

Report by Lize Mogel
"QUIET, DAY SLEEPERS," READS a sign on the way into the observatory grounds of Kitt Peak, giving a sense of the inversion of this unusual place, an earthbound gallery of the sky nearly a mile above the Sonoran desert of Arizona. Like the desert creatures that escape the heat of day, many of the scientists here are nocturnal, as this is the place they have come to peer into space along the lines of the visible spectrum, a form of seeing that is best done in the dark.

The mountaintop is an unusual sight: twenty white domes popping out of the terrestrial surface, the largest collection of major optical telescopes in the world. There are 22 optical telescopes and 2 radio telescopes at Kitt Peak, utilized primarily by graduate students and professional astronomers working through universities. The site, officially called Kitt Peak National Observatory, is operated by the Association of Universities for Research in Astronomy (AURA), Inc. under a cooperative agreement with the National Science Foundation. Also at Kitt Peak is the National Optical Astronomy Observatory, which has a sister site at Cerro Tololo, in Chile.

Many of the individual scopes are operated by partnerships between universities and other organizations, creating a confounding variety of acronyms. The WIYN (Wisconsin, Indiana, Yale, NOAO) telescope, for example, is one of four imaging telescopes on Kitt Peak able to directly view the cosmos through an eyepiece. Most of the other telescopes are spectrographic, automatically collecting light emitted by the elements which make up stars and other celestial entities. This information feeds directly into the datastream for analysis, and can be outputted later as "image" if necessary.

Also at Kitt Peak are two solar telescopes, including the dramatic-looking McMath-Pierce solar telescope (the largest of its kind in the world), and a 25 meter radio telescope which is part of the Very Long Baseline Array (VLBA), a series of 10 similar devices across the USA which collectively track celestial objects. Several of the telescopes are of historical interest, such as the Kitt Peak Vacuum Telescope, built in 1973 to support Sky Lab.

Kitt Peak began as an idea as the space program got underway in the 1950s, when parallel opportunities opened for the field of astronomy. Astronomers petitioned for a consolidated national observatory that would be accessible to many researchers. 6,875 foot tall Kitt Peak was chosen from among 11 other mountains considered in Arizona, California and New Mexico, mostly because of the perfect weather for looking skyward – little light pollution or air turbulence, clear days, low humidity. Other optical observatories near urban areas have been rendered less effective because of excessive light and air pollution, such as Mount Wilson Observatory in Los Angeles and Mount Palomar near San Diego. Except for the frequent summer lightning storms (Kitt Peak is said to be struck by lightning more than any other observed place in the United States except Orlando, Florida), nighttime on Kitt Peak is dark and clear. Ground light sources in nearby Tucson are kept dim by law so as not to interfere with the observatory's mission.

Kitt Peak lies within the Tohono O'odham Reservation, which was originally created by the U.S. government in 1874, with land added and taken away by successive administrations over a period of 50 years. Now it is the second largest reservation in the US, with four non-contiguous segments totalling 2.7 million acres. When first approached by the federal government about the site, the Tohono O'odham refused to give up the peak they considered sacred. The tribe eventually acquiesced, apparently after tribal leaders were shown the proximity of the heavens when viewed through a telescope. The land was leased to the U.S. in perpetuity, under the important condition that the observatory would be used for astronomy only, and not military purposes.

The telescopes on Kitt Peak are in high demand - astronomers apply for time slots a year or more in advance, and are occasionally disappointed by bad weather. Several of the telescopes can be visited, and tours are given daily.

The McMath-Pierce solar telescope rises majestically over the volleyball court.
Photo by Lize Mogel
The Landscape of Copper is a layer of land use that runs throughout the United States (and the rest of the world), emerging in places where the mineral is extracted, processed, and used. This industry forms some of the most dramatic "anthropogenic" landscapes on earth, and is therefore a special focus area for the CLUI, which has been cataloguing copper-related sites in its database and photographic archives since the inception of the organization. Recently, two public programs focussed on the Landscape of Copper, in the form of an exhibit at the Center’s Los Angeles exhibition hall, and presentations by two individuals who, unknown to each other, have been working independently on sites on separate ends of the industry: at the source, and at the finishing end of copper production.

TODD TRIGSTED
VIEWS FROM THE PIT

IN LATE 2000, THE Center’s Independent Interpreter program (supported by the Andy Warhol Foundation for the Visual Arts), invited Todd Trigsted to present material about the copper landscape of Butte, Montana, where he has been living and working for several years as an information specialist for the Environmental Protection Agency. Trigsted brought with him a vast collection of images, samples, teaching aides, and a CD-ROM he had prepared for the Center.

An exhibition of this material was prepared, and opened to the public on January 19th, 2001, when Trigsted presented his material to a packed house on opening night. Trigsted used the CD-ROM, which was projected onto a screen, as the basis of his presentation, and spoke lucidly about the landscape around Butte.

Among the superlatives of the region is "the nation’s largest superfund site," which, more accurately, is probably the nation’s longest. It runs 120 miles from the Berkeley copper pit area, next to downtown Butte, down Silver Bow Creek to the Clark Fork River towards Missoula. It is within this stretch of drainage that the costs of a hundred years of copper mining in Butte are being assessed.

View of Todd Trigsted’s display at CLUI Los Angeles.

Butte, Montana exists amidst one of the most churned-up landscapes in the country. Within the circus of mining landforms (impoundment dams, tailings piles, shafts, drainage sluiceways, etc) is the Berkeley Pit, a veritable landmark in the landscape of copper. Though the pit is large by most standards, 1.5 miles wide and 1,800 ft deep, it was started as an open pit only in 1955, before which copper was extracted from the earth through 10,000 miles of mineshafts underlying the region (some of which can be seen poking in to the sides of the pit). Though the substantial town of Butte exists because of the mines, portions of the town have ceased to exist because of it too, removed to accommodate the growing pit.

The mine shut down in 1982, a year after it was purchased by the oil company ARCO. When ARCO shut off the pumps that kept the pit dry, in order to save money, the pit began filling with water laden with heavy metals, flowing through the mineral rich-rock. The water is still rising in the pit, and will reach the water table as little as 15 years from now, at which point the aquifer for the entire region will be engorged with this concentrated, acidic (pH 2.6) water, which will then flow down gradient, towards the Columbia River.

The question of how to clean up the pit water before this happens, and how to clean up the rest of the region, has produced a new local industry for Butte. Scientists are working to characterize the pit water itself, performing chemical analysis and biological surveys. Some believe that the microorganisms in the pit, strangely adapted to thrive in such an acidic and toxic environment, may hold the key to bioremediation of the water. Others are studying these unique organisms for a possible cure for cancer and other diseases, as these are indeed unusual creatures. Some, even, have yet to be identified.

Meanwhile, a plant on the edge of the pit intermittently pumps water out of the pit and through an ion exchange process, extracting some of the estimated $800,000,000 of the metal that is suspended in the chemistry of the water. And copper mining continues by another company, in a new pit, now forming adjacent to the Berkeley Pit.

Other remediation projects in the area are on a similarly grand scale. 26 miles of the Silver Bow Creek, which was the first stage of the "conveyor belt" for the mine’s waste water over the years, is being entirely re-engineered. The contaminated stream bed is being removed, and placed in sculpted piles above the banks, and a new bed is being laid. This portion of the clean-up project is estimated to cost ARCO and the State at least $200 million.

This is the landscape that Todd Trigsted inhabits, along with a few hundred scientists and 26,000 residents of the Butte area. Trigsted’s job for the past few years has been to assimilate the various scientific approaches being applied to the clean-up projects around Butte into a format that is legible to a broader audience. Through funding from ARCO and the EPA, Trigsted has created public displays, multimedia programs, and physical as well as computer-based models. He has conducted videotaped interviews with most of the scientists involved in the project, which include geologists, sedimentologists, seismologists, biochemists, microbiologists, mining engineers, and hydraulists.
Some people wonder if someone funded primarily by the company with so much at stake in Butte (Arco), can maintain their independence, objectivity, and even if they can be trusted at all. However, anyone who came to see Trigsted's presentation will no doubt have been convinced that Trigsted is indeed able to convey the contentious issues about Butte in a manner that adds to the overall knowledge about the problems there, without endorsing one view over another. Trigsted, who was originally trained as an artist, is a coherent, entertaining and engaging medium, and a portal to the vast and fascinating world at the upstream end of the landscape of copper.

Several years ago, due to an "unreasonable and sustained interest in unloved and unseen urban places" as he puts it, Cravens first entered, through a hole in a fence, into what would become a six-year relationship with the silent ruin. He soon set up an office there, and began an artistic/archeological investigation and interpretation of the site, otherwise occupied only by pigeons, feral dogs, and a few homeless people. Over time, the Works revealed traces of the history of labor, and the changing nature of heavy industry. He tracked down former workers and interviewed them. He photographed the site thoroughly - the last captured views of a now disappeared place.

Cravens published his research in a booklet called Copper on the Creek: Reclaiming an Industrial History, (available from the CLUI for $9.95) that documents the otherwise ignored story of this remarkable site, and which chronicles his personal odyssey into this monumental hulk, before it was erased from the landscape of copper. In his presentation at the Center, Cravens told the story of the site and his unusual interaction with it, and showed his images along with historical maps and photographs.

### ABOUT THE LANDSCAPE OF COPPER

Copper was the first metal to be used by humans, as much as 10,000 years ago. Though prized for its properties (and in associated alloys such as bronze), it wasn’t until the industrial age that the landscape itself began to be significantly transformed by this metal. In the 1870’s, copper became the metal of choice for the emerging electrical and telegraph cable industries, which became the largest market for copper.

The 1960’s were the peak of copper production in the United States, a time when the US generated (and consumed) more copper than anyone else. Huge pits, like Utah’s Bingham mine, formed quickly throughout the west, aided by the invention of giant haul trucks in the 1950’s that move the overburden and the ore of the generally low grade deposits much more quickly. Smelters created factory towns in remote corners of many western states. Processing and finishing plants were built closer to population centers in the West and back east.

After the 1960’s, production had globalized. American copper companies had spread their operations to other countries, especially South America. The Bingham Pit was no longer the "largest open pit copper mine in the world," instead it was an American-owned mine in Chile (that is now controlled by the Chilean government), a country that now produces nearly a quarter of the world’s copper. So much copper has been produced in the world that the existing copper that is reused and recycled, as industrial applications change, accounts for more of the raw stock than what is generated out of all the world’s mines put together.

The industry remains strong in the US, the world’s second largest producer (around 18% of world production). Though some big pits are idle (like Ruth, Nevada and Bisbee, Arizona), many are still being worked. And though some of the massive refining and finishing plants are gone, some of the largest ones are still being upgraded and modernized.
Nothing creates a sense of community better than a shared disaster. So the exhibit showed sites within the county where officials train and prepare for all sorts of possible, and inevitable calamities. At the North Net Fire Training Center, for example, emergency crews, including fire departments from all over the County, emergency medical technicians, and urban search and rescue teams, train for events such as fires, earthquakes, and associated structural collapse. And at the Emergency Operations Center, a hilltop facility visible from many points in the eastern parts of the County, on top of Loma Ridge, officials from the Emergency Management department of the County keep this county-wide command center ready to take control in the event of an earthquake, terrorist attack, or accident at the San Onofre nuclear power plant (located just outside the County). In addition to extensive communication capabilities, the EOC has stores of fuel, food and water, and can serve 140 emergency authorities in self-contained mode for up to two weeks.

The hype about interactive technologies is a bit tiresome," said exhibit coordinator Matthew Coolidge, "but the truth of the matter is that it is possible now to get closer to the experience of actually seeing a place using a large projection format, and to creating a sense of exploration and spatial organization by using a hyperlinked map or satellite image. This seems to be the logical progression for some of the space displacement-type programming we produce."

CLUI field researchers logged over 3,000 miles in the County over the research period, to collect the information, photographs, and video tape for the exhibit, and to conduct site visits and interviews with representatives of these locations. The exhibition was on view from May 5-June 17th, 2001.

Sites portrayed in the exhibit were chosen to represent the structure of Orange County – the infrastructure, and the exrastructure - to provide a cohesive and compelling portrait of the County as a place.

Starting with the most apparent and prevalent form of land use in the County, the exhibit addressed housing and residential development by representing two extremes of this phenomena. In southern Orange County, where the most space remains for future development, Ladera Ranch is one of the larger master-planned developments currently under construction, and expresses the trend towards denser, neotraditional developments that attempt to build-in a sense of community and common space. In addition to building in this sort of "new urbanist" style, Ladera Ranch is connecting all the houses with a cable intranet that creates a parallel, electronic version of the community, with local discussion groups, community events postings and the like.

On the other end of the housing spectrum is the 60 year-old El Morro Village mobile home park, which is a row of trailers right on the beach, on the otherwise upscale coast near Laguna Beach, and Crystal Cove, a nearby cluster of old Irvine Ranch beach shacks that are still occupied by full-time residents. These two communities represent some of the last vestiges of old Orange County beach life, and both are about to disappear, as the land on which they rest, beneath the encroaching new housing developments, is now a state park.

As a society dominated by high-tech industries and high-tech living, communication infrastructure is of special importance in Orange County. This infrastructure was represented in the exhibit by the Santiago Peak Transmitter Site, located at the highest point in Orange County, the 5,687 foot Old Saddleback. The peak is surmounted by a cluster of over 50 antennas and 20 support buildings that take advantage of the broadcast range offered by the high altitude. Also, the earthstation for the largest cable company in the County, Cox Communications, was shown in the exhibit. This modest building with ten large satellite dishes, is the portal through which the signals from broadcast satellites flow, before they are pumped out to about 40% of all cable subscribers in the County.

Many of the distinct nodes in multicentered Orange County are centered around large shopping mall complexes. Fashion Island, in Newport Beach, is a good example of this development practice, as it is one of the early commercial anchors in the master plan of the Irvine Company, the privately-held corporation that owns one-sixth of Orange County, and operates out of its headquarters at 550 Newport Center Drive, overlooking Fashion Island.

The other end of consumption is, of course, excretion, and thus the waste stream of the County was represented in the exhibit as well. For dumps, the Prima Deshecha Landfill stood out, as though not currently the busiest of the three active landfills in the County, it has the most growth potential, and covers the largest area, at a dramatic site in South County that even has ocean views.
For liquid wastes, two connected sewage plants treat most of the wastewater in Orange County. Plant #2 is larger, and is located on the coast, where the five mile-long offshore outfall pipe seems to not quite be long enough, as Huntington Beach is often closed due to high pollution levels. Water Treatment Plant #1 is in appropriately-named Fountain Valley.

Manifestations of the local economy on the landscape of the County were addressed through a number of representative sites, including Disneyland, which with 15,000 workers is the largest employer in Orange County. Aerospace has been at the heart of Orange County’s economy since WWII, and continues to be important today, from Raytheon in Fullerton, to Boeing in Anaheim and Huntington Beach (Boeing is, in fact the second largest private employer in the county). To represent Aerospace in the exhibit, the more obscure and intriguing Capistrano Test Site was selected. This is a remote, 2,700 acre R&D complex in the hills at the edge of Camp Pendleton, operated by TRW’s Defense Space Systems Group. It was built up dramatically to support space-based weapons systems in the 1980’s, and is still at work on advanced and powerful chemical laser systems, as well as radar and propulsion systems.

The interior of the massive hangars at the former Tustin Air Station are said to contain their own weather system. The hilltop Deimer Filtration Plant, one of the largest in the world, filters water that comes from the Colorado River Aqueduct, before it flows into a pipeline that takes water southbound, supplying 40% of Orange County with its drinking water. CLUI photo

As is so often the case, the current development patterns, and the establishment of the high-tech economy in the County, owes much of its existence to the military. Two major military sites created in WWII are in closure limbo right now. The former Tustin Air Station has two massive hangars that were built to house Navy blimps during WWII. At 1,000 feet long, the hangars could hold several blimps each. Their use for this was brief though, as blimps were taken out of active service by 1950. The 1,600 acre base evolved into the largest Marine Corps helicopter base in the country, until it closed in 1999. Among the proposed uses for the hangars now are as soundstages for the film industry. The Hollywood film Pearl Harbor recently filmed in one.

The larger and more controversial of the two closed air bases is El Toro. Until the closure of the base in 1999, El Toro was the largest Marine Corps air installation in the western United States, with fighter jets training over the Pacific, and over ranges in the Imperial Valley and beyond. Even before the departure of the Marines the debate about whether to turn the base into a commercial airport has been perhaps the most talked about land use issue in the County. Nearby residents, concerned about traffic and noise, oppose the new airport, while residents who live in the generally affluent communities near John Wayne International, the only major airport in the County, are in favor of El Toro’s conversion. In the meantime, the 4,700 acre base, still owned by the Navy but leased to the County, is nearly entirely devoid of activity.

The military is still active elsewhere in Orange County. The Seal Beach Naval Weapons Station is the Navy’s primary munitions storage and loading facility on the West Coast. About 100 ships are loaded and unloaded here every year, either at the wharf on the edge of the base, or at sea, with weapons transported by barge and helicopter. The 5,000 acre base was established in 1944, and contains 127 earthen munition storage magazines, all of which are in use. Nearby, the Los Alamitos base is the other active military base in Orange County, and is used by all branches of the armed services for logistics and training.

Other sites featured in the exhibit included the AES Power Plant, the only major power plant in Orange County, which otherwise gets its power from outside the County; the Central Jail Complex, which is the largest of the three correctional facilities in the County, and is located in the County seat of Santa Ana, conveniently across from the County Court house; the elaborate water supply engineering project that uses wastewater to recharge the aquifer; the Gypsum Canyon bulk products area, one of two large quarries with cement and asphalt plants, where loose material is extracted and processed, supplying the material for the roads and buildings of the County’s new landscape; the southern end of highway 241 near Mission Viejo, which marks the abrupt end of Orange County’s toll road network, the only toll road system in the state; and an orange grove that may be the largest remaining orange grove in Orange County, where the trees are harvested by a commercial farming company, which sells the oranges overseas. The County, of course, gets its name from the oranges that were grown throughout the region. The largest agricultural crop by far in Orange County today are nursery plants, used for landscaping in the new developments, and decorating the new homes. ☞
building, located near downtown, looks from the outside like an unused hulk. It is still owned by the Hearst Corporation, though it is not open to the public. It is used instead as a film location.

Several other architectural icons and landmarks in the city are used primarily or exclusively as locations, including the 600-room Ambassador Hotel, once an elegant resort that hosted politicians, celebrities, and the Academy Awards ceremonies, and is now a crumbling hulk on Wilshire Boulevard, open only to film and television production. Used for over 100 productions per year, the Ambassador can represent different kinds of places, but is often used for that run-down, dated hotel look. One hallway, for example, still has the ‘70s Las Vegas hotel wallpaper applied to it for the shooting of Fear and Loathing in Las Vegas, and a couple of rooms were used to represent a Cleveland hotel of a similar vintage for Almost Famous.

The archtypal mansion in film may be the Graystone mansion in Beverly Hills. Though owned by the city, and located in a park, the mansion is not open to the public. It is used only for special events, and as a film location, and is probably the most-filmed mansion in the world. It is popular also because it is a rare case of an authentic-looking old world English mansion, unlike so many of the Mediterranean mansions in the hills above Los Angeles, and its history is as gothic as any of the scary films that are shot there.

The 55 room gray limestone structure was built in 1928, and was second only to Hearst Castle at the time in regional opulence. It was built by Edward Doheny, who amassed a fortune as the first to discover oil in the Los Angeles basin, and who was later involved in the Teapot Dome Scandal, where he gave $100,000 to the Secretary of the Interior and received favored oil leases at the federally-owned Elk Hills Naval Petroleum Reserve in nearby Kern County.

Graystone was a gift to his only son, and the heir to his fortune, but a few months after moving in with his wife and children, Edward Jr. and his male secretary were found shot in the head in a guestroom, in an apparent murder suicide. Edward Jr.’s widow lived there until 1955, when she sold Graystone to a Chicago business man who never moved in. It was during this initial period of disuse that the film industry started using the mansion, and for the next ten years, at least 40 productions were shot there.

In 1965, Graystone and its remaining acreage was bought by the City of Beverly Hills for $1.3 million, in order to build a reservoir on the grounds. The building continued to be used for filming, and was leased to the American Film Institute from 1969 to 1980. It is now empty and used for an occasional event, but is primarily used as a film location. Base camp for the film production trucks and caterers is on a large parking lot above the mansion, built by the City. Underneath the asphalt is the buried reservoir that serves the City of Beverly Hills as a drinking water supply.

Among the productions shot at Graystone are All of Me, Death Becomes Her, Guilty by Suspicion, The Phantom, Ghost Busters II, and Murder She Wrote.

Filming in active prisons is generally not permitted for obvious reasons, and as a result, prison sets are built in soundstages, back lots, and inside other locations. A few prisons in Los Angeles are currently closed, and are regular filming locations. The Sybil Brand Institute, at the County Sheriff’s complex in City Terrace, east of downtown, was the primary Los Angeles County correctional facility for women before it closed in 1997. Though still managed by the sheriff’s department, it is now used exclusively for filming.

Built in 1963, Sybil Brand was a minimum to maximum security facility, with a design capacity of 900, and a peak occupancy of 2,800. It once housed Susan Atkins (whose confessions to a cellmate at the prison led to the arrest of Charles Manson and family), and Susan McDougall of Whitewater scandal fame. When Sybil Brand closed, inmates were transferred to the new Twin Towers complex. The County may renovate the building and open it again as a prison, but in the meantime it offers modern looking prison rooms including cafeterias, hallways, recreation areas, visiting areas, infirmaries, and cells from solitary confinement to dormitories. As it was a women’s prison, the interior walls have a pink color, which is usually painted over for filming.

Productions film here at a rate of two or three per month. The film Blow, about cocaine dealers, recently spent five weeks shooting all over the prison. Other productions include Arrest and Trial, Gangland, X-Files, and America’s Most Wanted.

Though older and more run down, the City of Los Angeles jail in Lincoln Heights is also closed, and is used regularly as a film location, appearing in NYPD Blue, Unsolved Mysteries, and other film and television projects.

The landmark Johnie’s Coffee Shop, featured prominently in the film Miracle Mile, is now open only as a filming location.
The classic diner makes frequent appearances in film and television. Often these diners are studio sets or functioning restaurants. Johnie's Broiler in Downey, for example, is often used (The Game, Short Cuts, Reality Bites), and the Hawthorne Grill in Hawthorne was used for Pulp Fiction, before it was torn down. There is even at least one property company in Los Angeles that offers a lunch counter interior set mounted on a truck, that can be delivered to any shooting location.

One of the most visible of the classic diners in Los Angeles is Johnie's Coffee Shop, located in the heart of the Miracle Mile corridor of Wilshire Boulevard. The restaurant was featured prominently in the 1988 film Miracle Mile, most of which was filmed on this same stretch of Wilshire. In the film, the lead character spends a lot of time in Johnie's and takes a phone call at a pay phone outside that indicates that a nuclear armageddon is 75 minutes away. The phone booth and the spinning clock sign, which effectively counts the minutes to the destruction of Los Angeles, were props.

Johnie's has been used in many television shows, music videos, and ads. It also appears briefly in another film about cataclysm and Los Angeles, the 1997 film Volcano, where a barricade was constructed across Wilshire Boulevard to keep the molten lava from flowing westward (Johnie's is spared, though the Los Angeles County Museum of Art and Petersen's Automotive Museum across the street are destroyed in the film).

Johnie's was built by the googie architecture firm of Armet and Davis in 1955. It ceased serving food in late 2000, and the current owners have no plans to use it as a restaurant, intending instead to continue to rent it exclusively as a restaurant film location.

With the change in banking from the full-service branch to ATMs and electronic banking, many bank buildings have closed, and several of these are used only as film locations. The Security National Bank on Hollywood Boulevard was built in 1920 by the architectural firm of John and Donald Parkinson, creators of such Los Angeles landmarks as Union Station, Bullocks Wilshire, and the Pacific Coast Stock Exchange.

It was one of the principal banks used by Hollywood, for financing films (including those of Cecil B. DeMille), and for maintaining personal fortunes (Howard Hughes, Charlie Chaplin, and W. C. Fields are said to have had accounts at this bank). Though the upstairs offices are in use (primarily by entertainment industry professionals) the bank on the ground floor is vacant and has been used for numerous advertising shoots, and was one of the principal locations for the television show Arrest and Trial.

The Bank of America building, downtown at 7th and Spring, was the Los Angeles headquarters for the bank from 1930 to 1972. The upstairs offices are now used by the Los Angeles Department of Engineering, while the grand bank lobby, with vaulted ceilings, has been vacant since 1988, and has been used in numerous films, including Traffic, Blow, and Seven. The bank vault on the main floor, as well as the walls behind the counters, are set dressings left from filming.

Aging relics of a bygone era of the film industry in Los Angeles are visible on just a few blocks of downtown, where along Broadway, twelve large and ornate movie palaces sit in various states of reuse and disuse. In the 1930's these elaborate theaters hosted the premiers and galas of that era's Hollywood. Today, instead of screening films, many of the old Broadway theaters are now used in the creation of films.

The Los Angeles Theater is probably the most-filmed of them, hosting productions for 170 days last year. It was the last of the great baroque movie palaces built along Broadway, constructed during the depression at a cost of over $1 million, and finished in time to host the premiere of Charlie Chaplin's City Lights in 1931. It finally closed as a movie theater in 1994, and has been used as a location since 1995, after a partial restoration by its new owners.

The Los Angeles Theater usually plays a theater in the productions which are shot there, or is used for its elegant lobby and reception areas. At the beginning of End of Days, for example, the lobby can be seen serving as the interior of the Vatican. Other films that have used the theater include Batman Forever, Alien Nation, Houdini, and Escape from LA. For Man on the Moon, the Milos Forman film starring Jim Carrey as Andy Kaufman, the Los Angeles Theater played Carnegie Hall. The backdrop from this film remains above the stage at the Los Angeles Theater, in the space that was once occupied by a movie screen.

Opened for the premiere of Charlie Chaplin's City Lights, the Los Angeles Theater rarely screens films anymore. Instead it is rented out for $10,000 per day as a film location. The backdrop on stage (where the movie screen used to be) is left over from the filming of Milos Forman's Man on the Moon.

Other sites discussed in the exhibit at the CLUI include empty office buildings downtown that are used exclusively for filming; a suburban office park built by Lockheed as a secret military technology center, and which has been used since as a television stand-in for the CIA and FBI; industrial sites, like those that are blown up for Schwarzenegger movies; entire hospitals that are now exclusively sets; as well as train stations, airports, and iconic desert gas station/motel/cafés on public roads that are, in actual fact, standing sets.

The subject of film locations has a special resonance with the CLUI exhibit space, which is located across from Main Street, Culver City, a town whose official motto is "The Heart of Screenland." A few blocks away from the CLUI is the walled compound of Sony's main studio, home of Columbia and Tristar pictures, and ground zero for TV shows like Married With Children and Jeopardy. Main Street, Culver City (in addition to being known as the shortest Main Street in America, as it is one block long, and is actually shorter than that because it’s bisected by the LA/Culver City line), can be seen in the background of early Hollywood films, many of which were shot on location on this "typical downtown street."
The CLUI conducted two public bus tours of the Southern California Desert as part of the Flight Patterns: Picturing the Pacific Rim exhibit at the Museum of Contemporary Art in Los Angeles. The tours, performed in January and February, 2001, were the usual all-day tours, with a full video complement, local briefers, and occasional stops. The buses left from the museum’s Geffen Contemporary building near Downtown Los Angeles, where a CLUI Mobile Exhibit Unit, featuring an exhibit about the desert and the CLUI’s new Desert Research Station, could be viewed before boarding the bus. Handouts were given to each of the tourists on board (both tours sold-out, so we had full buses each time), which contained information about the region we’d be travelling through and some of the sites we’d be looking at. Once on route, the interpretive spiel began, with CLUI tour coordinator Matthew Coolidge. The tours were titled Lines of Flight: A Voyage along High Desert Vectors, relating the theme to the Flight Patterns exhibit. Though the subject was the true desert, an hour and a half away, there was much to say about the landscape on the way, as it whizzed by the windows of the bus.

We were travelling on Interstate 10, a route once called "the Ramona Highway," now, less romantically, called the San Bernardino Freeway. If we kept going east we’d pass Palm Springs, Blythe, Phoenix, El Paso, Houston, New Orleans, and hit the Atlantic at Jacksonville, Florida. But instead we just drove through Monterey Park, Alhambra, San Gabriel, Rosemead, El Monte, Baldwin Park, West Covina, Azusa, Covina, San Dimas, and finally Fontana after 40 minutes or so, after which we went north on Interstate 15 and through the Cajon Pass into the desert proper.

Passing through the eastern cities of the LA megalopolis, we pointed out elements of the flood control infrastructure, which makes the settlement of the area possible. To the north, the great San Gabriel Mountains loomed, while Sarah Simons of the CLUI read aloud from John McPhee’s The Marshes, an hour and a half away, there was much to say about the landscape on the way, as it whizzed by the windows of the bus. With the “worlds largest religious mosaic”), thoughts about what the Inland Empire is, and how it came to be, were offered by the tour guide (Coolidge), from the founding of Cal Poly through Corn Flakes money and Arabian horses, to the military plants first established in WW II, built here to be out of range of the guns of enemy battlefields, then over the county line into San Bernardino County, the largest county in the continental US, bigger than Denmark, which contains much of the desert as well as the urban zones we were still passing through (like Ontario, so named as it was founded by the Chaffey Brothers who came from the Canadian province of Ontario)...
The first stop after lunch was down the road at the Hinkley Compressor Station, the PG&E plant made famous by the Erin Brockovich film, which told the true story about the plant’s contamination of the groundwater and the $330 million settlement reached between PG&E and the sick and dying residents of Hinkley.

On to Main Street in Barstow, we passed the Barstow Rail Yards, a major train repair and classification yard, and a continuing part of the legacy of rail traffic that founded the town of Barstow over 100 years ago. The bus pulled in to the Desert Discovery Center, full of wonderful displays about the natural history of the Desert, where Tim Reed, director of the Barstow Field Office of the Bureau of Land Management was waiting for us in the conference room. Mr. Reed described the land development patterns in the desert, and discussed the BLM’s role in the management of the 12 million acres of California Desert that they own (about half the entire desert region).

After this informative stop, we headed out past Calico (a former ghost town where the first pieces of the Knotts Berry Farm amusement park came from), and past the Marine Corps Logistics Base (the main logistics center for Marine operations west of the Mississippi and into the Pacific). Meanwhile videotapes of Huell Howser roaming this area played overhead, and Barstow music by Harry Partch played on audiotape.

We stopped to look at the impressive Solar Two solar power tower, with its circle of thousands of heliostatic mirrors locked in down position, as the facility has been shut down, then poked in at the Villa Augusti, a surprising desert estate built in 1916 by the architect Charles Kysor, for Buel Funk and his wife Helen, who was the daughter of the famous naturalist John Muir. The 21-room desert villa is now owned by a heraldry and chivalry organization called the Augustan Society.

Down the road we stopped near the old general store in Daggett, and read a brief passage from a book (published by the Center for American Places) about the old days in this otherwise obscure little desert town. The book, called Daggett: Life in a Mojave Frontier Town, tells the tale of Theodore Van Dyke and his son Dix, who settled together in Daggett in the late 1800’s. Theodore was an educated man from Back East, and he soon became the local judge. Guests at his ranch (the ruins of which are still visible) included his friend John Muir, and his brother, a professor of art at Rutgers University, and an art consultant for Andrew Carnegie, named John Van Dyke, who in 1901 wrote the classic, phantasmagoric, romantic, naturalist epic about the American desert, called, simply, The Desert.

The passage we read from, inside the tourbus idling outside the old general store, was from the epilogue, written by the Western writer and poet Peter Wild, where he imagines a hypothetical, improbable tour bus of lost people, stopping in the precise spot we are in, and the befuddled tourists walking around town, not seeing the rich history or interesting qualities of the unre... Well, that didn’t really make any sense. Make plans, draw maps? That wasn’t critical. How about loading people onto buses and dragging them out there to show it to them?*

*These tours were made possible by the CLUI Public Tour Program, the Los Angeles Museum of Contemporary Art, and the Public Artist Program at MoCA, sponsored by The Winnick Family Foundation; the National Endowment for the Arts; and the California Arts Council.

WENDOVER UPDATE

NEW EXHIBIT IN WENDOVER EXHIBIT HALL

A new exhibit, entitled Markings: Explorations from Wendover is on public display in the Center's exhibit hall in Wendover. The exhibit was created by Sara Irving, a photographer from Alamagordo, New Mexico, who spent several weeks shooting photographs in the region, while participating in the CLUI Wendover Residence Program in 1999.

This photography and text exhibit features images of historical and current land uses of Wendover and surrounding areas including; the Golden Spike Monument, local mining, Interstate 80, local casinos, military sites and the Bonneville Speedway. Irving’s images trace a portrait of Wendover as iconic western frontier which evokes and critiques the prevailing myth of the west as frontier. "Many of the historical and current uses of Wendover and the surrounding area relate ideologically to the perceptions we have of the frontier," says Irving. Irving is interested in notions of the frontier not just in the sense of the border of civilization but also as a limit and a site of desire and exploration. Call the CLUI at (310) 839-5722 for information on viewing the exhibit, including the new access codes for the exhibit hall.

THE ALTERED STATES OF WENDOVER?

Recent media attention has publicized the latest development in the the persistent debate about what to do about poor, orphaned Wendover, Utah (where the facilities of the CLUI’s Wendover Complex reside). With the state line running right through the community, Wendover is a town cleft in two. One side (Nevada) is booming due to legalized gambling, 24-hour liquor, and tolerated prostitution, while the other (Utah) languishes in the remains of the old railway and military towns that came and went, a community of trailers, churches and an impoverished (financially, but not morally) school system. Once, the Utah state legislature considered allowing gambling in this remote corner of Utah. That proposal didn't make it very far in the Mormon-dominated politics of the State. The current, simpler solution has been proposed more than once: move the Nevada state line, which is perfectly straight for 300 miles, so that it pokes out in a small rectangular bulge around what is now Wendover, Utah. While the proposal continues to be debated (with most resistance now coming from Wendover’s Nevada side), the CLUI ponders the implications of moving from one state to another, while staying completely still. ✰
BRIEF REVIEWS
OF BOOKS NEW TO THE SHELVES OF THE CLUI LIBRARY
AND AVAILABLE FOR PURCHASE IN THE CLUI SHOP

The CLUI has been expanding the range of titles we offer in our bookshop, adjacent to the gallery space in our Los Angeles location. We now feature books published through The Center for American Places, a nonprofit organization based out of Harrisonburg, Virginia, that believe that "books can provide, perhaps better than any other medium, the intellectual and affective foundation for comprehending geography and place." Since 1990 the Center for American Places publishing division, in association with university presses including Johns Hopkins University Press, has produced more than 140 titles, in their categories of American Landscape, The American Village, and The Industrial Landscape. We, at the CLUI, feel that their stated mission, "to enhance the public's understanding of the natural and built environment," is compatible with ours, and we are delighted to have the opportunity to provide their books to a CLUI audience.

-Sarah Simons, CLUI Publications Manager

Disarming the Prairie
Terry Evans, 1998, paperback, 100 pages, $29.95
The vast Midewin National Tallgrass Prairie Park, located 40 miles southwest of downtown Chicago, was created in 1997 on the site of the Joliet Army Arsenal, which was once the world's largest TNT factory. Landscape photographer Terry Evans explores the remnants of America's military-industrial complex on a remediated environment and the transformation of a former military base into a unique nature preserve and public recreation area, in this book of beautiful color photographs. The introductory essay by Tony Hiss includes historical photographs of a place which once "produced every week the explosive equivalent of 290 atomic bombs similar to the one dropped on Hiroshima."

The Sanitary City: Urban Infrastructure in America from Colonial Times to the Present
Martin V. Melosi, 2000, hardcover, 578 pages, $59.95
This book examines water supply, wastewater, and solid-waste-disposal systems in U.S. cities from the colonial era to the present day. Solutions to the problems of sanitation, water delivery, and waste removal, from the horse-drawn Studebaker patent Uniform Pressure Street Flusher to the Hyperion Waste Water Treatment Plant are explored, as well as the changes in how Americans view waste and sanitation in urban life, and the modern issues of decaying infrastructure, recycling, and demand for available land for disposal sites.

The New American Village
Bob Thall, 1999, paperback, 100 pages, $24.95
The seemingly abandoned corporate office parks, townhouse developments, strip malls, and model homes in this book of haunting black and white photographs seem to exist in an empty hushed world full of mysterious meaning. Thall has created an austere beauty from the extreme banality of a place where he writes, "Everything, for hundreds of square miles, looked much the same to me. The lack of trees, the cheap standardized construction, the ceaseless flow of cars, the acres of blacktop and concrete, and the unwalkable distances across open, flat land would leave me with an overwhelming and chilling sense of desolation."

Measure of Emptiness: Grain Elevators in the American Landscape
Frank Gohlke, 1992, paperback, 105 pages, $29.95
The Midwest is characterized by the spaciousness and the flat emptiness of the landscape, and, rising from it, enormous grain elevators, which "... announce the presence of a town and explain, in great measure, the function of its inhabitants." The photographer Frank Gohlke has pondered and documented this relationship for the past two decades, and the black and white photographs in this book cover the period of the mid-1970s. His introductory essay discusses the pervasive mystique these large structures have, and how the area has changed since these photographs were taken. A concluding historical essay by John C. Hudson examines the development and function of the grain elevator and its geographical and economic role in American life.

Fast Food: Roadside Restaurants in the Automobile Age
John A. Jakle and Keith A. Sculle, 1999, hardcover, 394 pages, $34.95
The rise of car culture encouraged "eating on the run," and this book, by the authors of The Gas Station in America and The Motel in America, explores the origins, architecture, and commercial growth of wayside eateries in the United States over the past 100 years. Organized in chapters such as "Ice Cream Places," "Chicken Places," "Pizza Places," the book comprehensively explores the array of eateries available to the American traveler, from the novelty stands and architectural imaginativeness of the 1950s, to the current day, where "intentional sameness of design 'welcomes' every interstate driver."

Invisible New York: The Hidden Infrastructure of the City
Stanley Greenberg, 1998, hardcover, 90 pages, $29.95
With a 4x5 monorail view camera and using only available light, Stanley Greenberg's black and white photographs of sites in New York City's boroughs offer a dark and poetic view of the hidden and often abandoned infrastructure of the area. As Thomas H. Garver points out, in his introductory essay, "the result is a body of photographs that peer into deep space, usually surrounded by a powerful structural framing element of stone, steel, or concrete." This elegantly designed book illuminates the monumental and tragic beauty of these stark images.

Recent Terrains: Terraforming the American West
Laurie Brown and Martha Ronk, 2000, paperback, 94 pages, $24.95
Laurie Brown's panoramic black and white photographs of the vistas of displaced earth from development projects and housing developments in southern California, are prefaced by poems by Martha Ronk, forming an evocative and almost elegiac view of these dehumanized but profoundly shaped-by-human tracts of land. The long narrow format of this book and rather small size of the sixty images heighten the intensity of the photographs, causing one to feel that one is viewing the still aftermath of cataclysmic destruction.

Silent Screens: The Decline and Transformation of the American Movie Theater
Michael Putnam, 2000, hardcover, 102 pages, $39.95
In the early 1980s Michael Putnam began photographing closed theaters, theaters that had been converted to other uses, theaters on the verge of collapse, theaters being demolished, and vacant lots where theaters once stood. The one ubiquitous single-screen movie theater is all but gone, and this book documents that vanished world through Putnam's photographs, and essays by Peter Bogdanovich, Andrew Sarris, Molly Haskell, Robert Sklar, and others.

Registered Places of New Mexico: The Land of Enchantment
Cotton Mather and George F. Thompson, 1995, hardcover, 94 pages, $19.95
This book is the first volume in the Center for American Places' Registered Places of America series, which attempts to explore the idea of place as the means to appreciate and comprehend a region or a state. Thirty one places in New Mexico are examined in this attractive book, for their beauty, historical and geographical significance, and architectural and cultural heritage.

Superfund: The Political Economy of Environmental Risk
John A. Hird, 1994, paperback, 315 pages, $16.95
The author, an environmental policy and public policy analysis professor, analyses the multibillion dollar federal hazardous waste cleanup program established in 1980, known as Superfund, in all of its controversial aspects. After examining the conflicts between risk experts and the public over the severity of Superfund site hazards, and the complicated politics involved in the Superfund program, he recommends policy reforms.

The Last Great Necessity: Cemeteries in American History
David Charles Sloane, 1991, paperback, 293 pages, $19.95
Cemeteries in America have gradually changed from churchyards to suburban memorial parks, from sacred refuges to business ventures, and their role as a cherished repository of history and memories has been usurped by historical societies and family albums. This book, illustrated with black and white photographs, traces the cemetery's rich legacy from colonial times to the twentieth century.

Registered Places of America series, which attempts to explore the idea of place as the means to appreciate and comprehend a region or a state. Thirty one places in New Mexico are examined in this attractive book, for their beauty, historical and geographical significance, and architectural and cultural heritage.
PUBLICATIONS

The Nevada Test Site: A Guide to America’s Nuclear Proving Ground
The only book available that describes in detail the nation’s foremost weapons and R&D field test facility. Praised by both antinuclear activists and Department of Energy officials! 64pp, with fold-out map and over 100 illustrations. $12.50

Hinterland
Illustrated catalog of the 100 sites featured in the 1997 CLUI exhibition: Hinterland: A Voyage Into Exurban Southern California. 112pp, illustrated. $12.50

Route 58: A Cross-Section of California
Illustrated tourbook to this remarkable, 210-mile roadway. A perfect weekend-long trip from Los Angeles. Newly Revised Edition! 80pp, illustrated. $15.00

5th Avenue Peninsula Tour
"An inescapable investigation of urban content." Self-guided tour of a portion of Oakland, California’s industrial waterfront. 24pp, illustrated. $5.00

The Chesapeake Bay Hydraulic Model
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100 exemplary land use sites in Washington state. From the 1999 exhibition presented at the Center on Contemporary Art in Seattle. 112pp, illustrated. $15.00

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Tel: (310) 839-5722 clui@clui.org

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Welcome to this double issue of the *Lay of the Land*, twice as large as it normally is, in part to make up for the fact that it has been longer than usual since the last issue. As the stories in the newsletter attest, we have not been sitting around or on vacation, its just been a little busy around here.

Current and upcoming events to watch for include an elaborate exhibition at the Yerba Buena Center for the Arts in San Francisco, opening August 25. This program, called *Back to the Bay*, includes an exhibit, publication, and tour series about the margins of the San Francisco Bay. A public bus tour will take place on September 30th, and a symposium and boat tour will take place on September 29th. Another event happening as we go to press is the launching of our first interactive touchscreen kiosk, which has just been deployed to the Netherlands, where it serves the local community around Utrecht as part of an arts festival at a place called Fort Asperen. The kiosk provides information on the Dutch landscape for those who are seeking another perspective. If you find yourself over there, it will be there until the end of the Summer, at which point it will be loaded with a new program and sent elsewhere. Meanwhile, in New York City, the CLUI show *Formations of Erasure* is on display at the Storefront for Art and Architecture.

A few shows and lectures are planned for the Center’s exhibit space in Culver City for the rest of this year, however the dates have not been set yet so you’ll just have to watch the mail. Thanks as always for your interest in the CLUI!