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**THE FESTIVAL OF NORTHEAST LOS ANGELES
EL TERCER FESTIVAL ANUAL EL DIA DE LUMMIS
LA FIESTA DEL NORESTE DE LOS ANGELES**

**3RD ANNUAL
LUMMIS DAY SUNDAY
JUNE 1, 2008
DOMINGO, 1 DE JUNIO 2008**

Presented by:

The ANNENBERG FOUNDATION



Autry National Center

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**ANTONIO R. VILLARAIGOSA
MAYOR**

June 2008

Dear Friends,

On behalf of the City of Los Angeles, I want to welcome you to the 3rd Annual Lummis Day. This is an extraordinary festival in Northeast Los Angeles that brings our city's history to life and celebrates its great multi-cultural tradition. It's a wonderful example of what can be accomplished through the cooperative efforts of educational institutions, city government, neighborhood councils, and grassroots community organizations.

While honoring Charles Fletcher Lummis, one of Los Angeles' great historical figures, the festival does more than pay tribute to a single individual. Through the festival committee's ongoing educational program, its cooperation with the City of Los Angeles, the Los Angeles Public Library, Los Angeles Unified Schools, the Autry National Center and Heritage Square Museum, the festival and its ancillary events foster communication and help build community by building on our shared history and on the mutual appreciation of our many cultural traditions.

My congratulations to Lummis Day's presenting sponsors, the Annenberg Foundation and Autry National Center, and to the Lummis Day Organizing Committee for bringing this event into its third year. Best wishes for a wonderful third annual event!

Very truly yours,

A handwritten signature in black ink, appearing to read "Antonio R. Villaraigosa". The signature is fluid and cursive.

ANTONIO R. VILLARAIGOSA
Mayor



Welcome!

Whether our families have lived here for generations or we've only recently settled into the area, all of us who call the neighborhoods of Northeast L.A. home share a place that's heir to a rich and compelling history, an environment with great potential for renewal and a brilliant patchwork of cultures and ethnicities that can—and should—enrich all our lives.

Our corner of the city is almost uniquely diverse. But whether our roots are in Mexico or Central America, in Europe, Africa or Asia, or if, as Native Americans, our families have lived on this continent for millennia, we share an essential connection between ourselves and the place we live and an interest in improving it.

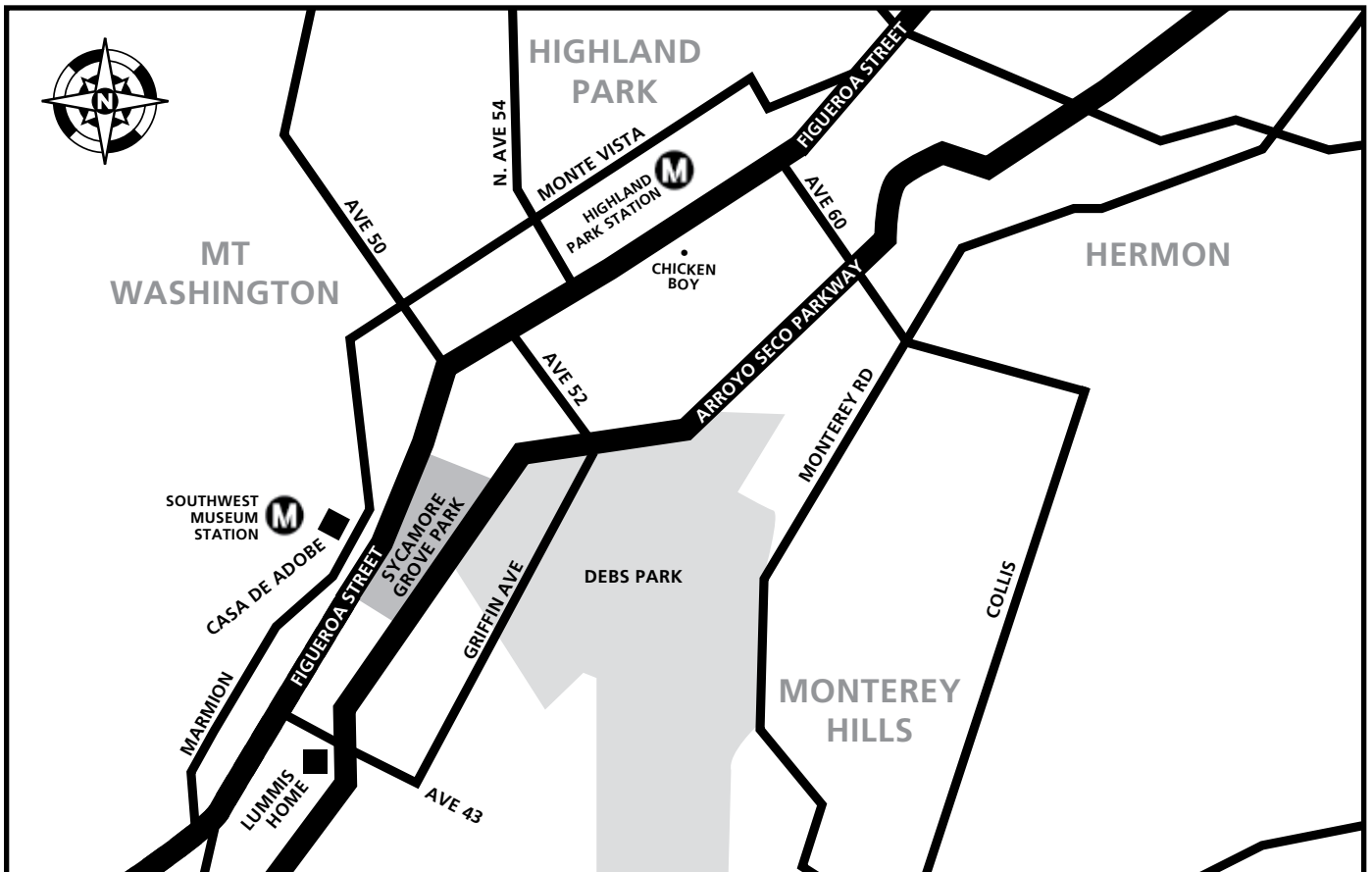
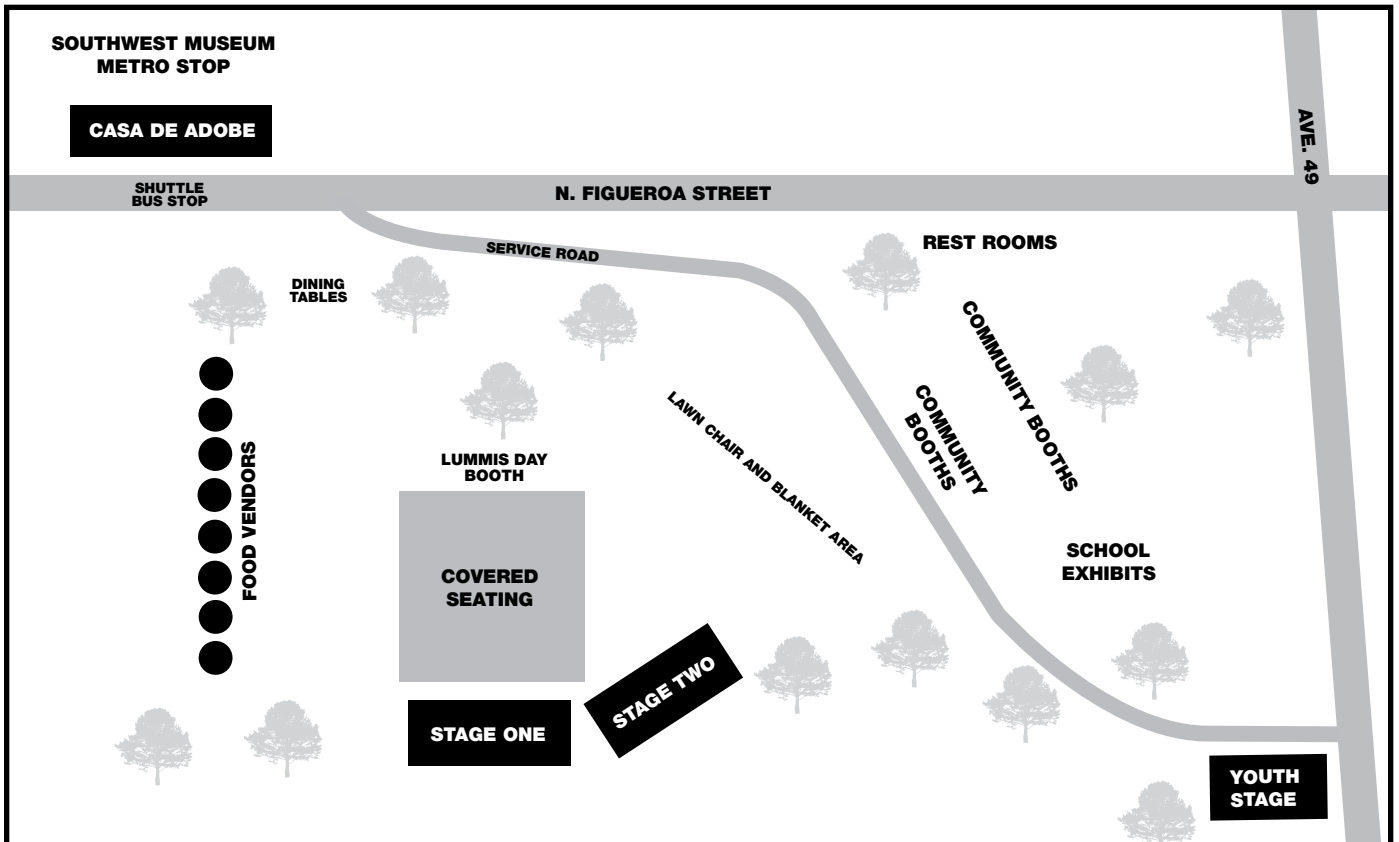
The scores of volunteers, organizers, artists and teachers who devote countless hours each year to presenting this Festival fervently hope that this event, and the educational and library activities that precede it, will help strengthen all that ties us together in our neighborhoods.

We hope that by sharing our poetry, our art, our dance, our music, our food and fun, we'll have added to an understanding of our different cultures, an appreciation of the things we have in common and to our ability to work together to strengthen our community.

Welcome to the third annual Lummi Day: The Festival of Northeast Los Angeles.

—*Eliot Sekuler*

**Sycamore Grove Park • 4700 N. Figueroa St.
Lummis Home • 200 E. Ave. 43**





Charles Lummis at his desk at El Alisal, 1904

Lummis Day: The Festival of Northeast Los Angeles takes its name from Charles Fletcher Lummis, who served as the *L.A. Times'* first city editor upon his arrival in this city in 1885. Lummis was also one of the city's first librarians, founded the Southwest Museum—the first museum in the city of Los Angeles—and helped introduce the concept of multiculturalism to Southern California. Until his death in 1928, Lummis remained active as a photographer, an editor, a poet, a raconteur and an extraordinary champion of Native American and early Californio culture. He built his home—El Alisal (aka Lummis Home)—with his hands. It remains one of Northeast Los Angeles' cultural landmarks.

Lummis Home ★ 200 E. Ave. 43

- 10:30 am Carlos Guitarlos, acoustic guitar
- 11:00 am Poetry by Steve Kowitz, Mike the Poet, liz gonzález, Cathie Sandstrom, hosted by Suzanne Lummis
- 12:00 pm Arroyo Arts Collective's Puppet Pageant leads attendees to Sycamore Grove Park

Sycamore Grove Park ★ 4700 N. Figueroa St.

STAGE ONE

- 12:30 pm Arroyo Arts Collective Puppets enter, Opening Ceremony
- 12:35 pm Tongva Drummers
- 12:45 pm Welcome by Elected Officials
- 12:55 - 1:40 pm Mariachi Divas
- 2:10 - 2:35 pm Ann Likes Red with Special Guests
- 3:05 - 3:35 pm Artichoke
- 4:05 - 4:45 pm Chapin Sisters
- 5:10 - 5:55 pm Cava
- 6:15 - 7:15 pm Jackson Browne

STAGE TWO

- 1:40 - 2:10 pm Cypress Park Folklorico Dance Group
- 2:35 - 3:05 pm Ballet Coco
- 3:35 - 4:05 pm Kultura Philippine Folk Arts
- 4:45 - 5:10 pm Ballet Coco
- 5:55 - 6:15 pm Culture Clash

STAGE THREE: Family Corner

- Good Shepherd Lutheran Church After-School Music Program
- Puppet & Players Little Theatre
- We Tell Stories
- Puppets Tramp Across the Continent
- Los Chilitos
- Family Sing-Along with Lou Pugliese

Poetry/Poesía at Lummis Home ★ 10:30 am

This event is supported by Poets & Writers, Inc., with a grant it received from The James Irvine Foundation



SUZANNE LUMMIS' (host) poetry has appeared in major literary publications in the U.S. and U.K. She is director of the Los Angeles Poetry Festival, which has produced eight city wide festivals since 1989, and editor of the online literary magazine www.speechlessthemagazine.org. Last year WriteGirl, the organization that mentors and publishes teenage girls,

honored her with one of the first Bold Ink Awards, for "fierce women writers who inspire us." She teaches beginning through advanced poetry for the UCLA Extension Writers' Program, and has also taught for Loyola Marymont and Emerson College.



STEVE KOWIT edited *The Maverick Poets*, the first anthology of accessible American poetry. His book on writing poetry, *In the Palm of Your Hand*, remains one of the most popular books in the field. His most recent collection is *The First Noble Truth*, winner of the Tampa Review Prize. He is the recipient of a National Endowment fellowship and Two Pushcart Prizes. He lives

in the back country hills of San Diego and teaches at Southwestern College.



Congratulations

on the City of Los Angeles' third annual

Lummis Day:

The Festival of Northeast Los Angeles event.

The staff of Council District One is proud to be part of this celebration of the City's rich culture and history.

Sincerely,

A handwritten signature in black ink, reading "Ed P. Reyes".

ED P. REYES

Los Angeles City Councilmember, First District

MIKE SONKSEN, also known as **Mike the Poet**, is widely acclaimed for his live performances, contributions to international publications and legendary city tours. Poet, journalist, historian, teacher, he's published in the *L.A. Citybeat*, *O.C. Weekly*, *New Angeles*, *Long Beach Business Journal*, *Kotori*, *L.A. Weekly* and many others. Mike graduated from UCLA in 1997. His book *I AM ALIVE IN LOS ANGELES!* has received rave reviews and has been added to the curriculum of local universities and several high schools.

liz gonzález, a fourth generation So Cal native, grew up sixty miles east of Los Angeles in Rialto, California. Her work has been widely published and has appeared in *BorderSenses*, *Cooweescoowe*, *Luna*, *Cider Press Review*, *The San Francisco Chronicle*, *New Delta Review*, and in anthologies such as *Women on the Edge: Writing from Los Angeles* and *Grand Passion: The Poets of Los Angeles and Beyond*. She is the author of the limited edition chapbook *Beneath Bone*, published by Manifest Press. She teaches writing for college at Long Beach City College and creative writing through the UCLA Extension Writers' Program.



CATHIE SANDSTROM's work has appeared in *Ploughshares*, *Runes*, *Lyric*, *Solo*, *Cider Press Review*, *ARTI LIFE*, *Periphery*, and in the anthologies *Open Windows*, *Blue Arc West*, *So Luminous the Wildflowers* and *Matchbook*. Her poem "You Again," is in the artists' books collection at the Getty Museum in Los Angeles, and in the University of Southern California Library. Twice a winner in "Poetry in the Windows," sponsored by the Arroyo Arts Collective with funding from the Lannen Foundation, she was also a winner of the Periphery Prose Poetry contest.

Angela, and in the University of Southern California Library. Twice a winner in "Poetry in the Windows," sponsored by the Arroyo Arts Collective with funding from the Lannen Foundation, she was also a winner of the Periphery Prose Poetry contest.

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Fax: 626.799.5073

liz@lizesllsla.com
lizesllsla.com

CARLOS GUITARLOS (music) is best known to the Los Angeles music scene as the lead guitarist/songwriter for the notoriously raucous Top Jimmy and the Rhythm Pigs (immortalized in the Van Halen song of the same name). During the 1980's, the Northeast Los Angeles native also recorded with Tom Waits and The Breeders before it all fell apart.



Relocating to San Francisco, Carlos could be found for several years paying his dues on the streets of that city, playing guitar to earn his keep. More hard living landed Carlos in a San Francisco hospital fighting for his life with congestive heart failure. Returning to L.A. with a new outlook on life, Carlos recorded the roots rock and blues album, *Straight From the Heart*, an eclectic collection of 17 original tunes that embodies the diversity of Carlos' work. Longtime fans and critics have warmly greeted his new recordings and his career resurgence.

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who you are?**

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and be somebody**

Lummis Day Poetry Workshop Poets



WILLIAM ARCHILA earned his MFA in poetry from the University of Oregon, where he was given the Fighting Fund Fellow Award. He has also been awarded the Alan Collins Scholarship at the Bread Loaf Writers' Conference. Locally, he is also a 1999 PEN Center USA West Emerging Voices fellow and also a winner of Poetry In the Windows II and

III, a project of the Arroyo Arts Collective. His poems have appeared in *The Georgia Review*, *AGNI*, *Crab Orchard Review*, *Poetry International*, *The Los Angeles Review*, *Notre Dame Review*, *Blue Mesa Review* and *The Portland Review* among others. His work will also appear in *Puerto del Sol*. His first book, *The Art of Exile*, is forthcoming from Bilingual Press.

LORY BEDIKIAN earned her MFA from the University of Oregon, where she received the Dan Kimble First Year Teaching Award in Poetry. Her collection of poetry has been selected as a finalist in both the Crab Orchard Series in Poetry Open Competition and the Crab Orchard Series in Poetry First Book Award Competition. She has been published in various journals including *Connecticut Review*, *Heliotrope*, and *Poetry International*. She currently writes a column, "Poetry Matters," for the *Armenian Reporter*.



Join us for the 4th Annual Lummis Day—Sunday, June 7, 2009

lummisday.org



COUNCILMEMBER
JOSE HUIZAR

CONGRATULATES



THE LUMMIS DAY ORGANIZING COMMITTEE

FOR

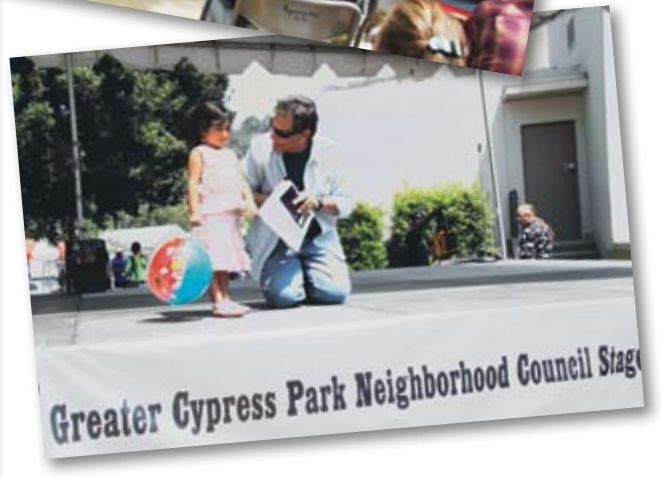
*PRODUCING A WONDERFUL CELEBRATION
OF THE ARTS, CULTURE AND HISTORY OF
NORTHEAST LOS ANGELES*

LUMMIS DAY, JUNE 1, 2008

Images from Lummis Day 2007



Photo: Lupe Fernandez



The Good, the Bold, and the Ornerly

Charles Fletcher Lummis: How One Man's Character Shaped the Southwest Museum

By Suzanne Lummis

Three years after lawman Pat Garrett fired a couple of bullets into Billy the Kid, propelling them both into the folklore of the American West, and two years after an extravagantly affected Irish personality by the name of Oscar Wilde made some stops in Ohio to lecture on the moral power of beauty, a writer, printmaker, and Harvard flunkout—done in by trigonometry—set out walking.

Charles Fletcher Lummis, age 25, had been offered a top position at a new young newspaper, to start as soon as he showed up, and so he decided to stretch his legs. It was September 12, 1884.

On January 31, 1885, Lummis showed up for his newspaper job sun-browned and quite changed, mentally and physically—mentally because he'd lately gotten, as he would proclaim for years to come, a better education than Harvard ever gave him, and physically because he'd footed it from Chillicothe, Ohio, to Los Angeles—a trek of 3,507 miles.

What Los Angeles gained that winter's day, in

addition to the first city editor of the *Los Angeles Times* (and the first person to stride into town from such a far-flung starting point—the first, leastways, anyone could remember), was a short man with bold ideas, ample ego, huge passions, and an outsized personality. Had he been instead a tall man with small ideas, modest passions, and a personality in proportion to some petite ego, several acres of real estate on a promontory in Northeast L.A. might support attractive, serviceable buildings for sale or rent, but not the landmark Southwest Museum. In 1885 it was a while yet coming, but it would—another first for the scrappy little start-up city that had never had a museum before this one.

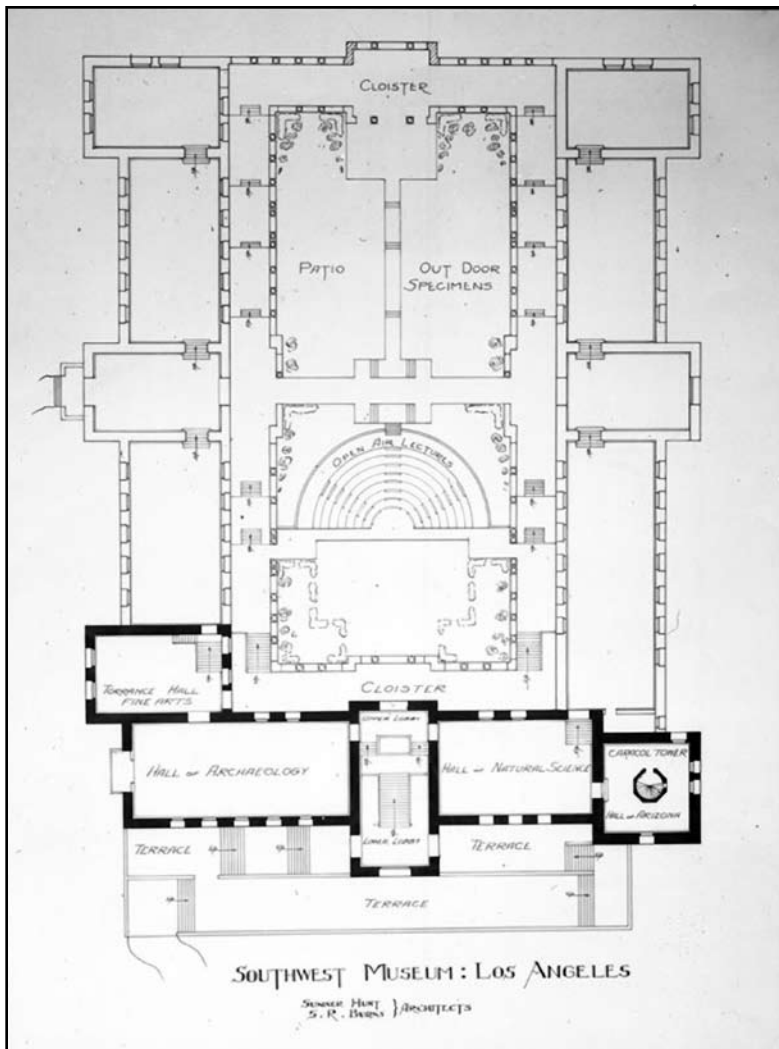
Today, Los Angeles can boast other cultural architectural wonders strongly identified with one man. The titanium swoops and curves of that spectacular new destination spot on Grand Street evoke the name of Frank Gehry. Even so, Frank Gehry may have imagined its arrangements and designed the physical place, but he himself didn't resolve that Los Angeles needed a new concert hall, and furthermore that it should stand right here, on this downtown intersection. And he didn't then go about raising the money for it. In fact, it's just possible that no other Los Angeles building and cultural institution of note so wholly reflects the ideology, drive, and sensibilities of one individual as does the Southwest Museum.

Lummis's purpose—to create a museum devoted to the history and culture of the region, "a great characteristic Southern California Museum"—grew from his fascinations and convictions, particularly a conviction that took hold during his East-to-West trek and had been growing like a fireball in him ever since. It rankled Lummis that the seemingly educated people of the East languished in ignorance of their country and its languages, true history, the land, and its peoples. In his opinion, they were—by the evidence of his own eyes and head-on experience—grossly self-misinformed about Native Americans.

This omission would steam Lummis to the end of his days, not so much for the gaps in Eastern people's academic knowledge—hell, everyone's got gaps in their knowledge—as for their complacency and lack of lively curiosity. In *Tramp Across the Continent* he called for "a history that shall so far escape the ignorance of prejudice as to admit that the Anglo-Saxon played a very squeaky second fiddle in pioneering the New World."

* * *

"That this committee is pledged to spare no pains to insure that the Museum shall be as noble an architectural monument as it shall be possible to build in this community."





radical self-determination seemed to hearken back to the earlier Western pioneers, and at the same time prefigure certain future movements and ideas that would add to California's colorful reputation.

Something else stands out in these meeting notes and diary entries: the primacy of beauty. After all, "the most" could have been followed by some other adjective like *prestigious* or *respected* or *important*. He did, of course, want those things too, most definitely—a museum of first-rate scholarship; deep understanding; rich, first-rate collections; all demonstrating proper regard for the legacy of the American Indian. Still, it seemed to loom large in his vision and his lexicon, the idea of *beauty*. So, we wonder—some of us do—what did Charles Lummis regard as beautiful?

Fortunately, we have an answer. It entails light-reflecting planar walls of concrete, whose texture, a quality of softness, could be mistaken for sun-bleached adobe, and rooftops of red brick. (Once we know this detail, none of us can see a Spanish tile roof without thinking how back in the day, before the mass production of all things, each brick curved differently, because the makers shaped the squares of clay on their arms.) The roof and wide, unembellished walls with tall, arched windows are in Spanish-Mission style, as are the patio and garden that the compound of buildings surrounds. However, the massive square tower with its crenellated rim, like a battlement, is the very image of a Moorish castle, a colossus like those originals built to endure, while around them the physical vestiges of towns and cities dissolved and reconfigured themselves, century after century.

The stone portal opening into the hillside and the corridor leading to the main galleries bears a Mexican or Mayan design. For the exhibition halls with barrel-vaulted ceilings and natural light, Lummis acquired chandeliers that he perceived to have descended, in inspiration at least, from some ancient Zuni creations.

All features gather to a unified whole, neither plain nor fussy, spare but sweeping—not so much "modern" as timeless (but somehow more modern than the office and apartment buildings decorated with loop-de-loo's and fat terra-cotta bison heads that were, around the time of the museum's construction, going up downtown). Curious, interesting, that architecturally the Southwest Museum draws together Christian, pre-Christian, and Islamic influences into something that looks and feels for all the world like the wide-reaching, straight-speaking, earthy soul of the early

This resolution appears in the minutes of the April 12, 1905, executive meeting of the Southwest Society, which Lummis assembled to advance a dream he had harbored at least since 1895, shortly after he returned from his joyous Peruvian expeditions with archeologist Adolph Bandelier. Eventually, at least in his private writings, the most "noble monument possible in this community" was revised upwards so as to imagine "the most beautiful museum in the world," and finally—perhaps with an eye on neighboring planets—"the most beautiful museum in existence."


Which certainly makes for a steeply ascending progression of "mosts." A look into his diary, however, page dated November 30, 1908, reveals both the Old Man's (the family nickname for Lummis) uncertainties and his psychic strategy: "without a bean of money, and in debt . . . [i]t's a showdown whether my dream comes true of the best museum in the world and the most beautiful," but "tangible evidence shows that a good many of the leaders of business, religion and scholarship in the community are still misguided enough to back me in what I am trying to do. If I can fool myself and them a little longer, we will get it done."

Call it positive thinking, bravado, self-hypnosis, or a mix of all three, but in a country where many still practiced a stoic acceptance of one's fate, Lummis's penchant for

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Lummis Day 2008

American West. And—who would have predicted it—not a single design element is fighting with the other.

So maybe that's what he meant by "beautiful."

* * *

For the Southwest Museum, Lummis wanted a Caracol Tower, a spiral staircase with spacious storage rooms on either side. His eleven-year-old son Jordan, destined to become an engineer, had given him the idea. (Jordan, whose Indian name was Quimu, had a brother, Keith, and a sister, Turbese, all from Lummis's second-to-last wife, Eve.) The diary page dated October 17, 1912, reports: "To Hunt's, and fight over plans again. Quimu wants caracol tower and I decide on it. They aren't ripe but I drive it in."

Then: "November 14 (Meeting of the Museum) Hunt and Burns show plans & I fight & get 'em accepted—Caracol and all."

Over fifty years later, in the pages of his own biography, *Charles Fletcher Lummis: The Man and His West*, Keith Lummis would muse, "One wonders if more sympathy is due the stubborn amateur who undertook to design the building or the architects and contractors who had to deal with him."

It might not qualify as the stuff of legend, but for the people of the Southwest Museum, even today, the achievement of the Caracol Tower makes for a triumphant story. After experts pronounced structurally impossible the tower father and son had dreamed up, the construction team called in foreman Henry Newton. Newton said it couldn't be done. The bosses told him, "Lummis wants it." Lummis-Who-Wanted-It gave this admiring account of what happened next:

And this fiery little genius did it as simply as if it were only a matter of established procedure, instead of the first and only thing of its kind in the world. Henry built a huge chimney of sheet iron, 3 ft. in diameter and 125 ft. tall for the shaft. Around this he built up such a forest of falsework that it was almost impossible for a thin man to wriggle through a room. Then one story at a time he "poured" this 125-foot tower . . . It was a splendid piece of engineering—and the result will be famous, I think, in perpetuity.

So that's how it's done—in case some folks out there are about to undertake a similar task. You might need a determined, stubborn man, and in some cases, you might need two.

But even a determined man doesn't get everything

he has in mind. The tower isn't famous (except, perhaps, among a handful of museum professionals), and anyway, these days fame doesn't count for much, now that anyone can be famous for fifteen minutes. The Southwest Museum may not be the "most" anything in the world, but it has about it a pure and durable beauty sure enough, in a city that needs it more than ever, a city that has gotten progressively homelier—filled out with strip malls, bland franchises and gray, prefab, bunker-like constructions.

Once, while the Southwest Museum founder was at work on his own strikingly unusual house, which he call El Alisal, a visitor named Walter Phillips Terry recorded Lummis's explanation of what he was up to, what he hoped for:

It should be enduring and fit to endure. Life and death will hallow it; it mellows with the generations—if it outlasts them . . . something at least of the owner's individuality should inform it. Some activity of his head, heart and hands should make it really his.

Happily for residents of Los Angeles, and aficionados of history and culture everywhere, the Southwest Museum is also really ours.

Excerpt from "The Good, the Bold, and the Ornerly" by Suzanne Lummis in the Winter 2008 issue of *Convergence* magazine reprinted courtesy of the Autry National Center, Los Angeles, California. Unless otherwise noted, quotations from archival materials in this article are from the Braun Research Library, Institute for the Study of the American West, Autry National Center. Photos from Los Angeles Public Library Photo Collection.



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THE BLAZING GRILL

Four years ago, Mr. Robert Lin (Lin Yao Guo) began traveling to local farmers markets with his Blazing Grill serving potstickers, prawns, eggrolls, and tasty chicken and beef barbeque. For the "healthy atmosphere on sunny days, watching kids and parents enjoying themselves," he likes working outside. The Blazing Grill can be found at Highland Park, East Los Angeles, Atwater, El Segundo and Tustin farmers markets. Mr. Lin plans to open several Blazing Grills.

EL BUEN SABOR

4306 Figueroa St. • LA, CA 90065
From a desire to be self-employed, Mario and Maria Menjivar opened their successful restaurant, El Buen Sabor, one year ago. Their son, Edson, manages El Buen Sabor and buys the fresh ingredients for their traditional Salvadorian fare, including delicious hand-made drinks such as El Pamarindo, fresh fruit Ensalada, and Ecuadorean Horchata.

CHINESE/KOREAN BARBEQUE

Finding themselves working long hours, 7 days a week, Mr. and Mrs. Pak Wong decided to close their restaurant. They now enjoy more free and flexible time with their Chinese/Korean Barbeque booth working at local farmers markets, street fairs, and festivals, such as Chinese New Year's celebration. Pak and Yee Chun Wong are particularly proud of their Korean short ribs, chicken and beef on a stick, and very popular Taiwanese sausage.

EL HUARACHE AZTECA

5225 York Blvd. • LA, CA 90042
This family enterprise, which opened at its present location in 1997, features a traditional sopes variation from Mexico City, in the shape of a shoe. Their clientele has grown to include Anglos, Latinos, Asians, college students, and others from the local population.

ITALIANO'S PIZZA

5101 York Blvd. • LA, CA 90042
From three small food stands Italiano's Pizza grew to an art-filled dining room with Italian, Ecuadorean, and Cuban food specialties. Vidal Sangolqui emigrated from Ecuador to apprentice at his Italian uncle's restaurant in Pennsylvania. After coming to Los Angeles, Mr. & Mrs. Sangolqui opened two restaurants in Highland Park and a new one in Pico Rivera.

MIA SUSHI

Rudy Martinez became tired of driving downtown for good sushi, so he decided to create Mia Sushi on Eagle Rock Blvd. right next to his business, Piedmont Financial. Mr. Martinez also owns Marty's Bar and can be seen on the TV show *Flip This House* (A&E). He is supported in his businesses by his sister, Carmen Casey, who is a busy and valued, "jack of all trades."

EL PESCADOR RESTAURANT

In 1983, Manuel Ortiz's dream came true when he opened the first El Pescador Restaurant with the blessings and guidance of his parents, Don Carlos and Isidora Ortiz. Younger sons followed suit. Now, El Pescador Restaurants number 13. The Ortiz family (Carlos Sr., Isidora, Manuel, Raul, Jesus, Carlos, Abel, Gustavo, Vicente, Horacio, Victor, Alejandro, and Eliazar) thank God, their customers, and family union for their success.

LOS PIBES

Irene and Ernesto Guzman and their family have been serving local farmers markets (including South Pasadena, Eagle Rock and Montrose) for 17 successful years. Los Pibes (meaning "the children" in Argentinean) offers cotton candy, churros, and shaved ice treats in 13 flavors. Mrs. Guzman credits their success to hard work, big servings, and delicious flavors, such as piña colada, banana, and comerindo.

Join us for Lummis Day 2009
Sunday, June 7
lummisday.org

Bienvenidos a su centro . . .



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Bird

On the bus to Lincoln Heights,
I face a boy with a green backpack,
a geography book open on his lap, fingers
stroking the veins of a map,
lips moving in rhythm,
maybe a poem in Spanish, a prayer
so simple and slow I could recognize
every word from my childhood.

As a boy I imagined that before Christ
and the rusty nails, before Columbus,
the gilded cross, Central America
must have been a quetzal, a young bird
with green wings, long tails,
flying over lakes, cluster of volcanoes.

Look at the fold-out map
from National Geographic.
You can see its beak
northwest of Guatemala.
Legs stretch out into Panama,
its blue back down Honduras and Nicaragua.

Study the topography
and the land rises out of the water,
names of rivers, roads sprawled
over the graphs. You can follow the train
on rails of night, around coffee mountains,
through dark fields of corn, cane,
along rooftops burned red,
away from the soft lights of a brick house.

The full sun breaks on the stairs,
catches the muzzle of a shot gun,
black ball piercing a bird
that drops in a puddle, wrecked.
A light rain falls. You can imagine
that before insects, before the slow crumble
of bones, its legs stretch out, back curves,
beak rises as though in flight.
Search graves and ruins,

dark branches of palm trees
swallowing pyramids - fragments of ancient
stones.

William Archila



CHANGING SPIRITS DRUM CIRCLE has been performing their dramatic and stirring traditional music in service to the community for five years. Members of the Drum Circle represent different Tribal Nations including the Dine, Pauite, and Black Feet. Their intent is to play for all the people and they have notably performed at Cal State Long Beach Pow Wow, Kateri Circle Pow Wow, Wild Horse Pow Wow as well as conventions and festivals. At Lummis Day, the Changing Spirits Drum Circle will perform the Smudging Ceremony to free the spirits and will then accompany the puppet procession along the Arroyo and into the park, opening the Festival with the Honor Song.



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Emcees • Maestros de Ceremonia



Lummis Day MC **HAL EISNER** has worked as a television reporter in Los Angeles for a quarter century, most of those at KTTV Fox 11 and KCOP, where he continues to contribute his reporting skills. From breaking news to fun stories . . . thoughtful, provocative, issue-driven ones, Hal's done it all and has scored an impressive number of journalism awards along the way. His years of writing,

producing and reporting stories has brought him Emmys and honors from the L.A. Press Club and the Associated Press, including their 2005 Mark Twain Award for Reporter of the Year.

FIDEL RODRIGUEZ is host and producer of "Divine Forces Radio," airing on Friday nights from 10 P.M. to 1 A.M. on Lummis Day's media sponsor, KPFK (90.7FM) in Los Angeles and KPFK (98.7FM) in Santa Barbara County. Fidel hails from Santa Barbara, CA and is a 1997 graduate of the University of Southern California where he was a McNair Scholar, with Bachelor's degrees in both Chicana/o Studies and African American Studies. He is joined on-air by DJ extraordinaire Icy Ice and Curse of the World Famous Beat Junkies, DJ Breeze and Cal Cutterz' DJ Counterstryke. "Divine Forces Radio" is an innovative, positive and exciting show, which flawlessly blends hip-hop music, education, in-studio guests and spirituality within theme-based shows.



CECILIA BOGRÁN serves as entertainment reporter for Univision 34, KMEX-TV the nation's number one Spanish-language television station. Bográn joined Univision 34's Emmy award-winning newscast, "Noticias Univision 34," in May of 1998.

Cecilia Bográn is widely regarded as the top entertainment television reporter and producer in Los Angeles. Her ¡A que no sabías! segments produced for the nation's number one Spanish-language television station, Univision KMEX 34 Los Angeles, are syndicated for air in the newscasts of 22 Univision affiliates throughout the country. She can be seen every weekday on 6:00 p.m. and 11:00 p.m. newscasts, where she provides her audience with the latest entertainment news and buzz from Hollywood and Latin America.

A native of Puerto Cortés, Honduras, Cecilia was honored in 2005 by the Los Angeles Press Club as Los Angeles' "Best Entertainment Reporter."

FABIOLA KRAMSKY is a News Anchor and Reporter for Univision 34, KMEX-TV, the nation's number one Spanish-language television station. With more than 13 years of experience as a radio and television news presenter, Kramsky joined Noticias Univision 34 team as co-anchor of the 11:00 o'clock newscast in April of 2005.



A native of Mexico, Fabiola's experience in various aspects of news and information programs for such media outlets as Televisa, Channel 40 in Mexico, Multivision, Radio Formula, Radio Capital and ABC Radio have provided a solid foundation for her exemplary journalistic career. Her dedication and talent for conducting interviews with all types of public figures has solidified her reputation as one of the Spanish-language reporters with the most credibility.

Due to her outstanding work as a news presenter, she was invited to join the first board of directors for the National Academy of Radio and Television Journalists in Mexico where she served as Secretary for International Relations.



Photo: Harry Gamboa Jr.

Founded on May 5, 1984 (Cinco de Mayo) in San Francisco's Mission District, **CULTURE CLASH** is Richard Montoya, Ric Salinas and Herbert Siguenza. They believe that art & politics are inextricably connected. From political

satire, spoken word and full length plays, art is a tool, theater is a power tool. *Chavez Ravine*, *Water & Power* and *The Birds* are among their historical body of stage works. New plays include: *Palestine/New Mexico* for the Mark Taper Forum, *Peace* for the Getty Villa and *32 Beds* for the South Coast Rep.

Water & Power is set to go before the cameras this summer in Los Angeles.

Other work includes *The Mission*, *A Bowl of Beings*, *S.O.S.-Comedy for These Urgent Times*, *Unplugged*, *Capra Clash*, *Radio Mambo: Culture Clash Invades Miami*, *Bordertown*, *Nuyorican Stories*, *Anthology*, *Mission Magic*, *Mystery Tour*, *Anthems: Culture Clash in the District*, *Senor Discretion Himself*, *Culture Clash in AmeriCCa* and *Zorro in Hell*.

They are pleased to do their small part in this year's historic Lummis Day fest!

Music • Música



JACKSON BROWNE, a former Highland Park resident whose family helped found L.A.'s first arts colony in the area over a century ago, returns to Northeast Los Angeles to perform at the Lummis Day Festival and make his first public appearance in the neighborhood since he rose to prominence over three decades ago as one of the music world's greatest writers and performers.

Jackson Browne has written and performed some of the most literate and moving songs in popular music and has defined a genre of songwriting charged with honesty, emotion and personal politics. He's been honored with inductions into the Rock and Roll Hall of Fame (2004) and the Songwriter's Hall of Fame (2007).

Classic songs in the Jackson Browne songbook include "Rock Me on the Water," "Jamaica Say You Will," "The Pretender," "These Days," "Doctor My Eyes," "Take it Easy," "For a Dancer," "Somebody's Baby," "Lives In The Balance," and "For Everyman," all of which have become evergreen hits for him and many other recording artists all over the world. His album, *Running on Empty* sold some seven million copies worldwide and the album's title song appeared on the soundtracks of the films *Salvador* and *Forrest Gump*. Other Jackson Browne songs have been included on the soundtracks of over two dozen major motion pictures.

Browne's legacy as an advocate for social and environmental justice is as influential and enduring as his music. In 2007, he received the Chapin-World Hunger Year Harry Chapin Humanitarian Award. In 2004, Jackson was named an honorary Doctorate of Music by our neighborhood's Occidental College, for "a remarkable musical career that has successfully combined an intensely personal artistry with a broader vision of social justice."

In 2002, he was the fourth recipient of the John Steinbeck Award, given to artists whose works exemplify the environmental and social values that were essential to the great California-born author. His recent two albums of solo acoustic performances earned a Grammy nomination and additional worldwide acclaim. He is currently working on a new studio album.

In the spirit of our founder, Charles Lummis

ARROYO SECO FOUNDATION



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www.arroyoseco.org

As a group, **CAVA** seamlessly blends traditional son, cumbia, ska, salsa, Peruvian soul and jazz into a sound that also bears the Jalisco roots of its founder and namesake, a.k.a. Claudia Gonzalez.

Cava's musical influences range from legendary artists such as Celia Cruz, Chayito Valdez, Benny More to Nina Simone, John Coltrane and Billie Holiday. Together, the ensemble features piano, electric-keyboards, bass, trumpet, drums, timbales and Japanese taiko drums. Cava writes most of her own songs.

Cava has appeared extensively in TV and film and made her network television debut at age eight in the Norman Lear-produced "a.k.a.Pablo," starring Paul Rodriguez. More recently, she appeared as a musician in Universal Pictures' "Along Came Polly," starring Jennifer Aniston. Cava has shared engagements with Ozomatli and Compay Segundo of the Buena Vista Social Club. Her album, "Cava," is available on the internet.



The **CHAPIN SISTERS** was created when the three sisters got together in a Los Angeles recording studio in the Spring of 2004, instigated by their brother Jonathan Craven. He had hatched a plan to have them cover some pop, new-wave

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and gangsta-rap songs as a joke, with the punchline being their beautiful voices and the natural way they fell into stunning three-part harmony. But soon, once Abigail had flown in from NYC and the trio began rehearsing, the joke was over; the sisters realized that they had created something powerful and unique that couldn't be treated lightly. When that weekend's recording of Britney Spears' "Toxic" landed them in heavy rotation on Los Angeles' influential KCRW and indie radio stations

across the country, their premonition was confirmed. Over the next few years, they spent evenings writing and arranging the songs that would become *The Lake Bottom LP*. Even with a cursory listen to the album or a live performance, it's immediately clear that these women have been singing harmony together their entire lives. Born into a household in Brooklyn where music was the family business, these three spent endless car rides working out canons and three-part choral pieces to pass the time. They couldn't help but have picked up a thorough grounding in traditional American roots music and folk-rock from Abigail and Lily's father three-time Grammy Award winning singer-songwriter Tom Chapin. *The Lake Bottom LP* is the trio's full length recording debut. Recorded in Los Angeles in the Summer of 2007 with producers Thom Monahan (Lilys, Devendra Bandhart, Vetiver) and Mike Daly (Whiskeytown, Grace Potter), it is being released by Plain Recordings.

ARTICHOKE is best known for two concept records about scientists, one for every letter of the alphabet, called *26 Scientists, Volume One: Anning-Malthus* and *26 Scientists, Volume Two: Newton-Zeno*. The former was featured in a *New York Times* science section article in 2005. Artichoke is currently looking for a label to release the second one, which is all finished and mighty groovy—according to the few who have heard it.

This year, Artichoke is recording a concept record on the theme of honeybees. It will be called simply *Bees*. They are fascinating creatures, whose lives can be easily compared with our own—at least for the purposes of writing pop songs.

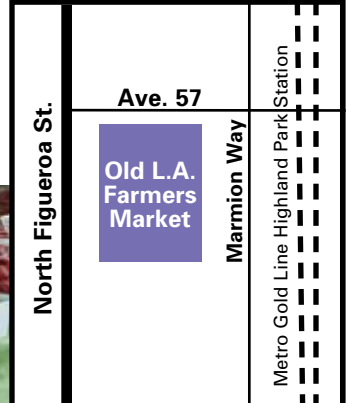
Artichoke is also writing and recording some songs for an album called *Historic Highland Park*. This will include the rave-up biographical song "Charles Lummis." Charles Lummis was a prominent writer, founder of the Southwest Museum, and an advocate for preservation of the lands and cultures of the Southwest. The band is very excited to play the song at Lummis Day on June 1.

Bandleader Timothy Sellers is collaborating with some swell musicians to record *Bees* and *Historic Highland Park*. Daniel Leyson plays guitar with Artichoke and has an excellent band of his own called the Eternal Triangle. Juli Crockett and Lisa Dee from the Evangenitals are singing and jangling the tambourines on these records. JPL rocket scientist Steve Collins plays the theremin. David Hurlin—master of the tabla—is our drummer. Artichoke records and rehearses in a big old house on Figueroa street in Highland Park that is sometimes called Green Records. And yes, there is an extra

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"e." It makes Artichoke slightly greener.

For show dates, music, and other information about Artichoke, please visit <http://myspace.com/artichoketheband>

ANN LIKES RED has been playing in and around the Highland Park/Northeast LA/California scene since the Clinton Administration. Led by journalist/community activist Eddie Rivera, the band has performed all over the state, from the venerable Mr. T's Bowl to Occidental College, the LA Marathon, the San Francisco Bay to Breakers, ArroyoFest, and the Highland Park and Eagle Rock Music Festivals.

Once described by *New Times* as "working class roots rock," Rivera describes the band thusly, "It's big drums, cool vocals, and noisy guitars, kinda like the Ramones meet The Buckingham's at Slash's house."

This year's show will include appearances by members of various Northeast LA bands, including Mt. Washington resident and blues howler Greger Walnum, and Randy and Scott Rodarte, from the band Ollin. Other appearances, including a very special guest appearance, are still being planned.



Rivera is a founding member of the Lummi's Day Committee, and the publisher of the *Arroyo Seco Journal*, media sponsor of the Lummi's Day event for the third year in a row.

Ann Likes Red is Rivera, guitars, vocals, and economic development; Caris Arkin, guitars, vocals and rigatoni; Christina

Michelle, bass, vocals and tight jeans; Deborah Ray, keyboards, vocals and lipstick; and Dave "The Rave" Auslander, drums and social espionage.

The show is the kickoff of the Ann Likes Red Summer 2008 Tiny Little Tour.

Founded and directed by trumpet player Cindy Shea in 1999, the all-female **MARIACHI DIVAS** are continuously making big waves on the Los Angeles music scene. Mariachi Divas is a unique, multi-cultural ensemble representing the true flavor of Los Angeles, and over the years has been represented by women of: Mexican, Cuban, Samoan, Argentinean, Columbian, Panamanian, Puerto Rican, Swiss, Japanese, Honduran, Peruvian, and Anglo decent. Cindy Shea states, "Music is a way of uniting our cultural backgrounds."

Mariachi Divas has been featured at the Arrowhead Pond, Universal Amphitheatre, Staples Center, Greek Theater, Santa Barbara Bowl, the LA Forum for the 2005 "Premio La Gente" Live TV Awards Show and the LA Shrine at the 2006 Alma Awards. They have also accompanied Grammy winning artists such as: Joan Sebastian, Jenny Rivera, Marco Antonio Solis, Pablo Montero, Graciela Beltran and Paulina Rubio. The Divas appear in the mariachi docu-

In this book Steve Kowitz was inspired by English translations of ancient East Indian poems. The original poems were written in Sankrit or Tamil, and, as Steve says in his introduction, he "shaped them to his own taste".

by Steve Kowitz
after *Vidyapati*

The party began quietly
with small groups strolling
about the garden & chatting.
But the full moon
of the first night of summer
rose overhead
like a ripe orange
& the music grew hot
& the wine flowed
& now these young women
are no longer shy
but have kicked off their shoes
& thrown back their hair
& are dancing out on the lawn
by the mossy pond
in the throbbing & moonlit dark --
tongues of grass
under their naked feet
& the night air touched with magnolia.

from "The Gods of Rapture: Poems in the Erotic Mood" (San Diego City Works Press)

mentary "Viva El Mariachi." The Divas also had the honor of performing at the inaugurations of Los Angeles Mayor Antonio R. Villaraigosa and California State Governor Arnold Schwarzenegger. Mariachi Divas have made television appearances on shows such as: *Despierta America*, *Control*, *Vista LA*, *Primer Impacto*, *Escandalo*, LATV's "Adelante Hispanos," *Sabado Gigante*, *Off the Roof*, *De Todo Un Poco*, *BBQ with Bobby Flay*, *Primera Edicion*, *Atrevete*, *12 Corazones*, *Bienvenido a Casa*, and recently appeared on-camera in two independent films, *Dead Man's Shoe* and *La Dentista* in which their music was also used as the movies' soundtrack. The Divas recently released their 4th CD *Canciones de Amor*.

Dance • Baile Folklórico

CYPRESS PARK FOLKLORICO DANCE GROUP is made up of girls six to 13 years of age and is joined in occasional performances by the dancers' mothers who practice faithfully twice a week just like all the other participants. The group is led by instructor Rolando, who has studied a variety of dances and has been leading the Cypress Park Folklorico Dance Group for many years. The group stays busy year-round performing at events held in Cypress Park and proudly representing it in the surrounding communities.



Esteban Coronado, a gifted teacher and artist, is the director-choreographer of **BALLET COCO**. The dance troupe is composed of children from the community, schools, and parks and recreation programs. Mr. Coronado's success with Ballet Coco makes the group a regular attraction at Olvera Street and the Rose Bowl Parade (for eight years), among many other local venues. In 1997, members of Ballet Coco were invited to a Friendship & Peace tour in Europe where they performed at the Vatican, Notre Dame, the Palace of Versailles, and at the United Nations. Mr. Coronado currently teaches at Cal State University's Conservatory of Fine Arts and he offers dance classes at the Ramona Community Center. Ballet Coco's assistant directors are Jorge Rivas and Lester Galindo.



The Arroyo Seco Neighborhood Council along with its member communities of Hermon, Montecito Heights, Monterey Hills, Mt. Washington and Sycamore Grove
wish the best to all those involved in the production of

**3rd Annual Lummis Day:
The Festival of Northeast Los Angeles**



Renowned both for their artistry and their community involvement, **KULTURA PHILIPPINE FOLK ARTS** is a not-for-profit, community-based arts organization established in June 1992 by Founding Director Celia Difato to produce Philippine cultural arts programs for all California audiences. One of its main goals is to enhance the general public's appreciation and understanding of Philippine heritage. Throughout its 16-year existence, Kultura has maintained an exceptional level of cultural, artistic and organizational achievement and has nurtured an extensive network of member participants, volunteers, audiences and collaborative relationships within the arts community.

Kultura has performed extensively at dance concerts, city- and county-wide multicultural arts festivals, educational, religious, civic and community events and has been recognized for outstanding leadership and cultural contributions by the City of Glendale Arts and Culture Commission, Philippine Arts Council of Pacific Asia Museum, Philippine Consulate General and Department of Tourism, Filipino-American Business Association, Glendale Unified School District and the City of Carson, among others.

Buñuelos

Grandma stands like a wrestler at the
kitchen counter
slaps stretched dough onto its back
rolls a hacked-off broomstick over the top
turns to the stove and slides the full-moon
shaped tortilla into an iron pan
Boiling oil swallows, spits and hisses
The tortilla blisters, crisps
She dips her pincher fingers in quick
snatches the crunchy wafer from its bath
lays it on a paper towel lined plate
anoints the top with cinnamon-panocha syrup
and lays the sweet treat on the plastic
pink placemat in front of me.
Buñuelos: my summer afternoon snack.

liz gonzález

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www.friendsofthesouthwestmuseum.org

The giant puppets that lead the procession from Lummis Home to Sycamore Grove Park were designed and built by members of the Arroyo Arts Collective and student volunteers over the past several years. The puppets are constructed of papier mâché, big sticks and fabric. They require several people to manipulate.

The puppets welcome us all and remind us to respect our history and environment, and to work and live together in harmony and peace. Representing many artistic and social traditions, they incorporate images from California and Southwest mythology, as well as from our natural environment. Puppets and artists believe in peace. The puppets have appeared in several parades, including the Northeast Los Angeles Christmas Parade and the Lummis Day Procession.



Arroyo Arts Collective
creating community
through art
since 1989
www.arroyoartscollective.org

The Arroyo Arts Collective was established in 1989 as a community organization of artists, writers and performers who live and work in Northeast Los Angeles, including the neighborhoods of Highland Park, Mt. Washington, Montecito Heights, Cypress Park, Lincoln Heights and Eagle Rock. Historically rich in tradition, the area bordering the Arroyo Seco was Los Angeles's first cultural center at the beginning of the 20th century and the site of the Southwest Museum, the city's first. A large concentration of artists continues to reside in Northeast Los Angeles, in some of the city's most thoroughly multicultural and richly diverse neighborhoods.



Stop by the Arroyo Arts Collective table on Lummis Day anytime between noon and 3 pm to make sunprints and cyanotypes with photographers Cidne Hart and Kevin Hass. Try this 150-year old photographic process for free. They will provide pre-treated paper. You can chose (or bring with you) objects or film negatives or you can draw on clear plastic to place

on the paper. Expose it in sunlight and rinse it in water to make a one-of-a-kind dark blue print you can take home. For all ages, but participants should be at least five years old. Only if the sun is shining!

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Casa de Adobe • 4605 N. Figueroa St.

Come to the Casa de Adobe to see an exhibition of art work by contemporary artists all working in Northeast Los Angeles (it's just across the street from the southern part of Sycamore Grove Park). It's also a rare chance to see the Casa de Adobe.

HISTORY OF THE CASA DE ADOBE

The Southwest Museum's Casa de Adobe is a re-creation of a 19th century Spanish California rancho. In 1915 Mrs. Ralph Huntington Miner and Mr. Henry O'Melveny began planning to recreate an upper class home from California's rancho period, where visitors would be able to see evidence of the daily lives of the rancheros. In 1916 the Hispanic Society of Los Angeles was founded to oversee the building of the Casa de Adobe.

In an effort to make the new home as authentic as possible, O'Melveny and Miner enlisted the help of Hector Alliot, then director of the Southwest Museum. Together they examined the surviving adobe houses of Southern California and chose Rancho Guajome, the home of the Coutts family in north San Diego County, to be the model for much of the Casa.

Construction started in 1917. Jose Velazquez, a "masterhand in the construction of adobe," built the house to plans drawn by architect Theodore Eisen. The building progressed in the traditional way, with adobe bricks mixed and formed from earth dug at the construction site. The adobe used to plaster the kitchen walls was mixed with goat's milk to give it a smooth and durable finish. The construction was completed in December 1918, but World War I interfered with plans to furnish the house and open it to the public. The Hispanic Society was eventually dissolved, and ownership of the property was transferred to the Southwest Museum in 1925.

The Casa de Adobe was opened to the public in 1927. Part of its purpose was to maintain the illusion of being an actual home. Furniture and artifacts represent changing styles—from about 1800 (before Mexican independence from Spain) to 1850, when the United States took possession of California. Much of the furniture was collected from original ranching families like the Sepulvedas and the Picos.

The patio is referred to as the "heart of the home." Family life in the rancho days did indeed center around the patio, for it was there, in the shade of the vine-covered corredo, that they would dine, entertain guests, and perform daily chores. So every effort was made in the 1920s to ensure histor-

ical accuracy. Trees, plants, and shrubs that would be appropriate to the period of 1800 to 1850 were used. The Casa's grape vines were grown from cuttings taken from the original grape vines at the San Fernando Mission that were first transported from Spain to Mexico and then brought to California in the 18th century. Two original trees, including a fig and pomegranate, still remain and are over 80 years old.

Although the Casa's exhibitions were closed to the



Construction of the walls of Casa de Adobe, 1916.

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public in the early 1990s, the Casa remains the scene of Southwest Museum fiestas and celebrations, including the annual presentation of Las Posadas, a traditional Mexican and Mexican-American Christmas observance; an annual open house; and scheduled tours led by the Los Angeles Conservancy.

Living history tours are provided to school children by junior docents from the Arroyo Seco Museum Science Magnet School, who spent this past school year conducting research on California's history during the mission and ranching periods. Tours can be booked by calling 323.667.2000, ext. 336.



Casa de Adobe hostesses Señora de Schoneman and Mrs. Edna P. Harrington waving "Adios" to visitors, 1929.

Light Ravishes

Half a key lime, no larger than the bowl of a hummingbird's nest on the sill above the sink. The spoked wheel of its cut face shrinks, the edge of peel, translucent.

The tulips you brought lift their pink cups to fill with air and light. In your absence their fleshy petals thin to membrane. A sudden shock shatters them on the tabletop.

The backs of my hands turn papery and fragile, light racing toward me at 186,000 miles per second: we are all standing out here taking in light, paying the price over and over.

Cathie Sandstrom

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Performing artists: Ann Likes Red and
Special Guests, Artichoke, Jackson
Browne, Ballet Coco, Cava, The
Chapin Sisters, Culture Clash, Cypress
Park Folklorico Dance Group, Carlos
Guitarlos, Kultura Philippine Folk Arts,
Mariachi Divas, Oranges & Sardines
(Carol Colin and Ted Waltz), Poets and
Puppets Little Theater, We Tell Stories

MCs: Culture Clash, Cecilia Bográn
(KMEX), Fabiola Kramsky (KMEX), Hal
Eisner (KTTV), Fidel Rodriguez (KPFK
90.7FM)

Poets: Steve Kowitz, Liz González,
Cathie Sandstrom, Mike the Poet;
poetry event hosted by Suzanne
Lummis



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Special Thanks to CD 1's Suzanne Jimenez and Sonia Jimenez, CD 14's Paul Habib and Zenay Loera, Dept. of Recreation and Parks' Gary Baer and Jennifer Rockwell, MTA's Kim Upton, KPFK's Sue Welch and Maggie Lepique, Zen Lopez and Amy Inouye.

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The Festival of Northeast Los Angeles

June 1, 2008

Sycamore Grove Park

Sycamore Grove Park has long been a gathering place for residents of the Arroyo Seco. In the late 19th century, the grove was best known as the home of rowdy roadhouses. Later, after it became a city park, Sycamore Grove was favorite spot for family outings and "state picnic" reunions, where residents met up with fellow transplants from other states. Today, the park is still a prized place for Northeast Angelenos to gather and relax.

Photos from Los Angeles Public Library Photo Collection



Southern California folks, 70 years of age and up, are shown at their annual picnic in Sycamore Grove Park. Among the oldest at the picnic were those shown in the front row, left to right: Winslow W. Thomas, 98; Robert C. Blair, 95, commander of Stanton Post No. 55, G.A.R.; Austin C. Shafer, 95; Nelson F. Payne, 90; Oliver M. Haney, 94, and Emanuel A. Spoegle, 94, vice commander of Stanton Post. Photo dated: September 2, 1939.

Group photo at an Alaska state picnic in Sycamore Grove Park, Highland Park in 1926.



A woman dances to a man's music at a state picnic in Sycamore Grove Park, Highland Park.



On the edge of the sidewalk in Sycamore Grove Park stands a horse trough with water and a no parking sign, 1937.

Family Corner • Para Los Niños

PUPPETS TRAMP ACROSS THE CONTINENT

will be presented by Carol Colin and Ted Waltz at the Lummis Day Festival on our new "Family Stage." The story is lifted from the pages of Charles Lummis' colorful memoir of his 1884-85 walk from Cincinnati to Los Angeles. This 20-25 minute performance uses puppets, props and backdrops made by children and adults attending last year's festival.



of puppetry at its best. Their performances, which combine classical marionettes, hand puppets and live performers, are presented on a beautifully crafted European-style marionette theater-on-wheels that enchants their audiences even before their performances begin.

WE TELL STORIES

is a multi-ethnic community of artists that seeks to educate and nurture young audiences by reconnecting them with the ancient powers and wisdom of storytelling and theatre. Performances by the We Tell Stories group blend storytelling and audience



participatory theatre to bring world folklore, fairy tales, literature, legends, and mythology to joyful life. Entertaining and educating children since 1981, We Tell Stories performs at schools, theatres, art centers, libraries, festivals and special events—reaching over 110,000 people annually.



PUPPETS AND PLAYERS LITTLE THEATER

creatively re-invents the ancient art of marionette theater with masterful marionettes, colorful stage sets, exquisite lighting and state of the art sound that all combine to leave a lasting impression



Congratulations Organizers and Volunteers on a wonderful Third Annual Festival of Northeast Los Angeles - "Lummis Day '08."

It gives me great pride to represent this diverse and unique community in the State Legislature and to join you in celebrating the spirit, culture, and history of Los Angeles on display here.

Best wishes for an enjoyable experience by all participants.

Assemblymember Kevin de León

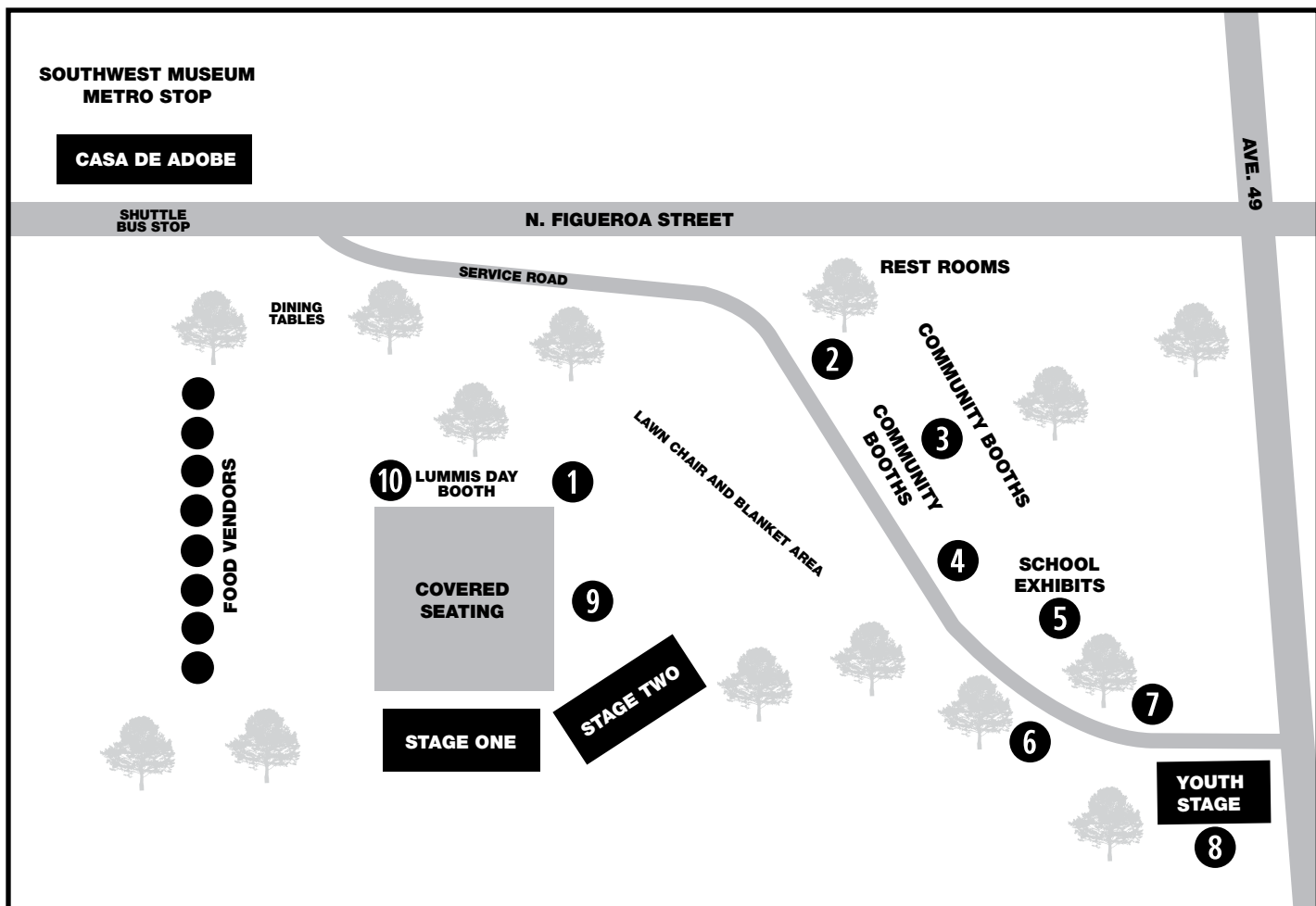
Assistant Majority Leader, 45th District

360 West Avenue 26, #121 Los Angeles, Ca 90031 ph. (323) 225-4545 fax.(323) 225-4500
<http://democrats.assembly.ca.gov/members/a45/>

Lummis Day • June 1, 2008 • Treasure Map

Explore Lummis Day, learn stuff, win a prize! Use the map below find your way.

- 1 Start here – What culture do the huge puppets represent?
- 2 What did you learn at a community booth?
- 3 Take your parent(s) to the PTA booth
- 4 Visit the Audubon Center booth
- 5 Visit the school exhibits
- 6 Learn about Charles Lummis and his shoes
- 7 Visit the face painting booth
- 8 Enjoy a performance in the Family Corner (what story did you see?)
- 9 Which group on the main stage did you like best?
- 10 Last stop – Return here for your prize



CHARLES F. LUMMIS

Charles Lummis and his daughter Jurbese' and son Jordan. He started building this house in 1897. He built it to last a thousand years!



*Congratulations on the
3rd Annual
Lummis Day Festival*



*Assemblymember
Anthony Portantino
44th District*

215 N. Marengo Avenue, Suite 115
Pasadena, CA 91101
(626) 577-9944 phone • (626) 577-2868 fax
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Uptown Gay and Lesbian Alliance



UGLA is a public service organization providing support and a networking system for gay men and lesbians in Northeast Los Angeles. UGLA is in its 25th year of initiating and supporting charitable, educational and visibility projects. Last year, UGLA donated over \$20,000 to charitable 501 (c) 3 organizations.

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Music

June 4 6:30–7:30 pm
Umoverde
8–9 pm
El Haru Kuroi

Native Cinema *In partnership with the Barcid Foundation.*

June 11 7:30–9 pm
Kumeyaay: Survival in the Weave (Short)
Our Land, Our Life (NR)

Native Performances

June 18 6:30–7:30 pm
Ted & Dennis Garcia (Chumash)
8–9 pm
Costanoan Rumsen Carmel Tribe

World Cinema

June 25 6:45–9 pm
We of the Never
Never (Australia) (PG)

For more details, visit AutryNationalCenter/calendar.org or call 323-667-2000, ext. 250.



Autry National Center
of the American West

Southwest Museum of the American Indian

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