

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: National Chicano Moratorium March August 29, 1970 **DRAFT**

Other names/site number: Laguna Park, Salazar Park

Name of related multiple property listing:
Latinos in Twentieth Century California

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: East Third St, Beverly Blvd, Atlantic Ave, Whittier Blvd, and Salazar Park

City or town: East Los Angeles State: California County: Los Angeles

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local

Applicable National Register Criteria:

___A ___B ___C ___D

<hr/>	
Signature of certifying official/Title:	Date
<hr/>	
State or Federal agency/bureau or Tribal Government	

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
<hr/>	
Signature of commenting official:	Date
<hr/>	
Title :	State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>6</u>	<u>1</u>	buildings
<u>2</u>	<u>0</u>	sites
<u>5</u>	<u>6</u>	structures
<u>0</u>	<u>7</u>	objects
<u>13</u>	<u>14</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RECREATION AND CULTURE/outdoor recreation

LANDSCAPE/park

TRANSPORTATION/road-related

COMMERCE/TRADE/restaurant

HEALTHCARE/clinic

Current Functions

(Enter categories from instructions.)

RECREATION AND CULTURE/outdoor recreation

LANDSCAPE/park

TRANSPORTATION/road-related

COMMERCE/TRADE/specialty store

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH & 20TH CENTURY REVIVALS

Mission/Spanish Colonial Revival

MODERN MOVEMENT

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Earth, concrete, concrete block, asphalt, metal stucco, glass, and wood

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The August 29, 1970 National Chicano Moratorium March began on East Third Street in front of the East Los Angeles Civic Center (Civic Center) and ended at Laguna Park, later known as Ruben Salazar Park (Salazar Park), in an unincorporated area of Los Angeles County known as East Los Angeles. From the Civic Center, the route follows a level street path for approximately 3.7 miles and proceeds east along East Third Street towards Atlantic Boulevard. It continues south on Atlantic Boulevard to East Whittier Boulevard, moving west through the commercial corridor of Whittier Boulevard, past the El Barrio Free Clinic and Silver Dollar Café, to Salazar Park. The march route runs through the center of the public right-of-way including the sidewalks, from Atlantic Boulevard, a wide street characterized by a variety of commercial and institutional buildings, to Whittier Boulevard, a narrower street characterized by low-rise commercial buildings from the 1920s to 1960s. At the west end of the march route, Whittier Boulevard passes below the Long Beach (710) Freeway, continuing past Calvary Cemetery to the north and Beth Israel Cemetery to the south. Whittier Boulevard returns to low-rise commercial building types as it passes Salazar Park, a small urban park. Within the district's 44 acres are thirteen contributing resources—six buildings, two sites, and five structures—and fourteen noncontributing resources—one building, six structures, and seven objects. The character of the neighborhood along the route, the contributing buildings along the route, and the park at the terminus of the route retain sufficient integrity to convey the district's significance.

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Narrative Description

March Route (approximately 3.26 miles long)

CONTRIBUTING: one site

The march route consists only of the street and sidewalks, and does not include any of the surrounding buildings, structures, objects, or other resources alongside, discussed separately below. From South Fetterly Avenue, the route progresses east on East Third Street along the southern boundary of the East Los Angeles Civic Center, a superblock consisting of landscape features such as Belvedere Lake and public buildings including the East Los Angeles Sheriff's Station. The sections of the route along East Third Street follow the Metro Gold Line light rail, with a pedestrian platform located in the center of the street at South Fetterly Avenue. The route veers southeast at Beverly Boulevard towards Atlantic Boulevard. Along Beverly and Atlantic Boulevards, the route is characterized by a wide street lined by large commercial and institutional buildings separated by surface parking lots. Prominent buildings and sites along the route include Atlantic Park, a small park with a war memorial dedicated in 1930 to "To the Fallen Heroes of All Wars."¹ The route also passes St. Alphonsus Church, a Catholic church constructed in 1951. Commercial buildings along the route feature prominent, automobile-oriented signage. Trees are planted sporadically along the route. Streetlights are mostly minimal metal arc types dating from the 1960s and 1970s. The route turns west at the intersection of Atlantic and Whittier Boulevards. The 1927 Churrigueresque style Golden Gate Theater is located at the intersection's southwest corner, set back from the street by a surface parking lot.²

One block west of the intersection, Whittier Boulevard becomes a narrower commercial corridor with low-rise commercial buildings constructed primarily between 1920 and 1960 set flush with the concrete sidewalks lining both sides of the boulevard. The businesses are mostly department stores, furniture stores, restaurants, bars, and small movie theaters featuring prominent blade signs. Streetlights are decorative, double-globe models replicating a popular style from the 1920s. Along the commercial corridor, there are minimal street trees. A gateway sign spans the boulevard in the middle of the commercial district at South Arizona Avenue, east of the 710 Freeway underpass.

At the 710 Freeway, the route passes below the freeway underpass. The character of the surrounding neighborhood changes dramatically at Eastern Avenue, west of the 710 Freeway underpass, as the route continues past Calvary Cemetery to the north and Home of Peace Memorial Park to the south. West of the cemeteries, at South Downey Road, the route is lined by widely spaced commercial development. The variety of businesses include auto-body repair shops, numerous grocery stores, and the East Los Angeles Doctors Hospital. The route continues to Salazar Park.

¹ "City's Masses Bow Their Tribute to Hero Dead," *Los Angeles Times*; May 31, 1930, A1.

² GELA Cultural Heritage Survey Team, National Register of Historic Places Registration Form, Golden Gate Theatre, 1980 (listed 1982).

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Alterations

Since the march on August 29, 1970, there have been no major changes to the street pattern followed by the marchers. The character of the boulevards along the route remains the same. Signage and storefronts may have changed since 1970; low-rise commercial buildings continue to typify the streets. Changes along Whittier Boulevard include replacement of minimal metal arc type street lamps with more decorative double globe models, modeled after a popular style from the 1920s. The East Los Angeles Civic Center continuously evolved from the 1970s through 2008, including the addition of the Edward R. Roybal Comprehensive Health Center at the intersection of South Fetterly Avenue and Third Street, completed in December 1979.³ The Metro Gold Line light rail along East Third Street was added in the early 2000s, opening in 2009.

El Barrio Free Clinic

CONTRIBUTING: one building

El Barrio Free Clinic was located in this single-story commercial building at 5012 East Whittier Boulevard in unincorporated East Los Angeles. The building is part of a low-rise commercial block on the south side of the street between Ciela Avenue to the east and Fraser Avenue to the west. After the building was constructed in 1926, major additions and alterations took place between 1936 and 1942.⁴ The building has a U-shaped plan and stucco cladding with a distinctive projecting fin that supports additional signage above the flat roof. The centralized entrance is flanked by large display windows.

The primary elevation of the building faces north towards Whittier Boulevard. Historic photographs from the period of significance indicate the building was Moderne in style. Spanish Colonial Revival style features were added later. The façade is clad in stucco. The entrance and display windows are sheltered by a shallow pent roof clad with clay tiles. West of the entrance, there is a fin arranged perpendicular to the building that extends past the roofline. The fin divides the façade into two bays. The east bay is occupied by the centrally located entrance and a display window to the east. The entrance, flush with the façade, consists of a pair of fully glazed doors topped by a narrow transom. A tall parapet extends from the fin above the pent roof. The west bay is occupied by a single display window and has no parapet. The display windows are large, two-light fixed windows with metal frames. Signage is mounted on both sides of the fin, designed to face both directions of traffic. On the west side of the fin, the signage reads, "Mission Furniture Factory Showroom," and on the east side of the fin, the signage reads, "Mission Furniture." Above the west side of the façade, the signage reads, "Mission Furniture Mfg. Factory Showroom."

The east elevation directly abuts an adjacent commercial building, though they do not appear to share a party wall. The west elevation faces a driveway and consists of a solid stucco wall. At the rear (south) elevation, which appears to be an addition, the building is flush with an alley running

³ Agustin Gurza, "Culture Mix; A beautiful new heart for East L.A.; Latino artists help revamp a place where the community can proudly feel at home," *Los Angeles Times*, April 26, 2008, E.1.

⁴ "5012 WHITTIER BLVD LOS ANGELES CA 90022." Los Angeles County Assessor, accessed June 18, 2015, http://maps.assessor.lacounty.gov/GVH_2_2/Index.html?configBase=http://maps.assessor.lacounty.gov/Geocortex/Essentials/REST/sites/PAIS/viewers/PAIS_hv/virtualdirectory/Resources/Config/Default.

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parallel to Whittier Boulevard. The rear elevation is clad in stucco; two tilt-up garage doors, one aluminum and one wood, dominate the elevation.

Alterations

At the time of nomination, the building is occupied by a furniture store. By the account of the owner (since 1971), the building was originally divided into two units; the clinic occupied the west portion of the building and a diner occupied the east portion. Upon entering the clinic, there was a small lobby and a hallway with rooms on both sides. There were two bathrooms (one located on the left toward the middle of the room and one on the far right, where an extant window remains. In 1985, the interior partition walls were removed. There are two, non-original niches with arched openings along the rear wall of the space. The ceiling is clad in textured stucco and the flooring is shag carpet. The fenestration pattern and cladding along the facade have been altered. Photographs from 1969 to 1970 show a stucco, glass, and cast masonry unit storefront with a central entrance. Glazed storefronts framed the entrance and were set back with bulkheads enclosing planters. The planters have been removed, and the entrance and windows have been reconfigured. The bulkheads were lowered and the cast masonry was removed or covered with stucco cladding. The flat canopy shown in historic photographs appears to have been filled in with framing and stucco to create the pent roof.

Silver Dollar Café

CONTRIBUTING: one building

The Silver Dollar Café was located in the easternmost storefront of the single-story commercial building at 4941-45 East Whittier Boulevard. Constructed in 1922,⁵ the building is situated on the north side of East Whittier Boulevard between South La Verne Avenue on the east and South Ferris Avenue on the west. The building has a rectangular plan and stucco cladding. A flat roof with a low parapet covers the building.

The storefront and its entrance are flush with the sidewalk and do not have a bulkhead. 4945 East Whittier Boulevard is three bays wide with a centered, fully glazed aluminum frame door with aluminum transom flanked by aluminum frame picture windows of slightly different sizes. A retractable security gate spans the storefront. On the west side of the façade is a painted sign reading “IGLESIA CRIS TIANA” with each word or partial word on a separate line. A small black plaque, faded and mostly illegible except for the name “Ruben Salazar” is affixed to the elevation next to “CRIS” as indicated by “☐.” At the rear (north) elevation, the building is stucco, with an entrance at a small entry projecting from the west side of the building. A storage shed abuts the rear elevation at the east end. The rear of the parcel is a surface parking lot.

⁵ “4945 East Whittier Boulevard.” Los Angeles County Assessor, accessed June 3, 2015, http://maps.assessor.lacounty.gov/GVH_2_2/Index.html?configBase=http://maps.assessor.lacounty.gov/Geocortex/Essentials/REST/sites/PAIS/viewers/PAIS_hv/virtualdirectory/Resources/Config/Default.

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Alterations

The interior of the easternmost storefront has been altered over time. The ceiling and walls are finished in smooth plaster and the floor is carpet. None of the finishes remain from when the storefront was occupied by the Silver Dollar Café. Photographs from 1970 show a stucco storefront with a central entrance covered by a projecting awning. The central entrance was a single door framed by two shallow relief pilasters with Art Deco-stylized palm fan capitals. Two windows with segmental arch window openings framed the entry and were in-filled with stucco from the ground up to form semi-circle openings. Window glazing was covered mostly by solid material painted with “The Silver Dollar” signage. At the time of the march, the exterior of the building was painted with decals, including lounging women and modern star-shaped abstractions. Existing storefronts were installed sometime after the Silver Dollar Café closed in the 1990s.

Ruben Salazar Park

CONTRIBUTING: four buildings, one site, five structures
NONCONTRIBUTING: one building, six structures, seven objects

Salazar Park, known as Laguna Park at the time of the march, is approximately eight acres, bounded by Whittier Boulevard to the north, South Ditman Boulevard to the east, and South Alma Avenue to the west. The southern boundary abuts residential development approximately half a block south of Verona Street. South Hicks Avenue terminates at the midpoint of the southern boundary with a cul-du-sac that projects into the park. The northern boundary along Whittier Boulevard and eastern boundary along Ditman Boulevard are lined with mature palm trees. Facilities and buildings in Salazar Park are concentrated in the northern half of the park. They include a gymnasium, community center, senior center, picnic shelter, swimming pool, and park facilities building.

A one story, Mid-Century Modern gymnasium is set back from Whittier Boulevard by a small, grass-covered lawn featuring a plaque dedicated to Ruben Salazar, in whose memory the park was renamed in September 1970.⁶ The concrete masonry building has a rectangular plan. The middle section is a large volume space covered by a side gable roof. There are multi-light steel sash windows below the roofline on the north and south elevations. To the east is a one-story, flat-roofed volume and to the west is a two-story, flat-roofed volume that features a prominent mural on its west elevation. The mural was painted in 2001 by Paul Botello and is entitled *The Wall that Speaks, Sings and Shouts*. Metal slab doors are disposed about the exterior in no particular pattern.

The community center is an L-shaped building to the southeast (rear) of the gymnasium. The community center forms a courtyard to the south of the gymnasium and east of the senior center. It is a one-story, concrete masonry building. It is Mid-Century Modern in style with aluminum sliding windows and metal slab doors.

⁶ “Ruben F. Salazar Park,” *Ruben Salazar Project*, accessed November 17, 2017, <http://rubensalazarproject.com/2012/04/17/mapping-salazars-life/>.

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Southwest from the gymnasium is the Joseph Vasquez Senior Center. It is a one-story, wood-framed building with a rectangular plan. The majority of the building is covered by a cross-gabled roof, with narrow, flat-roofed bays along the lengths of the north and south elevations. Doors and windows are disposed about the clapboard exterior in no particular pattern. The doors are mostly metal slabs and the windows aluminum sliders. In the apex of the north and south facing gables are fixed, hexagonal windows.

A picnic shelter is immediately west of the gymnasium and north of the senior center. It is a square structure with a hipped, standing seam metal roof supported by round columns.

A building used for the swimming pool entrance and park facilities, also in the Mid-Century Modern style, is located in the northeastern quadrant of the park. The concrete pool is trapezoidal in shape. The two changing facilities, one to the east and one to the south of the pool, are one-story, concrete masonry buildings with rectangular plans and flat roofs.

A recreational equipment area that includes fitness equipment constructed of metal with rubber coating fills the northwest corner. A children's playground and a basketball court are located in the interior of the park. Two tennis courts are located south of the senior center. A restroom facility is immediately south of the tennis courts. Two baseball diamonds dominate the southern half of the park, with picnic grounds at the far southwest corner. Surface parking lots line the western and eastern edges of the park.

Contributing resources are those that were present at the time of the march. The park is a contributing site and is associated with the activities of the march as a gathering space. Contributing buildings include the gymnasium, community center, senior center, and park facilities building. The swimming pool, northwest baseball diamond, playground, basketball court, and east surface parking lot are contributing structures. Though these contributing resources were present at the time of the march, they were not directly involved in the events. Resources added to the park after the period of significance are noncontributing. The restroom facility is a noncontributing building. The picnic shelter, two tennis courts, northeast baseball diamond, recreational equipment area, and west surface parking lot are noncontributing structures. The freestanding bronze plaque dedicated to Ruben Salazar, approximately two feet long by one-foot wide set on a one-foot concrete base, and six picnic tables on the southwest picnic grounds, are noncontributing objects.

Alterations

Salazar Park is slightly altered from the time of the march. Though the location remains the same, the boundary has expanded and buildings and recreational facilities have undergone changes since 1970. The senior center building was expanded and tennis courts and a surface parking lot on the western edge were added. Open space in the southern half of the park remains relatively unchanged except for the addition of a second baseball diamond at the park's east side.

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Integrity

The route of the National Chicano Moratorium March retains sufficient integrity as the site of a historic event to meet the eligibility requirements as outlined in the *Latinos in Twentieth Century California* MPS. The route retains integrity of location, as the street pattern and terminus of the march have not been moved from where they were located in 1970. The integrity of setting, design, feeling, and association is intact, as the surrounding neighborhood is much the same as it was during the period of significance: low-rise commercial corridors along a wide Atlantic Boulevard and narrow Whittier Boulevard. Minimal alterations to the streets, such as repaving, have not affected integrity of materials and workmanship. Two of the contributing buildings, the ones formerly occupied by the Silver Dollar Café and El Barrio Free Clinic, have been altered since 1970. Despite changes to the façades, they retain their overall height, massing, plan, and structure. They each possess integrity of location, setting, and feeling, sufficient for district contributors. While there have been alterations and additions to Salazar Park since 1970, the overall plan of the park, which contains wide open spaces for gathering crowds, has not been substantially revised since the march, and the minor changes do not compromise the integrity of design, materials, workmanship, feeling, or association. Thus, the route of the National Chicano Moratorium March retains essential physical features that enable it to convey its historic significance as the location of the march on August 29, 1970.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

SOCIAL HISTORY

ETHNIC HERITAGE: Hispanic

POLITICS/GOVERNMENT

Period of Significance

1970 _____

Significant Dates

1970 _____

Significant Person

(Complete only if Criterion B is marked above.)

N/A _____

Cultural Affiliation

N/A _____

Architect/Builder

Unknown _____

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The National Chicano Moratorium March August 29, 1970 is eligible at the local level of significance under Criterion A in the areas of Social History, Ethnic Heritage: Hispanic, and Politics/Government. The property meets the registration requirements for sites of historic events in the context of “Making A Democracy: Latino Struggles for Inclusion” in the *Latinos in Twentieth Century California* MPS. Approximately 20,000 to 30,000 protestors from across the country gathered in front of the East Los Angeles Civic Center and marched down East Third Street, Atlantic Boulevard, and Whittier Boulevard to a rally in Laguna Park.⁷ The march was an antiwar demonstration channeling anti-Vietnam War sentiment to draw attention to domestic issues affecting the Chicano community. The march was hailed as the largest demonstration of Mexican Americans in history up to that time. The importance of the demonstration was overshadowed by the events that followed. The peaceful rally turned into a major conflict between protestors and police officers and sheriff’s deputies. By the end of the day, dozens of people were injured, approximately 152 were arrested, and three were killed, including prominent journalist Ruben Salazar. The violent outcome to the August 1970 march convinced many Chicano activists and community members to focus on the unique struggles of the Chicano community and was a milestone for organizing the Chicano community around struggles for equality.⁸ The period of significance for the National Chicano Moratorium March is 1970, the year the march took place.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The August 29, 1970 National Chicano Moratorium March was the largest demonstration of Mexican Americans up to that time and, due to its violent outcome, became one of the pivotal moments in the Chicano movement. The march was organized by the Chicano Moratorium Committee and focused on the disproportionately high death rate of Mexican American soldiers in Vietnam as the rallying point for Mexican American participation in the antiwar movement. The organizers hoped awareness of inequality during foreign armed service would garner attention for domestic issues of inequality for the Chicano community.

The first meetings of the Moratorium Committee took place at El Barrio Free Clinic, which was founded by the Brown Berets. Many Brown Berets hoped the legacy of their role in the Chicano

⁷ Articles from the period tend to place the number of demonstrators at 25,000 or 30,000, while articles on the twentieth anniversary of the march place the number at 20,000. For a map of the route see George Ramos, “20 Years Later, Latinos Will March Again: Demonstration: Chicano Empowerment was the Message in 1970,” *Los Angeles Times*, August 24, 1990, B3.

⁸ Lorena Oropeza, *¡Raza Si! ¡Guerra No!* (Berkeley: University of California Press, 2005), 147.

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movement would be as the leaders of a transition from antiwar protests to social justice activities.⁹

The Chicano Moratorium held its first march on December 20, 1969. The event was well attended and its success led to other smaller events held in cities throughout the Southwest, including California.¹⁰ A second Los Angeles demonstration, held in the rain on February 28, 1970, attracted several thousand protestors, including members of the Chicano Veterans Association, previously supporters of the Vietnam War. Organizers traveled throughout the Southwest to recruit Chicano activists for the August 29, 1970 march in East Los Angeles.¹¹

The Moratorium Committee took many steps to ensure the day would proceed peacefully. Committee organizers maintained communication with law enforcement, keeping police and the Los Angeles County Sheriff's Department fully informed of the program for the march, rally, and related events that would take place on August 29, 1970.¹² Carlos Muñoz and other organizers worked with the Sheriff's Department to develop a plan to mitigate any problems that might arise during the march.¹³ Despite the cooperation with organizers, the Sheriff's Department was concerned by the influx of Chicanos into Los Angeles County from cities throughout the Southwest. Working with the Los Angeles Police Department (LAPD), they arranged to position officers with riot guns at street corners throughout the march route and assembled barricades in preparation for a possible riot.¹⁴

Accounts of the National Chicano Moratorium march and unrest that followed vary widely, though, "All agree that the march along East Third Street, Atlantic Boulevard, and Whittier Boulevard was peaceful, festive and non-violent."¹⁵ The march began at in front of the East Los Angeles Civic Center at ten in the morning and proceeded along East Third Street towards Atlantic Boulevard and Whittier Boulevard.¹⁶ Members of the Moratorium Committee accompanied the marchers, maintaining order. Near the corner of Eastern Avenue and Whittier Boulevard a young man threw a bottle at a parked patrol car. Parade monitors immediately reprimanded him.¹⁷

⁹ David Sánchez Oral History Interview, UCLA Oral History Collection, accessed June 1, 2015, <http://oralhistory.library.ucla.edu/viewItem.do?ark=21198/zz002hkcv5&title=%20Sanchez,%20David>.

¹⁰ Marches took place in San Francisco, Fresno, San Diego, Oakland, Oxnard, San Fernando, and San Pedro Oropeza, "The Making of the Chicano Moratorium Against the War in Vietnam," 10.

¹¹ William J. Drummond, "How East L.A. Protest Became a Major Riot," *Los Angeles Times*, September 16, 1970, 1. "Event Profile – 1970 National Chicano Moratorium." *Latinopia.com*, accessed January 15, 2014, <http://latinopia.com/latino-history/1970-national-chicano-moratorium>.

¹² Marguerite V. Marin, *Social Protest in an Urban Barrio: A Student of the Chicano Movement, 1966-197* (New York: University Press of American, 1991), 207.

¹³ Marin, *Social Protest in an Urban Barrio*, 213.

¹⁴ Marin, *Social Protest in an Urban Barrio*, 209.

¹⁵ *U.S. Commission on Civil Rights, October 1970: 16-70*, quoted in: Marin, *Social Protest in an Urban Barrio*, 210-211.

¹⁶ Chávez, "¡Mi Raza Primero!," 67.

¹⁷ Drummond, "How East L.A. Protest Became a Major Riot," 1.

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The procession reached the end of the route at Laguna Park around one in the afternoon and an organized rally began. The first events were entertainment groups, reinforcing the festive nature of the event.¹⁸ Speakers were prominent Chicano and Latino leaders, including Muñoz and Rodolfo “Corky” Gonzáles, an author and activist leader of the Chicano movement in Colorado.¹⁹ Mexican Americans assembled at the park were joined by Anglos and African Americans. The crowd included many families and young children.²⁰

A variety of accounts describe the moments the peaceful rally ended as skirmishes in the crowd and outside Laguna Park escalated to violence.²¹ The Sheriff’s Department did not initiate plans previously made with the Moratorium Committee to calm and disperse the crowd if needed, nor did they contact Committee members to help prevent chaos.²² Consequently, unrest ensued.²³ Law enforcement entered the park and announced that the demonstration was an illegal assembly. The crowd was dispersed by indiscriminately using tear gas on the marchers.²⁴ Conflicts erupted as demonstrators attempted to flee. Some people fled for safety, hiding in restroom buildings, buses, and houses near the park.²⁵ LAPD officers in riot gear were called in for backup.²⁶ Officers boarded buses used by the marchers and beat passengers.²⁷ By the end of the day, 31 civilians, and 43 LAPD officers and sheriff’s deputies were injured. Three people were killed, including prominent journalist Ruben Salazar.

Salazar’s coverage of the Chicano movement made him well known in the community and his death greatly impacted the legacy of the August 29, 1970 march. Salazar is perhaps the most famous Latino journalist of the twentieth century. He achieved success and esteem in both Anglo and Latino media, and was a prominent voice for the Latino community in Los Angeles during the civil rights movement of the 1960s.²⁸

Salazar was covering the National Chicano Moratorium march for the *Los Angeles Times* and the Spanish-language television station KMEX. His team had covered the nonviolent march and

¹⁸ Chávez, “¡Mi Raza Primero!,” 69.

¹⁹ Rodolfo “Corky” Gonzáles was the head of Crusade for Justice and organizer of the National Chicano Youth Liberation Conference in Denver where the concept of Aztlan was introduced. He was a former prizefighter, poverty agency official, and author of the epic poem “I am Joaquin”/”Yo Soy Joaquin.”

Vicki L. Ruiz, *From Out of the Shadows: Mexican Women in Twentieth Century America* (New York: Oxford University Press, 2008), 104. Robert Kistler, “Police Reports Over Militant’s Arrest Conflict: New Account Differs From Original in Charges Against Chicano Leader Police Reports Over Militant’s Arrest Conflict,” *Los Angeles Times*, August 31, 1970, 3.

²⁰ *U.S. Commission on Civil Rights, October 1970: 16-70*, quoted in: Marin, *Social Protest in an Urban Barrio*, 210-211.

²¹ Chávez, “¡Mi Raza Primero!,” 69.

²² The assembly was not declared unlawful at the time the sheriff’s deputies entered the park.

Marin, *Social Protest in an Urban Barrio*, 211.

²³ Marin, *Social Protest in an Urban Barrio*, 211-33.

²⁴ Armando Morales, *Ando Sangrando (I Am Bleeding)*, (La Puente, CA: Perspectiva Publications, 1972), 101.

²⁵ Chávez, “¡Mi Raza Primero!,” 70.

²⁶ Marin, *Social Protest in an Urban Barrio*, 211.

²⁷ Chávez, “¡Mi Raza Primero!,” 70.

²⁸ Mario T. Garcia, *Ruben Salazar: Border Correspondent* (Berkeley: University of California Press, 1995), 8.

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demonstration in Laguna Park and continued to document the events that followed as civil unrest spread eastward along Whittier Boulevard. Two hours after the chaos began, Salazar and his colleagues retreated to the Silver Dollar Café on Whittier Boulevard. Shortly after, patrol cars stopped in front of the bar and several officers approached the door. Los Angeles County Sheriff's Deputy Thomas Wilson fired two tear gas projectiles into the bar. One of the nine-inch tear gas projectiles struck Salazar in the head, instantly killing him.²⁹

In the immediate aftermath of August 29, the circumstances of Salazar's death were viewed with suspicion; many believed that Salazar had become a target for the police because of his relationship to the Chicano movement's organizations and leaders.³⁰ Conflicting reports led many to question if Salazar's death was an accident or assassination. Though a tear gas projectile struck Salazar, initial reports following the riot misreported, "Deputies found him sprawled on the floor inside the Silver Dollar Café, 4945 Whittier Blvd., with a bullet wound in the head."³¹ There were discrepancies between the testimony of the sheriff's deputies and the testimony of Salazar's colleagues who were with him at the Silver Dollar Café.³² An official investigation into Salazar's death highlighted different reports of the events and fueled suspicion and tension between the Latino community and law enforcement communities. Causing further resentment was the nature of the investigation. The inquest was supposed to be confined to the circumstances directly surrounding Salazar's death, but many felt the investigation was an attempt "...to inculcate the public with the idea that the sheriff's deputies were justified in all their actions."³³ Many Chicanos held the police guilty of murder.³⁴ Although Salazar's death was ruled an accident, many members of the community continue to doubt the veracity of the investigation.

The march and the civil unrest that followed was documented in a 30-minute student- and activist-produced film entitled *Requiem 29*, which consists of footage of the day's events, compiled from a variety of sources, including independent cinematographers as well as footage taken from television news broadcasts. The film also includes footage of the wake for Salazar following his death. In the aftermath, *Requiem 29* was exhibited at local theaters and college

²⁹ Jaime Pelayo, "The Chicano Movement and the Vietnam War" (unpublished senior thesis, Yale University, 1997), 7, located at Gloria Arellanes Papers, California State University, Los Angeles.

³⁰ Pelayo, *The Chicano Movement*, 5.

³¹ Charles T. Powers and Jeff Perlman, "One dead, 40 Hurt in East L.A. Riot," *Los Angeles Times*, August 30, 1970, 50A.

³² The deputies reported they received a call saying someone in the bar had a gun. They called for people to come out, no one responded, and they fired tear gas projectiles into the bar. Salazar's colleagues reported that there was no warning to clear the bar before the tear gas was fired. Other witnesses reported that when individuals in the bar tried to come out, the officers pushed them back into the bar. According to the deputies, they were unaware anyone had been hurt until several hours later, when the head public relations officer for the department entered the bar and found Salazar's body. A civilian witness said that an ambulance, called by one of Salazar's colleagues, came to the front of the bar immediately after Salazar was hit, and the ambulance was sent away by the deputies.

Paul Houston, "U.S. Inquiry Urged by Bradley, Others in Salazar's Death," *Los Angeles Times*, September 1, 1970, 1; "1970 National Chicano Moratorium." *latinopia*, accessed June 2, 2015, <http://latinopia.com/latino-history/1970-national-chicano-moratorium/>.

³³ *Los Angeles Times*, September 13, 1970. Quoted in Marin, *Social Protest in an Urban Barrio*, 215.

³⁴ Garcia, *Ruben Salazar*, 5.

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campuses to present an alternative perspective on the tragic events so as to challenge the perceived biases of the police and local news media.

Anger over Salazar's death—a respected public voice of the burgeoning movement for Chicano rights—and frustration over the investigation of events at the Silver Dollar Café galvanized more Latinos to join the civil rights struggle.³⁵ It also led many people in the Latino community to distrust law enforcement specifically and, more broadly, the institutions of power that backed it. Salazar's death and the events of August 29, 1970 steered the Chicano movement toward more domestic issues affecting the Chicano movement, including police brutality.³⁶ Salazar became a martyr in the Latino community, and his death brought attention to the violent conflict between government authorities and Chicano activists.³⁷

According to historian Lorena Oropeza, “A day of unparalleled unity and tragedy, the National Chicano Moratorium march on August 29, 1970, marked both the pinnacle of the organizational achievement for Chicano movement activists and their most serious setback.”³⁸ The events of August 29, 1970 were seen by many as a culmination of a growing conflict between law enforcement and activists who were becoming more militant.³⁹ Others believed the peaceful march became violent and deadly because of provocation by law enforcement. Following the march, the Moratorium Committee shifted its focus from antiwar causes to police brutality. By emphasizing an issue many felt was too focused on the local situation in Los Angeles, the Moratorium Committee and Brown Berets lost their coalitions with national groups, including the Crusade for Justice and other antiwar groups.⁴⁰ The National Chicano Moratorium March on August 29, 1970 was a singular event in the history of the Chicano movement and a turning point when activists within the community became polarized between those focused on conflict with law enforcement and those focused on correcting broader social inequalities affecting Chicanos.

³⁵ Albert Camarillo, *Chicanos in California: A History of Mexican Americans* (San Francisco: Boyd & Fraser, 1984), 93-97; Rosales, *Dictionary of Latino Civil Rights History*, 286.

³⁶ Lorena Oropeza, *¡Raza Si, Guerra No!: Chicano Protest and Patriotism during the Viet Nam War Era* (Berkeley: University of California Press, 2005), 147.

³⁷ Ernesto Chávez, “*¡Mi Raza Primero!*”: *Nationalism, Identity, and Insurgency in the Chicano Movement in Los Angeles, 1966-1978* (Berkeley: University of California Press, 2002), 70.

³⁸ Lorena Oropeza, *¡Raza Si! ¡Guerra No!*, 148.

³⁹ Jones, “Officials Blamed for Not Listening,” 1.

⁴⁰ Chávez, “*¡Mi Raza Primero!*,” 72.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Chávez, Ernesto. “¡Mi Raza Primero!”: *Nationalism, Identity, and Insurgency in the Chicano Movement in Los Angeles, 1966-1978*. Berkeley: University of California Press, 2002.

“Event Profile – 1970 National Chicano Moratorium.” *Latinopia.com*, accessed January 15, 2014, <http://latinopia.com/latino-history/1970-national-chicano-moratorium>.

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Oropeza, Lorena. “The Making of the Chicano Moratorium Against the War in Vietnam.” Paper presented at the Latin American Studies Association. Washington D.C.: September 1995.

_____. *¡Raza Si, Guerra No!: Chicano Protest and Patriotism during the Viet Name War Era*. Berkeley: University of California Press, 2005.

Ruiz, Vicki L., *From Out of the Shadows: Mexican Women in Twentieth Century America*. New York: Oxford University Press, 2008.

Previous documentation on file (NPS):

___ preliminary determination of individual listing (36 CFR 67) has been requested

___ previously listed in the National Register

___ previously determined eligible by the National Register

___ designated a National Historic Landmark

___ recorded by Historic American Buildings Survey # _____

___ recorded by Historic American Engineering Record # _____

___ recorded by Historic American Landscape Survey # _____

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Primary location of additional data:

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: California State University, Los Angeles;
University of California, Los Angeles

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property 44 acres

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. E 3 rd St and Fetterly	Latitude: 34.037222	Longitude: -118.160000
2. E 3 rd St and Beverly	Latitude: 34.033392	Longitude: -118.155716
3. Beverly and Atlantic	Latitude: 34.032147	Longitude: -118.153638
4. St. Alphonsus	Latitude: 34.026203	Longitude: -118.155522
5. Atlantic and Whittier	Latitude: 34.020405	Longitude: -118.157278
6. El Barrio Free Clinic	Latitude: 34.021112	Longitude: -118.161441
7. Silver Dollar Café	Latitude: 34.022042	Longitude: -118.162547
8. Archway over Whittier	Latitude: 34.022426	Longitude: -118.166936
9. Whittier and Eastern	Latitude: 34.023934	Longitude: -118.173955
10. Salazar Park	Latitude: 34.022465	Longitude: -118.190235

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Verbal Boundary Description (Describe the boundaries of the property.)

The route of the National Chicano Moratorium March corresponds to the boundaries of the streets and sidewalks along the march route—East Third Street, Atlantic Boulevard, and Whittier Boulevard, the boundaries of the two properties at 4941-45 and 5012 Whittier Boulevard, and the boundaries of Salazar Park.

Boundary Justification (Explain why the boundaries were selected.)

The boundary follows the route of the National Chicano Moratorium March, August 29, 1970, and includes the buildings occupied by El Barrio Free Clinic and Silver Dollar Café, lacking sufficient integrity to be individually eligible for the National Register.

11. Form Prepared By

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organization: GPA Consulting, Inc.

street & number: 617 S. Olive Street, Suite 910

city or town: Los Angeles state: CA zip code: 90014

e-mail allison@gpaconsulting-us.com

telephone: (310) 792-2690

date: August 2016; Revised April 2017, November 2017, February 2020

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

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Photo Log

Name of Property: National Chicano Moratorium March August 29, 1970
City or Vicinity: East Los Angeles
County: Los Angeles County
State: California
Photographer: As noted
Date Photographed: As noted

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 33 Third Street at Fetterly Avenue, East Los Angeles Civic Center (west) elevation and (south) elevation (building in center distance) and East Los Angeles Civic Center metro stop (yellow arches in foreground), camera facing northeast (Audrey von Ahrens; January 24, 2020)
- 2 of 33 Third Street at Civic Center Way, Roybal center side (south) elevation and primary (west) elevation overlooking Fetterly Avenue (in center distance) and East Los Angeles Civic Center metro stop (yellow arches in left distance), camera facing northwest (Audrey von Ahrens; January 24, 2020)
- 3 of 33 Third Street at Civic Center Way, East Los Angeles Library (south) elevation on left, camera facing east (Audrey von Ahrens; January 24, 2020)
- 4 of 33 Beverly Boulevard, camera facing southeast (Manuel Huerta; June 17, 2016)
- 5 of 33 Atlantic Boulevard, St. Alphonsus Church on left, camera facing southeast (Manuel Huerta; June 17, 2016)
- 6 of 33 Atlantic Boulevard, camera facing southeast (Manuel Huerta; June 17, 2016)
- 7 of 33 Golden Gate Theater from northeast corner of intersection of Atlantic and Whittier Boulevards, camera facing southwest (Manuel Huerta; June 17, 2016)
- 8 of 33 Whittier Boulevard, United Artist Theater on left, camera facing south (Manuel Huerta; June 17, 2016)
- 9 of 33 El Barrio Free Clinic, north elevation, camera facing south (Amanda Yoder; January 29, 2016)
- 10 of 33 El Barrio Free Clinic, north elevation, signage, camera facing southwest (Amanda Yoder; January 29, 2016)
- 11 of 33 El Barrio Free Clinic, south and west elevations, camera facing northeast (Amanda Yoder; January 29, 2016)

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- 12 of 33 Whittier Boulevard at La Verne Avenue, camera facing northwest (Manuel Huerta; June 17, 2016)
- 13 of 33 Silver Dollar Café, south elevation and surrounding property, camera facing north (Allison M. Lyons; June 2, 2015)
- 14 of 33 Silver Dollar Café, north elevation, camera facing south (Allison M. Lyons; June 2, 2015)
- 15 of 33 Whittier Boulevard at Ferris Avenue, camera facing west (Manuel Huerta; June 17, 2016)
- 16 of 33 Whittier Boulevard at Arizona Avenue, camera facing north (Manuel Huerta; June 17, 2016)
- 17 of 33 Whittier Boulevard at McDonnell Avenue, camera facing west (Manuel Huerta; June 17, 2016)
- 18 of 33 Whittier Boulevard archway at Arizona Avenue, photographed from McDonnell Avenue, camera facing east (Manuel Huerta; June 17, 2016)
- 19 of 33 Whittier Boulevard from McBride Avenue, camera facing west (Manuel Huerta; June 17, 2016)
- 20 of 33 Whittier Boulevard from below Long Beach Freeway underpass, camera facing east (Manuel Huerta; June 17, 2016)
- 21 of 33 Whittier Boulevard between Record Avenue and Bonnie Beach Place, corresponding to Figure 3, camera facing east (Manuel Huerta; June 17, 2016)
- 22 of 33 Whittier Boulevard at Ditman Avenue (northeast corner of Salazar Park), camera facing east (Manuel Huerta; June 17, 2016)
- 23 of 33 Salazar Park from Whittier Boulevard at Ditman Avenue (northeast corner of Salazar Park), camera facing west (Manuel Huerta; June 17, 2016)
- 24 of 33 Salazar Park, community center (left) and swimming pool entrance and park facilities building (right), camera facing northwest (Manuel Huerta; June 17, 2016)
- 25 of 33 Salazar Park, baseball diamond, camera facing southwest (Manuel Huerta; June 17, 2016)
- 26 of 33 Salazar Park, baseball diamond, camera facing northwest (Manuel Huerta; June 17, 2016)

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- 27 of 33 Salazar Park, picnic grounds at southwest corner and baseball fields (background), camera facing east (Manuel Huerta; June 17, 2016)
- 28 of 33 Salazar Park, picnic grounds at southwest corner, camera facing east (Manuel Huerta; June 17, 2016)
- 29 of 33 Salazar Park, recreational equipment (foreground) and senior center side (north) elevation (background), camera facing southeast (Manuel Huerta; June 17, 2016)
- 30 of 33 Salazar Park, gymnasium side (west) elevation mural, camera facing east (Manuel Huerta; June 17, 2016)
- 31 of 33 Salazar Park, gymnasium front (north) elevation from Whittier Boulevard, camera facing west (Manuel Huerta; June 17, 2016)
- 32 of 33 Salazar Park, swimming pool entrance and park facilities building side (east) elevation entrance, camera facing south (Manuel Huerta; June 17, 2016)
- 33 of 33 Salazar Park, children's playground (foreground) and parking lot (background, left), camera facing south (Manuel Huerta; June 17, 2016)

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

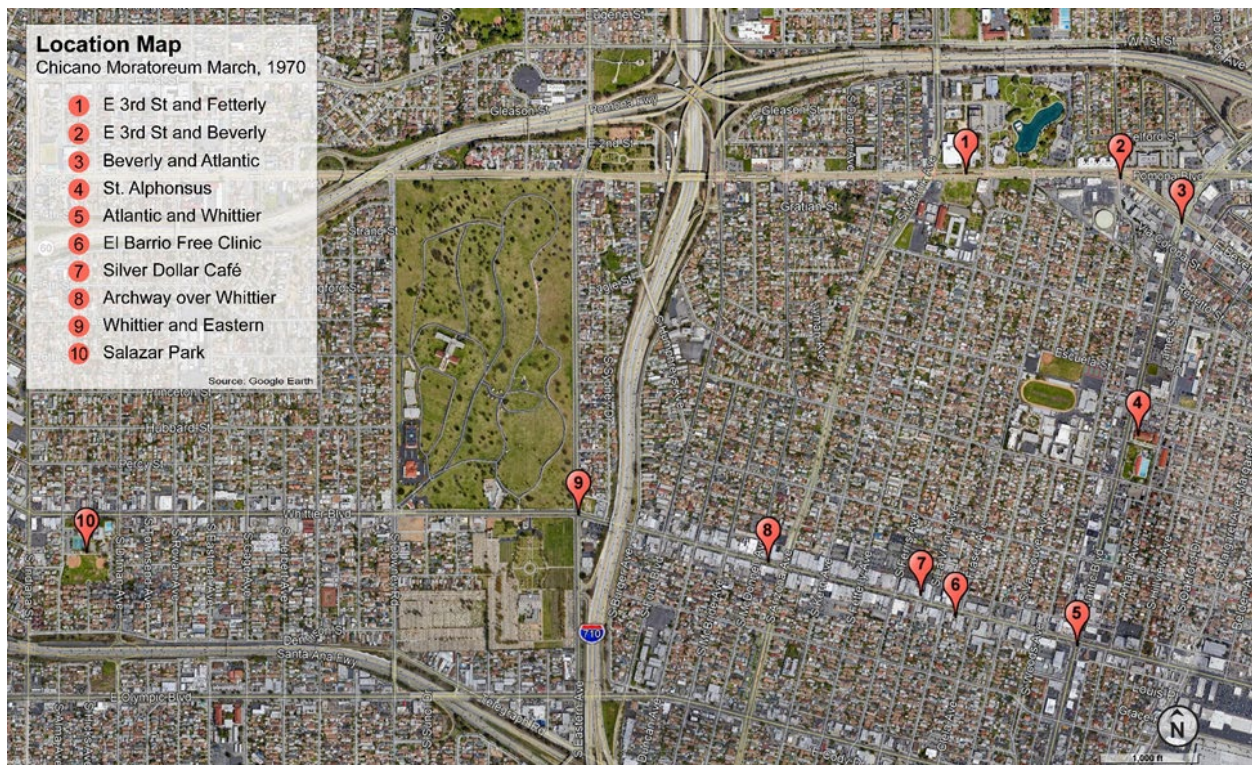
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Location Map

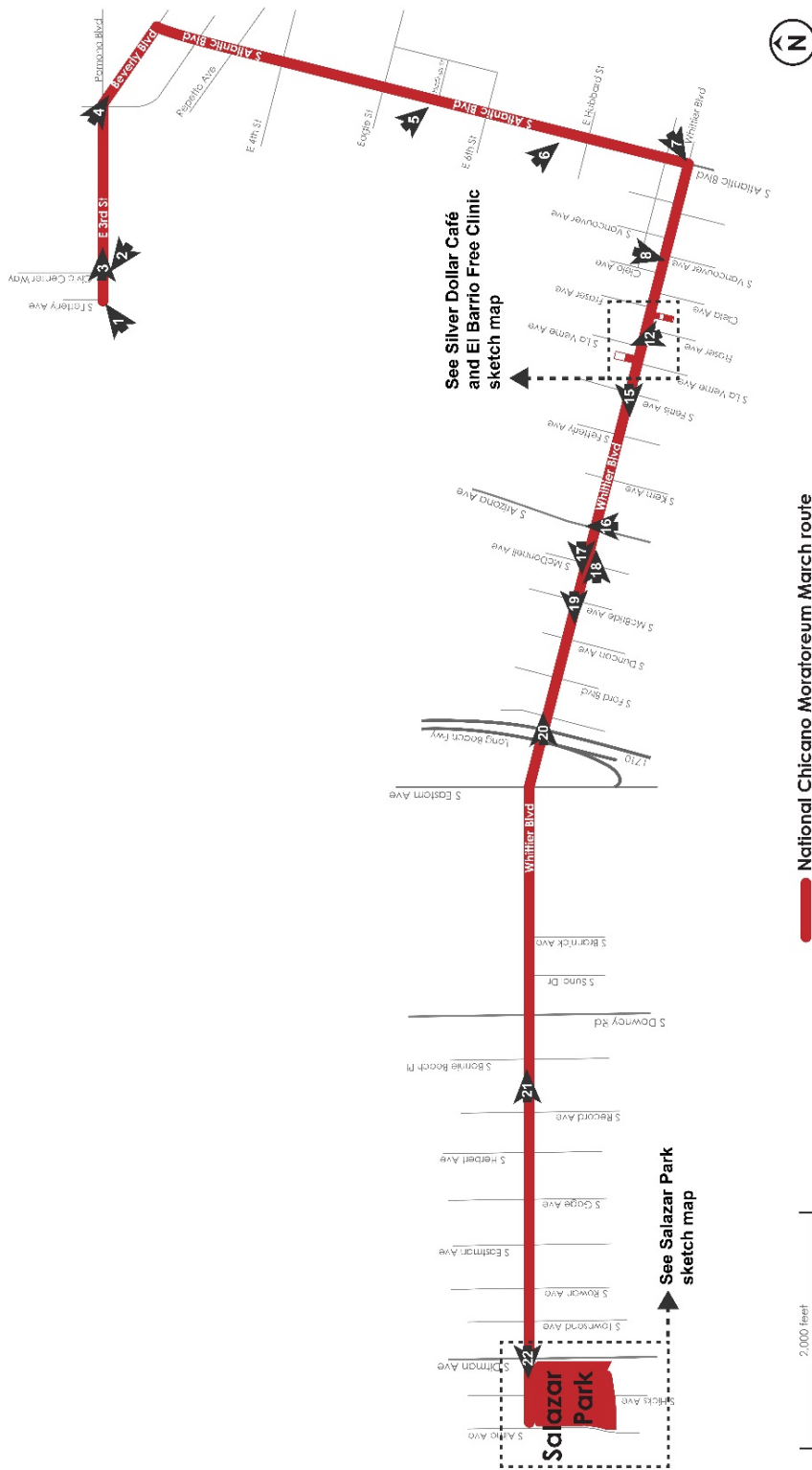
1. E 3 rd St and Fetterly	Latitude: 34.037222	Longitude: -118.160000
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3. Beverly and Atlantic	Latitude: 34.032147	Longitude: -118.153638
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Sketch Map/Photo Key 1 of 3: March Route



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Sketch Map/Photo Key 2 of 3: El Barrio Free Clinic and Silver Dollar Café



Base map courtesy of Google

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Sketch Map/Photo Key 3 of 3: Salazar Park—March End



Base map courtesy of Google

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Figure 1. Antiwar demonstrators marching along route, August 29, 1970. Los Angeles Times Photographic Archive, UCLA Library Digital Collection.



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Figure 2. Antiwar demonstrators after the march, August 29, 1970. Los Angeles Times Photographic Archive, UCLA Library Digital Collection.



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Figure 3. Aerial view of unrest following the march, August 29, 1970. Los Angeles Times Photographic Archive, UCLA Library Digital Collection.



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Figure 4. Sheriff's deputies outside the Silver Dollar Café, August 29, 1970. Photograph by Raul Ruiz from the cover of *La Raza* magazine. Reprinted in Mario T. Garcia, *Ruben Salazar: Border Correspondent* (Berkeley: University of California Press, 1995), Figure 16.

