

Acknowledgments

Anza could not have carried out his expeditions without the help of a diverse group of people. Likewise, this trail guide was written by a collaboration of expedition descendants, American Indians, historians, photographers and people who just enjoy traveling along trails.

First of all, I would like to thank my wife, Leticia and our daughter, Maya, for their understanding and enduring patience during the many long hours and days of this project. I would also like to thank the U.S. National Park Service for their financial support. Specifically, the help of Meredith Kaplan, David Smith and Don Garate of the NPS is greatly appreciated.

Philip Valdez Jr., the only man I know that knows every rock, tree and dirt road of Juan Bautista de Anza's trail, was the strongest supporter of this project, and key in its completion through historical research and moral support. His ancestor, Juan Bautista Valdez, was present not only on the Portolá expedition (1769), but was a courier and guide on Anza's 1774 expedition. For their musical expertise and for the musical transcriptions in this guide, I would like to thank Keith Paulson-Thorp, Ph.D., and Noel Milburn of the New World Baroque Orchestra and Chorus. Music was performed by the following groups: The Calicanto Singers (Vocals and instrumentals by Karen Arlen, Lance Beeson, Ron Cohen, Nancie Kester, Liz Matthews and Marilyn Merlino); The New World Baroque Orchestra and Chorus, including John Warren, voice, Noel Milburn, voice and flute, and Ron Kiel, violin; Lance Beeson, solo guitar, psaltery and flute. Special thanks go to Lance Beeson, whose ancestor was none other than Joaquín Moraga, lieutenant on the expedition. Lance was instrumental in more ways than one - not only his musical transcriptions, but in the performance of many of the songs and in the research for this guide. The Santa Clara University Archives and the Mission San Juan Bautista provided images from which some of the Mission music was transcribed and performed. The section on the essential articles of clothing for the Anza expedition women was written by descendant Martha Ann Francisca Vallejo-McGettigan, with depictions by Tamra Fox.

For the research, layout, publishing and editorial aspects of the initial stages of the guide, the help of Laura Cameron is greatly appreciated. Several translations were made by Los Californianos member Mary Triplett Ayers, and by historians José Pantoja, Vladimir Guerrero, Ph.D. and Don Garate. Most of the photographs were taken by Ron Ory who is one of the first people to have traveled the length of the entire auto route for the trail. Bill Singleton, Wade Cox and David Rickman, are acknowledged for their graphics and depictions. Benjamin Elstob provided the pictures from the 1976 re-enactment. Winston Elstob and Helen Shropshire, are acknowledged for conceiving and organizing the re-enactment, respectively. This later led to the creation of the National Historic Trail through the efforts of many other people.

Many thanks go to the Los Californianos' Publications Committee: Rudecinda Lo Buglio, Chair; Mary Triplett Ayers, Maurice and Marcy Bandy, Lance Beeson, Boyd de Larios. Special thanks go to Mary Triplett Ayers for editing and proofreading the prior version of this guide book to transform it into an Antepasados volume. Lance Beeson created the color version of this publication's cover.

Rupert Encinas of the Tohono O'odham provided tapes made from wax cylinder recordings corresponding to Frances Denmore's book *Papago Music*. The work of linguist David Shaul and John M. Ignacio (of the Tohono O'odham) is appreciated on the O'odham language, and Catherine A. Callaghan provided the section on the Bay Miwok language. I would like to thank Quirina Luna-Costillas of the Mutsun Language Foundation, Mike Phillips of the Chumash, Lorraine Escobar of the Esselen, and all the American Indian supporters of this project. Many

people and organizations wrote letters of support for my application to NPS to create this guide book and its audio tracks. These include Los Californianos, Brother Dennis Goodman F.S.C., Brother Guire Cleary S.S.F., Monterey State Historic Park, Laura Burian and Heartstrings, Esselen Nation, Ryusona Qoreyva, California Pioneers, Evalyn Romero Martínez and Los Fundadores de Alta California, descendants Edward Allegretti and Paul Bernal, and many others. My thanks also go to the many people who contacted me to provide me with information, and especially to Mrs. Robin G. Mitchell for her hospitality and for showing me the area of Malibu Creek State Park. I have not mentioned a host of other people without whom this project would not have been completed, and they too deserve my gratitude. Gracias.

My *Californio* heritage stems from my maternal line. My father, Roger, is Norwegian-American. My mother, Yvonne, provided partial financial support for this project. As I write these words, she is in hospice care and slowly dying. Most of all, I thank my maternal grandmother, Velma Bernal-Mendoza. I have incorporated her name into mine in a variant of Hispanic tradition. A descendant of Anza's settlers, her last words to me before she died helped to inspire this project. She said, "Keep up your studies of our history." It is for my family, all those described above and all of you that the following words are laid down.