



"In the field of Interpretation, whether of the National Park System or other institutions, the activity is not instruction so much as what we may call provocation. It is true that the visitors to these preserves frequently desire straight information, which may be called instruction, and a good interpreter will always be able to teach when called upon. But the purpose of Interpretation is to stimulate the reader or bearer toward a desire to widen his horizon of interests and knowledge, and to gain an understanding of the greater truths that lie behind any statements of fact."

-From *Interpreting our Heritage: Principles and Practices for Visitor Services*, by Freeman Tilden

FORMATIONS OF ERASURE

EARTHWORKS AND ENTROPY SHOW LAUNCHES NEW CLUI LA EXHIBIT SPACE



The *Formations of Erasure: Earthworks and Entropy* exhibit and Land Art Database terminal at CLUI, Los Angeles. CLUI photo

THE NEW EXHIBIT SPACE at the renovated CLUI Los Angeles location opened in September with the exhibit *Formations of Erasure: Earthworks and Entropy*. The exhibit consisted of contemporary photographs of earthworks across the United States, focusing on those that do not have extensive maintenance programs, and thus have been altered by time and the elements. Most of the depicted pieces were constructed in the 1970's and, over time, these structures have receded from the pure, intentional form of the artist's idea, into a new dynamic form that represents a collaboration between humans and the nonhuman world.

In addition to the large photographs and text panels in the exhibit, a computer database was available to visitors in the gallery, with information on existing and disappeared land art sculptures across the country.

On October 13, as part of the exhibit, an evening of talks was held in the space, attended by a crowd which filled the room to capacity and spilled into the street (the CLUI apologizes to those that missed the presentation due to lack of space - please come early to future CLUI events to be sure to get a seat). Smithsonian scholar Hikmet Loe, from Salt Lake City, presented unpublished material on the building of the Spiral Jetty, and Sam Durant, an artist and teacher at California Institute of the Arts, gave a multimedia presentation about the Jetty's cultural context, suggesting conceptual strands that link it to Altamont, George Bataille, and Nirvana.

While the exhibit examined sites that are generally considered to be "decaying," one function of the exhibit was to show how meaning can be ascribed to these sites even if the art has been transformed by erosion, or has disappeared entirely, and how, in fact, the significance of earthworks can increase in an inverse relationship to their physical existence. "An earthwork is there whether you can see it or not," said CLUI curator Sarah Simons. "When it becomes invisible, all that is happening is that the *site* rises as a component in the work." The exhibit was open from September 15 to December 5, 2000. ♦

CLUI OPENS INTERPRETIVE SITE IN DESERT

DESERT RESEARCH STATION IN HINKLEY, CALIFORNIA



The Desert Research Station opened to the public in November, 2000, and is currently open to visitors during the weekends.

THE DESERT RESEARCH STATION, in the desert near Barstow, California, was once a thriving educational nature station for biologists and local school groups. In recent years, however, it was abandoned and vandalized. Earlier this year, the CLUI adopted the DRS, and began a renovation of the facility. In November, 2000, the CLUI opened the doors of the DRS to the public once again.

Drawn from the research that the CLUI has been engaged in for years, an informative display about the California desert area is installed in the DRS. In addition, books, brochures and maps of the region are available at the DRS, making it a good point-of-origin to explore and examine the desert region. Visitors are welcome to browse, view videotapes about sites in the desert, talk with informed staff, or just relax in the cool dark interior. Outside, on the grounds of the DRS, relics of the site's history as a scientific research facility are visible all over the grounds, from an artificial pond, to an active air sampling device. Remnants of a self-guided walking tour make for a fun and easy to follow interpretive enigma.

During this winter season, the DRS is staffed during regular hours, Friday through Sunday 11 - 4, until mid-February. The CLUI will lead two tours to the DRS and environs, on January 13, 2001 and February 3, 2001. To make a reservation for the tour, call the Museum of Contemporary Art at (213) 621-1767. The CLUI would like to thank MoCA for their assistance and support in making the DRS a reality. ♦

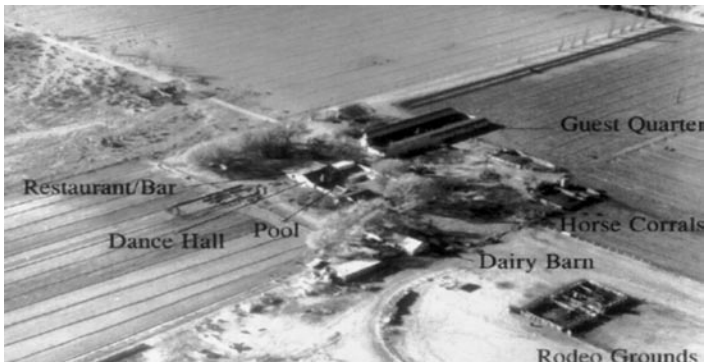


To get to the DRS from the Los Angeles area, take I-10 east to I-15 north. Take the Highway 58 west exit, just before Barstow. After several miles on Highway 58 turn north on Hinkley Road, indicated by a sign saying "Hinkley 1 mile". After four miles, look for the DRS on the right.

View of the interior of the DRS, which will serve as an educational venue for years to come.

PANCHO BARNES' HAPPY BOTTOM FLYING CLUB

RUINS EVOKE LEGENDARY ERA OF AVIATION IN ANTELOPE VALLEY



Aerial view of Pancho Barnes' compound, in 1950's.

Edwards AFB photo

Field Report by Charles Barile

IN THE LATE FORTIES and early fifties over the then isolated Muroc Dry Lake Bed - the largest natural flat space on earth - night-flying military and civilian pilots had a remarkable navigational beacon: the shimmering, iridescent blue-green glow of the swimming pool at Pancho Barnes' Happy Bottom Flying Club. An unmistakable and exquisite landmark on a lakebed with a curvature of less than 18 inches over a six mile distance, it was then the only pool in the Antelope Valley. Pilots landed on Pancho's adjacent private airstrip to partake of her generous hospitality at what was the watering hole of the most world-renowned flyers of the post war era. For regular patrons including aviation icons Chuck Yeager, A. Scott Crossfield, Jimmy Doolittle and H.H. "Hap" Arnold well as the engineers, designers, mechanics and military personnel who built and flew a remarkable array of airplanes (including the XP-80, ZX-1, F-104, X-15 and SR-71), Pancho's barroom was at the literal center of the supersonic age and served as the unofficial - and always congenial - debriefing room for the most elite test pilots in the world.

Pancho's remote 368 acre Rancho Oro Verde property was, at the height of its fame, reachable only by air or a brutal 20-mile dirt road from Lancaster. In spite of its isolation, the compound offered a swanky 20 room motel surrounding a remarkable 80' fountain in the shape of the Army Air Corps insignia, a well-stocked horse corral, a restaurant, airplane hangars, three landing strips, a dance hall (partially open-aired), gambling den and the world-famous bar where she hosted what she called "the fastest and bravest men on earth." Bordered by lush planting of cottonwoods, Chinese elms, poplars and bamboo, the Happy Bottom Flying Club was a verdant oasis in the desert and the site of a lifestyle as exuberant as its host.

Pancho Barnes is a legend in the aviation community, a daring pilot who stole the world's speed record for women from Amelia Earhart, in 1930. She continued her aviation career by barnstorming around the country as the star of "Pancho Barnes' Mystery Circus of the Air" and performed aerial stunts for Howard Hughes' epic motion picture, "Hell's Angels." After depleting her fortune through a lavish lifestyle, she ended up settling at this remote ranch in the Mojave Desert.

Arriving on the scene soon after the Army Air Corps established its operations on the desert playa in 1933 (first as Muroc Army Air Field then later as Edwards Air Force Base), Pancho's Rancho Oro Verde was seamlessly transformed into the only recreational spot for the officers and young soldiers to drink, debrief and blow off steam. Leading into the war years and the huge military expansion at the base, she enlarged her spread and Oro Verde became the Fly-Inn Dude Ranch and then finally the Happy Bottom Flying Club - named by Jimmy Doolittle who, after a long ride on a new horse was asked by Pancho if he liked the animal. Doolittle responded, "oh yes, it gave me a happy bottom."

Today, little remains of what was once the raucous desert playground but the surviving ruins hint at the high style and grand opulence that was Pancho's trademark. In addition to the remarkable four-tiered cascading fountain (originally topped by a statue of a nude goddess) that graced the motel esplanade, the double-sided fireplace and door frames from the dining room and bar still stand as well as some outbuildings including the shell of the dairy barn which was used for illicit gambling. On the eastside of the ranch is the infamous wooden gate which Yeager struck on horseback - breaking two ribs - the night before he became the first man to break the sound barrier. North of what were the main buildings are the remains of a Ryan PT-19 aircraft which was 'borrowed' from Pancho's personal fleet of airplanes by two young locals and crashed short of the main runway. Most remarkably intact is the shell of the 30-foot wide, round swimming pool. After the first pool was destroyed in the 1952 Tehachapi earthquake, two grain silo construction contractors from the Midwest approached Pancho. They proposed using their silo molds to erect a new pool, and Pancho readily agreed. The silo casts, which consisted of massive, inter-connected quarter sections, were customized with special options demanded by Pancho including recessed underwater lighting and, most astonishingly, a gently sloping ramp that allowed Pancho and her horse, after particularly arduous rides, to cool off by walking directly into the pool.

Each September the site is open to the public for "Pancho Barnes Day." Sponsored by the Flight Test Historical Foundation at Edwards Air Force Base, this year's event featured among its special guests Eugene "Mac" McKendry, 81, a WWII pilot and Pancho's fourth and last husband. Although frail, his spirits were enlivened by once again visiting the ranch where he and Pancho hosted many notorious revelries, and he reminisced fondly about the infamous rodeo that opened with the entrance of one of the ranch hostesses as Lady Godiva clad only in a long blond wig and the airborne treasure hunts where pilots, given written clues, flew all over the lake bed searching for a buried jackpot of 200 silver dollars.

Mac remains resentful over the government's seizure of the Happy Bottom Flying Club in 1954 for the construction of a 27 mile long runway to accommodate a then-planned atomic-powered aircraft, but was quick to invoke Pancho's philosophical attitude about the loss of the legendary club: "Like she always said, 'Well, f*** it, we had more fun in a week than most of the weenies in the world have in a lifetime.'" ♦

Information about visiting the remains of the Happy Bottom Flying Club for the annual "Pancho Barnes Day" can be obtained by writing the Flight Test Historical Foundation at P.O.Box 57, Edwards, California 93523 or by calling (661) 277-8051.



The pool, as it looks today, showing the gently sloping shallow end where Pancho would ride in on her horse to cool off after riding in the heat of the Mojave. Charles Barile photo

EXHIBIT BY RICHARD MENZIES ON DISPLAY IN CLUI'S UTAH EXHIBIT HALL



Richard Menzies exhibit at the CLUI Wendover, Utah complex. Richard Menzies photo

PASSING THROUGH, A NEW exhibit by Wendover artist-in-residence and Salt Lake City resident Richard Menzies, is now on display in the CLUI Wendover Exhibit Hall. The exhibit features photographs and text describing some of the most interesting people that have settled in or passed through the Wendover region over the years. Subjects include Rolling Mountain Thunder, who built an elaborate sculpture park and several buildings by hand near Lovelock, Nevada; Melvin Dummar, famous for allegedly picking up an injured Howard Hughes in the desert, and becoming a contested heir to his fortune; and Robert Golka, who built an elaborate high-voltage laboratory in the Enola Gay hangar in Wendover using Air Force money, and who was later evicted by the City in the early 1980's (but not before a film was made about his research there by Robert Frank and Gary Hill, a film featuring Doctor John as a sort of musician and sage).

Menzies is a journalist and photographer who has been exploring Nevada and Utah for decades. He was part of the publication team, with Richard Goldberger, that produced the remarkable periodic newspaper *Salt Flat News* in the 1970's. Each of the 25 or so issues of the *Salt Flat News* focused on stories about Wendover and the Salt Lake Desert, while the paper itself was circulated to subscribers around the country. "It was a conceptual newspaper," said Goldberger, who continues to research startling global phenomena from his office in Salt Lake City.

Some front page spreads of the paper are in the Menzies exhibit in Wendover, which will be on display until the spring of 2001. To visit the CLUI Wendover Exhibit Hall and the Menzies exhibit, go to Wendover, Utah, and find your way to the old airbase across the tracks on the southeast side of town, and look for CLUI signs. The exhibit hall is open to the public 24 hours a day, seven days a week. Access to the building is currently obtained by pressing the numerals "1" and then "2" on the combination door lock on the front door. Occasionally the combination is altered. For updated access information, call (310) 839-5722.

Other events at CLUI Wendover over the summer include the installation of Wendover Residence Program participant James Harbison's sound sculpture. The *Wall of Clang* was assembled at an abandoned rail siding near the state line. Harbison, who has collected fragments from the desert around Wendover over several successive visits, is a veteran scavenger, and has served as artist in residence at the San Francisco city dump. His adventures in Wendover include spending the night in jail at Elko for "borrowing" a milk crate from a local merchant. ♦

CLUI EXHIBIT UNIT VISITS MOCA A PORTAL TO THE DESERT AND THE DESERT RESEARCH STATION



A CLUI MOBILE EXHIBIT Unit has been deployed to the Museum of Contemporary Art Geffen Contemporary, near downtown Los Angeles. The Unit contains a display about the Desert Research Station, recently opened by the CLUI in Hinkley, California. The DRS and the current exhibit in the Unit were made possible by the exhibition *Flight Patterns*, curated by Connie Butler, and is on view at the Geffen Contemporary from November 12, 2000 to February 11, 2001. There is no admission charge to enter the CLUI Exhibit Unit, as it rests under the awning outside the main doors of the museum.



At the opening celebration for the *Flight Patterns* exhibit, which shares the cavernous Geffen Contemporary building with a new retrospective of the artist Paul McCarthy, revelers danced around the CLUI Mobile Exhibit Unit, bathed in colored lighting. All the while, as a stoic counterpoint, a MoCA guard kept a watchful eye over the Unit.

The 24-foot long portable building now at MoCA was modified to resemble the Desert Research Station, which is itself a manufactured structure (a "4-wide modular" with additions). The building is part of a fleet of CLUI exhibit and program support units, and was once used by the City of Los Angeles to support the construction of a 30-foot diameter sewer tunnel under the City.

After the closing of the *Flight Patterns* exhibit in February, this unit will fly up to the CLUI logistics yard in Boron, California, awaiting its next deployment. It will probably end up at the DRS as a satellite exhibit facility, depending on development plans there and ongoing negotiations with the Bureau of Land Management, which controls the land around the DRS. Though the CLUI owns the DRS building in Hinkley, the land it sits on is owned by the BLM. The CLUI continues to search for support to buy the land from the Government, which is requiring a cash payment of \$10,000 for the parcel. ♦

At the CLUI, we receive many requests for information about missile silos. It seems everyone is interested in them - as well they should be. Of the thousands across the country, most are imploded and lie buried beneath the surface. Some have been restored and have been reused in fascinating ways. One is a museum (the Titan Museum, in Arizona), and another, a more modern Minuteman silo in South Dakota, is a planned museum. Of course, many hundreds still remain on line, ready to deliver their charge on a moments notice...

DISARMING THE DAKOTAS WITNESS TO A DEMOLITION



Missile silo before...

Field Report by Tom Vanderbilt

IN THE SMALL FARMING village of Cooperstown, N.D., roughly an hour and a half from Grand Forks, the Cold War is still ending.

On the main street of Cooperstown, which bills itself as "Tree City U.S.A.," there is an unmarked, nearly empty storefront, nestled between a theater (showing *Mission Impossible 2*) and a quaint drug store, in whose window appears a single photograph. The picture shows what looks like a sandy brown tornado touching down on one of the state's endless green horizons. What the picture actually depicts is the implosion of one of the state's 150 Minuteman missile silos, those atomic-age fortresses that for years stood silent sentinel beneath the whistling prairies, scattered across some 7500 square miles — from Valley City, N.D. to the Canadian border — evident only by their three-phase power poles and, if one looked carefully, small brown signs attached to nearby "Stop" signs — with designations such as "C-28" and "D-15" — that pointed the way to missile installations.

The office belongs to Veit Demolition, a Minnesota-based firm that in September of 1999 was awarded the \$12.1 million contract to demolish North Dakota's silos in accordance with the 1991 START treaty. Over the course of the last year, the Veit crew has been removing the last vestiges of the Cold War from the North Dakotan fields, generally at the rate of two per week — weather permitting.

And so on a clear July morning I meet with Donald Speulda, point man on the project for the U.S. Army Corps of Engineers, Omaha District. We climb into his white Cherokee and drive to site M-22, near the town of Hope. Like all of North Dakota's silos, there is not much to see aboveground, simply a fenced square in the middle of a bean field, out of which sprouts a handful of power poles and a variety of what looks like abstract yard art. Upon arrival, a Veit employee hands me a hardhat and a small box connected to a wire. On the count of five I am to press the button. As I do, there is a geyser-like eruption a football field away, a funnel of rocks and dirt, and a low, flat whump that shakes the soft grass. A few spectators clap as



...and during.

Tom Vanderbilt photos

the dust settles. Drive another nail into the coffin of nuclear proliferation.

Walking toward the wreckage, a Veit employee named Pat Hockett, a recent graduate of North Dakota State University, explains the process. "First we have our salvage company come in and strip all the salvageable material," he says. "The computers, the compressors, the brine chillers." He continues: "Then we come out and drill 69 holes, anywhere from three to twenty-two feet. It's about two days work. Once the holes are drilled we'll come in and fill them with dynamite and ampho — it takes about 200 pounds of dynamite, and 600 pounds of ampho."

As we stand at the precipice of the former silo, where smoke hisses from a chasm and the acrid smell of ammonium nitrate is unavoidable, I ask Veit's demolition expert, Roger Livesy, to explain what 800 pounds of TNT means. "We would use 200 pounds of TNT to take down a 10-story building. Here, we use 800 pounds to go down 20 feet," he says, as we hear in the background the groan of a piece of metal as it collapses into the hole. Given that the silos were meant to presumably withstand a near-miss from an incoming ICBM, the arithmetic seems strangely comforting. Shortly, another crew will come along and begin to extract the tangled webs of No. 18 rebar; then a concrete cap will be placed six meters down to prevent further sinking, as well as a "geomembrane" (a fabric used to line asphalt roads) to prevent seepage. A separate observation hole is dug to allow compliance monitoring by Russian satellite for 90 days. The hole will then be covered, the land returned to the farmers whose plots already creep up to the very fenceline, and this segment of North Dakota's massive nuclear arsenal — the old saw went that North Dakota was the world's third-largest nuclear power — will again turn into just another plot of agricultural landscape. No plaques or markers will speak to its invisible legacy.

This is not the end of North Dakota's nuclear power, of course. Near Minot, one can see an active Launch Control Center for the still-active squadron of Minuteman III missiles. Located a hundred yards from the road, the otherwise unremarkable ranch house features several Humvees parked in the front yard, a massive American flag flying overhead, and an array of antenna far more exotic than the satellite TV variety. Beneath there will be a two-man squad going through the motion of what all American missileers have done for the past four decades, watching and waiting. ♦

Tom Vanderbilt is working on a book about Cold War Architecture for Princeton University Press. He is regular contributor to the *New York Times*, *Wired*, and other periodicals. This is his first article for the *Lay of the Land*.

ARTISTS TAKE OVER NY MISSILE BASE ATTACK ON SOVIETS NOT LIKELY



Quonset huts at the missile silo site that has been refurbished by Art Works, near Plattsburg, NY. Michael Kassner photo

Field Report by Michael Kassner

ON OCTOBER 1, 1961 the U.S. Air Force activated the 556th Strategic Missile Squadron. Forming a semi-circle around Plattsburgh AFB in Upstate New York near the Canadian border, twelve bases for the ATLAS-F Intercontinental Ballistic Missile were built. Each base cost \$18 million to build, and consisted of a 52 feet-in-diameter, 174 feet-deep underground missile silo and a Launch Control Center (LCC). Both were protected by a 4-foot-thick concrete and metal blast door designed to survive an indirect nuclear explosion. Each base was located far enough from the others so that each could independently survive an enemy strike on any other base. Countless millions of dollars were spent building and manning the ATLAS-F bases. Less than five years after the 556th Squadron began service, Congress cancelled the ATLAS program. All twelve bases were deactivated on June 25, 1965.

Today, ATLAS-F Base 556-4 near Lake Champlain has been renamed One Creative Place, home and studio to painter and landscape photographer Tony L'Esperance who once served at Plattsburgh AFB as an electronics engineer. After leasing the base for seven years, Mr. L'Esperance founded Art Works, a non-profit artists group, in July, 1999. Today, Art Works' 14,000 square feet of heated space houses studios for two architects, a glassmaker, a land artist, a jewelry maker, an illustrator, and a painter as well as exhibit space, offices, and a lounge. "I'm in the process of buying the base," said Mr. L'Esperance, "my idea is to create a small community of working artists here who can share some resources and hopefully some interesting dialogue."

Mr. L'Esperance insists that it is safe to live and work in a facility which once maintained a thermonuclear warhead ready for action. According to the New York State Department of Environmental Conservation, Base 556-4, despite the presence of hazardous trichloroethene in the nine acre base's groundwater, "is not a potential inactive hazardous waste site." In any case, everyone at Art Works drinks water piped in from the nearby town of Willsboro.

Art Works is, for the moment, confined to the former base's three above-ground buildings--two large quonset huts and an office which connects them. Unfortunately, the silo and LCC are inaccessible. "They're full of thousands of gallons of stagnant water," said Mr. L'Esperance, "It would be a great space, but it's really expensive to remove all that water." The underground silo has an interior volume of 363,000 cubic feet.

Art works still has 4,000 square feet of studio space available for rent to interested artists. "The space is rented cheap," says Mr. L'Esperance, "I'm trying to raise money through grant writing and private donations to help to help with heat, lights, rents, some equipment, and to help support this creative community."

For more information about Art Works, contact: Tony L'Esperance, One Creative Place, Willsboro, NY 12996, tel/fax: (518) 963-7016, email: ynot@willex.com. ♦

THE MISSILE SILOS OF ROSWELL EXTRATERRESTRIAL REDEVELOPMENT



Bob Lazar's Project Terraform site, in an old silo near Roswell, is reportedly funded by Hollywood personalities including William Shatner.

Walt Cotten photo

Report by Helen Bach

PERHAPS THE MOST UNUSUAL collection of ICBM silo conversions can be found, not surprisingly, around Roswell, New Mexico. Starting in 1961, twelve Atlas silos were built in a ring around Walker Air Force Base, a SAC base on the outskirts of town. Each of the sites was manned by five people, who entered the subterranean Launch Control

Center via a staircase bulkhead, one of the few structures visible on the surface at these sites.

The Atlas program shut down just a few years after it was started, due primarily to changes in technology (a movement away from liquid-fueled rockets). The silos around Roswell were stripped and vacated, but were not destroyed. Though some became flooded by groundwater, many remain accessible to this day, and are in the hands of private citizens.

Among the interesting re-uses is a silo west of town which has been converted into a sort of extraterrestrial communication facility. Called the Starlite (www.thestarlite.com), the silo contains a powerful laser which points up into space, and flashes a binary code that contains data or other messages. The facility opened commercially on New Years Eve 1999, and is now open for business. The fenced and gated site is north of Highway 70. The open silo doors and black office trailers are all that is visible at the surface.

Another silo conversion in the area is called Project Terraform (www.terraform.org), which involves the creation of a Martian environment in the underground silo and control structures. The project seems to be intended as a commercial research facility, to study the viability of colonizing Mars. It was begun in 1997 by a Hollywood visual effects supervisor named Jon Farhat (who holds credits for films that include *The Mask* and *Nutty Professor*), along with Bob Lazar, fabled ex-Area 51 employee and explosives enthusiast. While fundraising and design of the project continues, the site is being listed as available for use as a film storage vault.

Given the booming UFO economy in Roswell, and the increasing interest in these structures, no doubt there are more unusual re-uses of missile silos in the region yet to be completed or discovered. Consider also that Roswell's Walker Air Force Base was just one of eleven bases across the country selected to be ringed with silos



for this phase of the Atlas ICBM program, and that Atlas was just one of a few ICBM programs that were phased in and out in the United States. So there are hundreds of other silos out there in private hands, with more surprises in store. ♦

CLUI researcher peering into partially exposed missile silo stairwell at an undeveloped Atlas site near Roswell, New Mexico.

Walt Cotten photo

BRIEF REVIEWS

OF BOOKS NEW TO THE SHELVES OF THE CLUI LIBRARY

NOTE: The library at the CLUI is located at the main office in Culver City, California. While it is not a lending library, individuals wishing to use it may do so by appointment. A reading loft is made available for this purpose. The CLUI is currently expanding its bookshop at the Culver City location, where some of the CLUI library titles will be available for sale. The bookshop is open Friday through Sunday, Noon to 6PM.

For Your Moments of Inertia - From Levity to Gravity by John Paul Stapp, John Paul Stapp, 1992

Whiplash-resistant Colonel John Paul Stapp was known as both "the fastest man on earth" and the "deacceleration king" for his (voluntary) participation in human tolerance experiments performed by the Air Force on high speed test tracks. In 1954, for example, Colonel (and Dr.) Stapp reached 632 miles per hour on the rocket sled track at Holloman Air Base in New Mexico, and deaccelerated to zero in 1.4 seconds (subjecting his body to 40 times the force of gravity). This is a small, self-published book of haikus, poems, and other verse by Colonel Stapp (who went on to become the president of the New Mexico Research Institute).

Cinema Southwest - An Illustrated Guide to the Movies and their Locations by John A. Murray, Northland Publishing, 2000

Filled mostly with images of film stills from the classic westerns, and generally vague about exact locations, nonetheless, there are some contemporary film sites covered by this armchair guide, with some useful location hints (like the cliff that Thelma and Louise drive off is near Moab, Utah, on the road to the plateau district, past Sevenmile Canyon).

The Colossus of Roads - Myth and Symbol Along the American Highway by Karal Ann Marling, University of Minnesota Press, 1984

Though others have covered the theme of roadside americana with coffee-table elegance and clarity, this thoughtful little book lacks the nostalgia that often saturates the subject, and is a rare mix of scholarly depth, accessibility, and humour, without a trace of ironic, postmodern detachment. An overlooked classic.

A Guide to the Sculpture Parks and Gardens of America by Jane McCarthy and Laurily K. Epstein, Michael Kesend Publishing, 1996

Handy state-by-state guide of nearly 200 sites, with major earthworks, rock gardens, and "visionary" land art sites. Primarily looks at the established and maintained outdoor sculpture parks like Storm King and the Walker Art Center.

Sanctuaries - A Guide to Lodgings in Monasteries, Abbeys, and Retreats by Jack and Marcia Kelly, Bell Tower 1996

Nice niche guidebook, listing over 1000 spiritual "retreats," and describes 127 places where the public can stay, usually for a fee.

Secret Power: New Zealand's Role in the International Spy Network by Nicky Hager, Craig Potton Publishing, 1996

It's not that strange that one of the best books on the global electronic intelligence/espionage networks operated by government agencies like America's NSA comes out of New Zealand, as that country, along with Australia, houses important earthstations for the network. This classic is now out of print.

The Destruction of California Indians by Robert F. Heizer, University of Nebraska Press, 1993

This book about the plight of Native Americans, originally published in 1974, is a bludgeon forged in the climate of Berkeley's (where Heizer was a professor) Free Speech and protest peak, and as such some consider it unacademic, unbalanced, even unhinged. But its not so much a book, as a concept, a blend of subjectivity and objectivity which, in the context of his son (the famous land artist)'s work, assumes an almost sculptural purity.

The Great Hedge of India: The Search for the Living Barrier that Divided a Nation by Roy Moxham, Carroll & Graf Publishers, 2001

Apparently, in the mid 1800's, the British built an impenetrable hedge across the entire Indian Subcontinent, so they could control the smuggling of salt, and collect the taxes for this essential Indian commodity. This is the story of this long forgotten and remarkable structure (2,500 miles long!), and the author's search for its history. The book will be published in March of 2001.

Salt Dreams: Land and Water in Low-Down California by William deBuys and Joan Myers, University of New Mexico Press, 1999

Though photographers and artists have increasingly explored and depicted the Imperial Valley of California in recent years, little outside the local area has surfaced in print. This is the first big book about the region, one of the most spectacular and undernoticed places in America.

Canaries on the Rim - Living Downwind in the West by Chip Ward, Verso Press, 1999

A personable account of the *grass-roots* environmental battle against the waste sites and toxic industries of the Great Salt Lake Desert, from the point of view of someone who in fact organized many of these campaigns. Ward discusses the Tooele Chemical Weapons Incinerator, Dugway Proving Ground, and the Magnesium Corporation of America's plant, all of which are globally superlative toxic sites (MagCorp emits more than 90% of the chlorine gas in the entire country), and all of which surround his little rural town of Grantsville. One of the books that Mike (City of Quartz) Davis helped make happen through Verso's Haymarket series.

Landscape In Sight - Looking at America by John Brinckerhoff Jackson, Edited by Helen Lefowitz Horowitz, Yale University Press, 1997

Another recent collection of JB Jackson's writings, this one is also a must read. Especially the introduction by the editor who exposes some interesting facts about JB's life, and the early years of his *Landscape Magazine*.

Isolated Houses by John Divola, Nazraeli Press, 2000

A slim, large format photo book showing his photos of those little, mostly abandoned shacks that dot the landscape east of 29 Palms, in the Morongo Valley area of the Southern California desert. A savvy twist on romantic cliches about the desert as wasteland in the magic-hour, or not, you be the judge, but the photos are vivid and definitely a *landmark* in the history of desert and landscape photography.

Car Camping: The Book of Desert Adventures by Mark Sundeen, Harper Collins, 2000

New book of no-doubt-mostly-true desert travel adventures by recent CLUI Wendover Residence Program participant Mark Sundeen, who along with Erik Bluhm, publishes *Great God Pan* magazine.

Clearcut - The Tragedy of Industrial Forestry edited by Paul Devall, Sierra Club Books/Earth Island Press, 1993

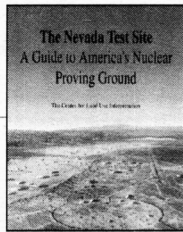
A big book of photographs of trees and lack thereof, taken from the ground and the air, all over the continent, with essays on the evils of the forestry industry. An environmentalist epic, printed on mostly postconsumer waste paper.

Goldfield Hotel - But You Can't Leave, Shirley by Shirley A. Porter, Western Book/Journal Press, 1992

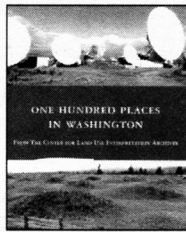
If you've ever been on US Highway 95, on the stretch connecting Reno and Las Vegas, you passed within a few feet of the huge, old, abandoned Goldfield Hotel. Millions of dollars have been sunk into this classic, Olde West hotel (the biggest of the buildings still standing in Goldfield, once the largest city in the state, now with a population of a few hundred), yet all redevelopment schemes have fallen apart, so far (there is another one in the works). This book, from a small publisher, tells the story of one of the recent owners of the hotel (1976 to the early 1980's) who actually lived there during that time, amidst all the ghosts...



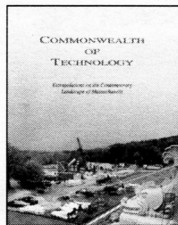
PUBLICATIONS



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Hinterland
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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. 102pp. Illustrated. **\$15.00**

Commonwealth of Technology: Extrapolations on the Contemporary Landscape of Massachusetts
Sites in Massachusetts with an emphasis on the role of technology in the landscape. From the 1999 exhibition presented at the List Center for Visual Arts at MIT.
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Illustrated tourbook to this remarkable, 210-mile roadway. A perfect weekend-long trip from Los Angeles. *Newly Revised Edition!!*
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"An inexhaustive investigation of urban content." Self-guided tour of a portion of Oakland, California's industrial waterfront.
24pp, Illustrated. **\$5.00**

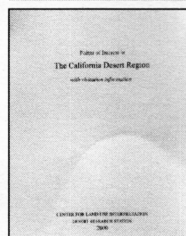
The Chesapeake Bay Hydraulic Model
An illustrated history of this remarkable engineering accomplishment, the largest indoor hydraulic model in the world, now abandoned.
30pp, Illustrated. **\$5.00**

Nuclear Proving Grounds of the World
A report on the primary nuclear test sites across the globe, and the hundreds of other sites where single nuclear blasts took place on, under, and above the earth, in the former USSR, USA, Africa, Australia, Pacific Ocean and elsewhere.
30pp, Illustrated. **\$7.50**

Around Wendover: An Examination of the Anthropic Landscape of the Great Salt Lake Desert Region
A guidebook to "points of interest" in this special American Landscape, with maps and directional information.
80pp, Illustrated, maps. **\$12.50**

Subterranean Renovations: The Unique Architectural Spaces of Show Caves
Examines the phenomena and depicts some of the best tourist cave environments in the United States, with contact and visitation information. From the CLUI exhibit.
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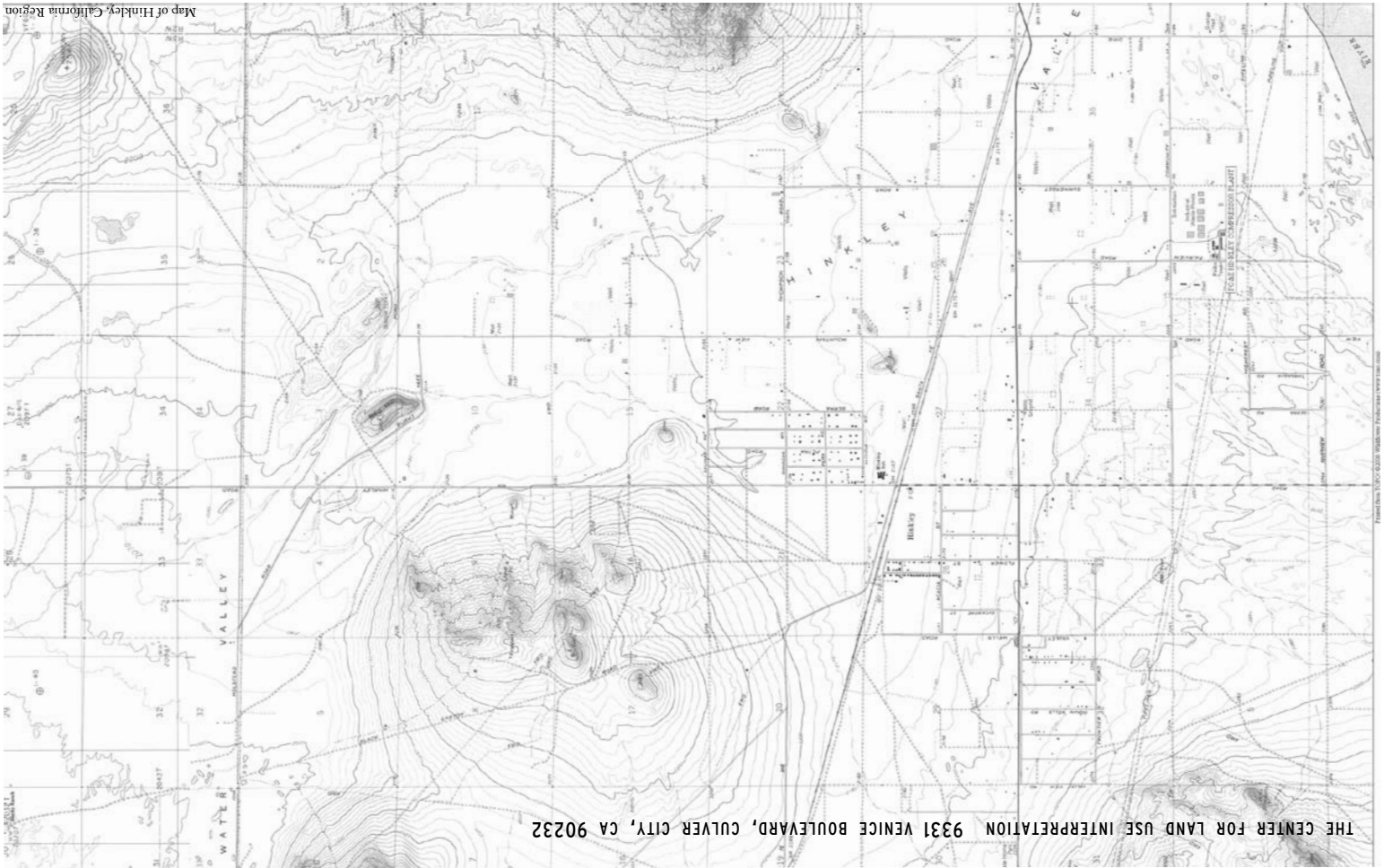


HOW TO ORDER

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THE CENTER FOR LAND USE INTERPRETATION 9331 VENICE BOULEVARD, CULVER CITY, CA 90232

upcoming events

The chaos of a summer of construction is over, and we are still settling in to the new office space. This Fall saw the opening of the Earthworks exhibit and then, immediately, another construction and renovation project, the Desert Research Station. Now that the DRS is open (see story), we are turning our attention to future exhibits and programs. The *On Locations* exhibit (about film locations) has been pushed back until later this Winter, and we will be bringing Independent Interpreter Todd Trigstead down from Butte Montana to present a multimedia piece about the Berkeley Pit, in all its glory, in January. Also in January and February are tours of the desert (see DRS story inside). We will be reprinting a few of our publications this Winter, ones where we are nearly or completely out of stock, like *Around Wendover*. Though stock of it is dwindling, *Hinterland* will probably not be reprinted, instead we will be merging much of the information in it into our new California Desert Region book. A few other exhibits are scheduled at CLUI Los Angeles in 2001, and we have a couple of programs coming up at other venues. In May, we will present a new exhibition about Orange County at the Beall Center in Irvine, and next Summer a big program about the Bay Area for the Yerba Buena Center in San Francisco. In between, we will be working on the Land Use Database, updating all the entries, adding photos, and more web links. In-house, we will be expanding our bookshop in Culver City, adding many titles from the Center on American Places, a remarkable organization based out of Harrisonburg Virginia, as well as enhancing Southern California information with a slough of small press titles from local publishers. Get in touch if you want to help with any or all of the above, and thank you for your continued support of the CLUI!

THE LAY OF THE LAND

FALL 2000

THE CENTER FOR LAND USE INTERPRETATION NEWSLETTER



THE CENTER FOR LAND USE INTERPRETATION 9331 VENICE BOULEVARD, CULVER CITY, CA 90232 USA
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The Center for Land Use Interpretation is a nonprofit research organization dedicated to improving the collective understanding of the human/land dialectic. If you would like to assist with any of the projects mentioned in this newsletter, or any other project mentioned in CLUI literature, please contact The Center. All gifts are tax-deductible.

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