



Los Angeles City HISTORICAL SOCIETY NEWSLETTER

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Angels in the Field

BY ABRAHAM HOFFMAN

Los Angeles did not have a major league baseball team until the Brooklyn Dodgers moved west in 1958, playing their first three years in the Coliseum while the stadium, not without controversy, was being built in Chavez Ravine. This didn't mean the city had lacked baseball teams. Growing up in Los Angeles in the 1940s and early 1950s meant you could choose to root for one of two local teams, the Los Angeles Angels or the Hollywood Stars. Both teams were in the Pacific Coast League (PCL) that included the San Diego Padres, the Oakland Oaks, the Portland Beavers, the Sacramento Solons, the San Francisco Seals—eight teams in all. These were “farm teams” for the major league clubs, but they included players as good as the major club rosters. In fact, the PCL had been raised

from AAA status to an “Open” category to distinguish the PCL from other AAA farm teams.

A player for the Angels who showed talent could move to the Chicago Cubs (the Wrigley family owned both teams). Conversely, a player near the end of his career could spend his last seasons in the minor leagues.

Angel baseball games were broadcast on radio station KMPC, with Bob Kelley doing the play-by-play. An unabashed Angels fan, Kelley became known for exclaiming an enthusiastic “Well, wotta you know about that!” when an Angel scored a winning run, hit a home run, or made some outstanding play. Bob Kelley was born in Kalamazoo, Michigan, in 1917. As an experienced radio sports announcer, he moved west to Los Angeles in 1948 to announce Angel games as well as hosting an evening sports show on KMPC. During football season he was

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L.A. Angels getting into shape, 1952.



President's Message

Greetings Members:

I hope you are all enjoying your summer season. Sometimes the summer months can seem like the doldrums, unless you are too busy with vacations and such to notice. At LACHS after our Marie Norhtrop Lectures wrap up for the year, it does occasionally feel like we have to scramble to come up with new member events.

Towards that end we are hard at work planning our year-end gala. We have very exciting plans in store so please watch for our flyers and our next newsletter.

This year we have appointed Geraldine Knatz, Jackie Drumm, and Scott Crawford to fill vacancies. We still have a vacancy to fill so for those of you members who have wanted to become more involved please feel free to contact one of your current board members or myself.

In the meantime have a wonderful summer and I wish you all the best.

Sincerely,
TODD GAYDOWSKI, President

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Workman Home photos, courtesy of Michael Locke, photo of Italian Market on Figueroa Street and Pedestrian Bridge, Los Angeles City Archives, all other photographs courtesy of Los Angeles Public Library.

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the announcer for the Los Angeles Rams home games, a position he held until 1964. Kelley did not go to games played in other cities. Instead, he recreated the games using the sound effects of fans in the bleachers, the smack of a bat hitting the ball, or the whump! of the catcher's mitt snagging it.

Even the commercials could be sneaked into the program. Anyone going to a game knew that sooner or later a man would be in the stands selling peanuts, ice cream, soda, or some other refreshment. On the radio Lucky Lager Beers sponsored the Angel games. Listening to the game, you could hear a man apparently passing by the broadcast booth calling out, "Lucky Lager Beer here! Getcha ice cold Lucky Lager Beer!" A boy listening to the radio might never suspect that what he was hearing was not a live game, or that there really wasn't a vendor peddling beer every few minutes near the broadcast booth.

The local rivalry between the Angels and the Stars meant that boys could get into heated arguments as to which team was better. Angel supporters mocked the Hollywood Stars when that team adopted short pants for a brief season, abandoned when the players experienced too many abrasions sliding into a base. Angel fans followed the careers of Chuck Connors (who became a film actor), Tommy Lasorda (later the Dodgers manager), pitcher Bill Moisan, and heavy hitter Steve Bilko, (whose last name was said to inspire the character Sergeant Bilko on the Phil Silvers TV show). Wrigley Field, with a 21,000 seat capacity, at 42nd Place and Avalon Boulevard, was home base for the Angels. The Hollywood Stars played at Gilmore Field on Fairfax Avenue.



Hollywood Stars, 1947.

The Angels had been playing baseball in Los Angeles since the team was established in 1903, but its tenure ended when the Brooklyn Dodgers came to town. However, the Angels didn't disappear. The club moved to Spokane, and the team was renamed the Spokane Indians. Subsequently the club moved in 1972 to become the Albuquerque Dukes, the Portland Beavers, the Tucson Padres, and eventually the current El Paso Chihuahuas. The Hollywood Stars had a similar afterlife, moving to several cities and ending up as the Tacoma Rainiers. Other PCL teams similarly went elsewhere as major league clubs displaced them in San Francisco, Oakland, and San Diego. The "new" Los Angeles Angels became the California Angels owned by Gene Autry, and ultimately the rather clumsy name of Los Angeles Angels of Anaheim. Gilmore Field morphed into CBS Television City, and Wrigley Field was torn down in 1969.

Bob Kelley did not do the radio announcing for the Los Angeles Dodgers, a task undertaken by a young man named Vin Scully. Kelley continued to announce Rams games until a heart attack forced him to retire in 1964. He died two years later at age 49, much too young for an enthusiastic and often controversial sports reporter. ★



Baseball at Gilmore Field, 1939.



Wrigley Field, 1955.

Remembering the Philharmonic Auditorium

BY MARCIA ENGER

Before the Los Angeles Music Center opened in 1964, generations headed downtown to the Philharmonic Auditorium across from Pershing Square at 5th and Olive where the Los Angeles Civic Light Opera Association, the ballet, and the Los Angeles Philharmonic Orchestra performed.

The auditorium opened in 1906 to serve the dual purpose of housing the Temple Baptist Church while providing the expanding city of Los Angeles a venue for entertainment and civic events. Architect Charles E. Whittlesey and civil engineer C. R. Harris designed a Spanish Gothic exterior with a simplified Art Nouveau interior. At the time the Temple Auditorium was the largest reinforced concrete structure in the world with seating for 2,700. It featured a balcony with a 26 foot cantilever, one of the first large balconies ever built without columns to support it, thus giving the rear rows of the orchestra floor uninterrupted views. Above the vast hall a sky-lit dome spanned 112 feet. Along Olive an eighty-four foot foyer welcomed and exited guests. On November 7, 1906 it debuted with a performance of "Aida" on the largest stage in the west.

Starting in 1914 William "Billy" Clune leased the

auditorium for five years for a movie palace promoted as "Clune's Theatre Beautiful." Then in 1921 the auditorium became the home of the Los Angeles Philharmonic Orchestra, which was joined several years later by the Los Angeles Civic Light Opera Association. Church services continued on the premises.

Stiles O. Clements remodeled the auditorium in the Art Deco style in 1938. Later further remodeling gave it a bland interior with false walls and a dropped ceiling. During World War II and the post war years, this Philharmonic Auditorium served the city's cultural appetite.

In that era Alfred Wallenstein led the Philharmonic Orchestra. His musician parents had moved to Los Angeles when he was a child. Given the choice of a bicycle or a cello for his eighth birthday he chose the cello and went on to become a renowned concert cellist performing in Chicago, New York, and Europe. In 1931 he started conducting via radio. Then in 1932 he led the Hollywood Bowl Philharmonic. By 1943 he assumed music directorship of the Los Angeles Philharmonic and maintained that role until 1956.

Mothers splurged gasoline-rationing stamps to deliver their children to his Saturday morning concerts at the Philharmonic Auditorium. Racing to the balcony for a

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Bob Hattem In Memoriam

Bob Hattem, who passed away on April 4, 2014 was 95 at the time of his death. He was especially active with the Los Angeles City Historical Society. His son, Michael, recalled several conversations with his father who told him, "During my lifetime I have been active in many historical societies." Editor of our newsletter and past vice president of LACHS, Bob was also president and editor of the Native Sons of the Golden West Newsletter; a member of Santa Monica Parlor; editor of the Associated Historical Societies of Los Angeles; was a founding editor of the Department of California, Jewish War Veterans newsletter; and founding editor of the Association of American Jewish Friends of Turkey Newsletter. Bob had also been a member of the San Diego Historical Society, Santa Barbara Historical Society, Monterey Historical Society, California Historical Society, Southern California Historical Society



and Los Californianos.

When asked where he got his interest in history, Bob told Michael, "It began when I was in the ninth grade at Audubon Junior High. One of the assignments we were given was to write an autobiography of yourself and that got me started as I remembered the interesting things that happened to me up to that time and I remembered downtown Los Angeles, the Plaza and many things that are gone forever. History," he added, "is my passion!"

Michael told our editor, "On a visit to Bob's office one would find bookshelves that took two whole walls of the room. History books occupied most of the available space and large portions of them were California History books. One shelf contained early first editions dating back to the late eighteenth century." ★

Meet Your Board Members

Continuing our profiles of LACHS Board Members, we'd like to introduce Giao Luong Baker, Digital Imaging Manager for the Libraries at the University of Southern California.

A Los Angeles enthusiast, she says, "I love the city and the larger metropolitan region – its enclaves, its histories, its people, and most importantly – its fantastic weather."

Giao joined LACHS because, she says, "joining LACHS provides me an opportunity to get to know others who are just as interested in LA's history as I am. It's a fun way to explore the City and help share and preserve its history for current and future generations.

"What I love most about Los Angeles is the multifaceted splendor of its people. Homegrown locals and waves

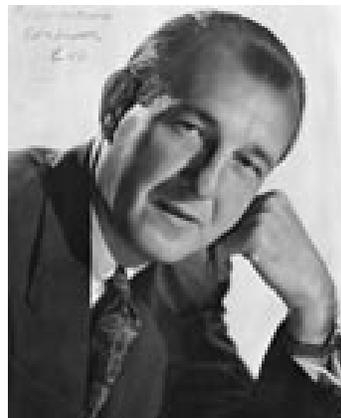
of immigrants from across the nation and across the world combine in the mosaic of our city. This dynamism has shaped the physical, cultural, and sociological landscape of Los Angeles in unique and fascinating ways.

"As a child of immigrants, I value the fact that Los Angeles has been welcoming to me and my family. There are few places in the United States that could provide as comfortable or as inclusive a community to my parents. For my siblings, and me, Los Angeles is home and has given us many opportunities we might not have had otherwise. And as a new mother, I value that Los Angeles can offer my child a diverse and engaging environment in which to grow up." ★

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full view of this magnificent space, children waited for the maestro to share his joy of music with them. From Sergei Prokofiev's popular "Peter and the Wolf," children learned to identify the tones of instruments and to anticipate the evolving musical drama. Would Peter be saved from the menacing wolf (French horn) with the help of his animal friends the duck (oboe), the bird (flute), and the cat (clarinet)? Alfred Wallenstein left a legacy of music for hundreds of children of that time and place.

Alfred Wallenstein died in 1983 at age 84. Although plans for restoring the auditorium to its original grandeur surfaced over the years, the Philharmonic Auditorium was demolished in 1985. ★



**Far left: Audience at the Philharmonic
Left: Alfred Wallenstein
Above: Philharmonic**

Chasing Ghosts: Uncovering Los Angeles' Little Italy

BY GERALDINE KNATZ

The first in this year's series of Marie Northrup Lectures devoted to Los Angeles's hidden ethnic communities was presented by Marianna Gatto, the Executive Director of the "soon to open" Italian American Museum. Entitled "Chasing Ghosts: Chronicling Los Angeles' Hidden Italian History," Gatto presented a history of the Los Angeles Italian enclaves since the arrival of the first Italian pioneer in 1827. Ms. Gatto, a native of Los Angeles, grew up in Silver Lake and attended UCLA, majoring in history. She is the author of *My City, My History*, a California Education Standards curriculum that is used in Los Angeles schools to examine Los Angeles' diverse history.

Ms. Gatto likens the research on early Italian immigrants to "chasing ghosts" because little was known about the early Italian immigrants to Los Angeles. While Los Angeles has the fifth-largest Italian population in the U.S., much of historic Little Italy that existed in Los Angeles has been erased from the map or has been masked by later settlements. Although the Italian American community left a lasting impression on the city's social, economic, and cultural fabric, there is little to memorialize it.

Although New York is the city that comes to mind when you think of Italian immigration to the U.S., thousands came to Los Angeles. The earliest Italian pioneers were explorers, adventurers and agriculturalists. They tended to come from Northern Italy and typically were skilled workers with some financial resources. Many came through Mexico or came when Mexico was still part of California. Many Italians would learn Spanish and used the Spanish translation of their names as they blended with the early Mexican pioneer families in Los Angeles.

One of the earliest Italians to make a contribution to the local economy was Giovanni Leandri who arrived in Los Angeles in 1827. He opened a store on Calle de los Negros (Today known as Los Angeles Street.) Leandri owned Rancho Los Coyotes and part of Rancho San Pedro. Italian shepherders settled in Chavez Ravine because the climate was like their homeland. The Italian immigrants tended to marry Mexican women resulted in family names such as Pelanconi-Ramirez.

There were five Italian wineries and an Italian hotel near the plaza. Until 1877, Olvera Street was called Wine Street and as early as 1840, sixty thousand gallons of wine were being produced in Los Angeles annually. The Italian farmers introduced artichoke and broccoli to Southern California along with the use of olive oil.

In the year 1900 over 2000 Italians were living in Los

Angeles, still a small percentage of the overall population of slightly over 100,000. A decade later in 1910, the Italian population had nearly doubled to 3900. Unfortunately, for the Italians, over time, northern European immigrants and transplants from the eastern United States dominated the population of Los Angeles. As Los Angeles became more "Anglo" in character, this worked against the Italians who had closely aligned with the Mexican population. Consequently, the Italian population began to encounter discrimination similar to the Mexican population as they strove for upward mobility.

Like many ethnic groups, the Italians congregated in specific areas. They had their own bakeries, stores and clubs. Little Italy was north of downtown Los Angeles where the current day Chinatown is located.

One lasting remnant of Los Angeles's Little Italy that lasted to the end of the 20th century, long after the other Italian businesses had left, was Little Joe's restaurant, a popular Italian restaurant in Chinatown that closed in 1998. During the Second World War 600,000 noncitizen Italians had to register as "enemy aliens" and carry an identification card. The Italians were restricted in their travel, had to obey curfews and had to surrender contraband including items like flashlights.

Today the region's largest Italian population of 45,000 lives in San Pedro. A large group of Italian immigrants settled in San Pedro in the early part of the 20th century from 6th to 12th Street. They were primarily fisherman while wine making also occurred in San Pedro. Because many of the Italians would discard residue of wine making into the gully of 8th Street in San Pedro, that area became known as Vinegar Hill.

The Italian Hall was built in 1908 on North Main Street in the heart of what was Los Angeles' Little Italy. It quickly became the focal point of the Italian community and the place of many socio-political organizations. In the late 1980's Italians rediscovered their now run-down Italian hall and formed a support group to restore the building, raising significant funds to get rid of the pigeons, undertake essential repairs and preserve the structure. Today the building has been repurposed as the Italian American Museum and is in the final stages of exhibit preparation. It is anticipated to open in 2014 with a forecasted annual attendance of 2 million visitors a year, with 300,000 of them being students. No other institution devoted to Italian American history exists in the area. The museum, along with Gatto's book, make a lasting contribution to the history of Los Angeles. For additional information about the museum please go to www.italianhall.org. ★

YES! I would like to become a member of the Los Angeles City Historical Society.
MEMBERSHIP APPLICATION (Membership may also be submitted at www.lacityhistory.org)

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- Field trips to historic sites
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- Tour of the Los Angeles City Archives
- Quarterly LACHS Newsletter
- Membership on committees

Clip (or copy) and mail, together with your check to:

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Geraldine Knatz Elected to The National Academy of Engineering

We are pleased to congratulate LACHS Board Member Geraldine Knatz on her election to The National Academy of Engineering. According to the USC Trojan Magazine in announcing the election, it is "the highest professional distinction accorded an engineer."

Dr. Knatz, a lecturer in the Sonny Astani Department of Civil and Environmental Engineering and a former member of the Viterbi School's Board of Councilors, earned a master's of environmental engineering in 1977 from USC Viterbi and a doctorate in biological sciences in 1979 from USC Dornsife. She became the Port of Los Angeles executive director in 2006 and held that position until recently.

She and her team re-made the nation's busiest commercial port into one of the greenest. She transformed the port complex, spearheading the creation of more than 60 acres of public parks and adding several miles of public promenade along the waterfront.

The National Academies are private non-profit institutions authorized by congress to advise the nation on scientific and technical matters. There are four: National Academy of Science, National Academy of Engineering, Institute of Medicine, and National Research council.

Membership is exclusively through election by current members.

Among her many honors Geraldine was the recipient of the 2009 Leadership Award, National Association of Women Business Owners-Los Angeles (NAWBO-LA); Recipient of the Volunteers of America's 2009 Friendship Award; Recipient of the Compass Award, Women's Leadership Exchange, West Coast Summit (2008). She was listed among Newsmakers and Most Influential in the California Fashion Industry by California Apparel News magazine (December 2008); named Woman Executive of the Year by the Los Angeles Business Journal (May 2007); named one of the "Outstanding Women in Transportation" by the Journal of Commerce (2007); and named to Los Angeles magazine's "Power List" of L.A. Influentials (December 2006) as well as one of "The West 100," Los Angeles Times Magazine's list of the most powerful people in Southern California (August 2006).

Geraldine has been an active LACHS board member since January 2014. Her insight into local history and her ability to affect it herself have made her a valuable addition to the board. Congratulations Geraldine on this latest honor! ★

Preserving Los Angeles – The City’s Office of Historic Resources

By **KEN BERNSTEIN**, *AICP, Principal City Planner in the Los Angeles Department of City Planning and Manager of the Office of Historic Resources.*

The Office of Historic Resources in the Department of City Planning coordinates the City of Los Angeles’ historic preservation activities. This includes designating historic-cultural monuments, managing an historic survey project, *SurveyLA*, and working with residents, developers, policy makers, and property owners to ensure a coordinated preservation program for the City of Los Angeles.

Until recently, the city had a minimal historic preservation staff, and did not have in place all of the elements of a truly comprehensive municipal historic preservation program. The Cultural Heritage Commission of the Cultural Affairs Department designated individual landmarks (Historic-Cultural Monuments) while the administration of Los Angeles’ historic districts (Historic Preservation Overlay Zones) was staffed in the City Planning Department.

In 2004, the Cultural Heritage Commission and the two staff members of the Historic Preservation Division of the Cultural Affairs Department were moved to the Department of City Planning. In 2006, this function became the new Office of Historic Resources, which has now opened its doors with a staff of six, located on the sixth floor of historic Los Angeles City Hall.

The Office of Historic Resources also staffs the city’s Historic Preservation Overlay Zones (historic districts) that provide protections for Los Angeles’ most cherished historic neighborhoods. The program has grown exponentially in recent years, from only eight historic districts in 1998, to twenty-nine today, that include more than 18,000 structures.

The city’s program dates back to 1979, when the city council passed a special establishing ordinance. Angelino Heights, in 1983, was established as the first Historic District. For the program’s first quarter-century, the program was staffed by city planners who also had numerous other responsibilities. Our current office now provides more staffing and expertise to these districts in partnership with appointed five-member volunteer boards for each district.

The Office of Historic Resources serves as the professional staff for the City of Los Angeles’ Cultural Heritage Commission, a five-member, mayoral-appointed body that reviews nominations for new proposed city landmarks (Historic-Cultural Monuments) and proposed work on

existing city landmarks. Los Angeles now has more than 1,000 Historic-Cultural Monuments, representing historic buildings and significant structures (such as the Los Angeles River bridges), objects (such as the Watts Towers and the Hollywood Sign), and even landscape features (such as Eagle Rock and several groupings of historic street trees).

Los Angeles has a remarkable array of historic buildings—from the highest concentration of historic movie palaces in the world located on Broadway—to Art Deco architecture, bungalow courts, courtyard housing, and modernist masterpieces.

The city has a rich tradition of historic preservation, with vigorous grass-roots activity and a legacy of municipal preservation laws. Many people are surprised to learn that Los Angeles’ key historic preservation law, the Cultural Heritage Ordinance adopted in 1962, pre-dates similar local preservation ordinances in New York, Boston, San Francisco, Chicago, and even Sacramento.

In 2010 the Office of Historic Resources embarked on a program to ensure that all Historic Districts have adopted preservation plans that contain clear, detailed design guidelines. These plans offer up-front guidance to all property owners and residents and help to streamline the review of projects, providing applicants who “do the right thing” by restoring or sensitively rehabilitating their properties with an expedited City review process.

The office is conducting a comprehensive historic resources survey project, *SurveyLA*, to identify significant historic resources throughout Los Angeles. *SurveyLA* was created within the Department of City Planning, thanks in large part to a grant from the J. Paul Getty Trust. The survey is partially funded by a \$2.5 million, multi-year grant from The Getty Foundation. Additionally, The Getty Conservation Institute, which played a crucial leadership role in preparing detailed studies outlining the needs and benefits of a citywide survey, is providing significant technical and advisory support to the project.

The survey project will make historic resource information readily accessible to shape decisions by policymakers, developers, urban planners, and property owners.

In the absence of a survey, neither City staff nor property owners have known what or where our historic resources were. As a result, property owners and developers have frequently been surprised to learn a site planned for new development had potential historic significance—only after they’ve made key investment decisions.

The project’s field surveys are conducted by
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HISTORIC LOS ANGELES: Italian Market on Figueroa Street in Chinatown, 1935.

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professional historic preservation consultants, working under the supervision of the Office of Historic Resources, and are proceeding sequentially through the City's thirty-five Community Plan Areas. More than two-thirds of the Community Plan Area surveys have now been completed, and our office is making available the survey findings on the *SurveyLA* web site, www.SurveyLA.org.

SurveyLA has been guided by the philosophy that community members may also make a significant contribution to the identification of historic resources. Many months before the professional survey teams go out into the field, our office conducts considerable community outreach to inform the public about the survey and elicit information on potential resources. Community members can particularly help identify places of social and cultural significance – “hidden gems” of significant meaning to local communities—that may not be visually apparent to the survey teams. The quality of this public participation program—which is called “MyHistoricLA”—has been recognized with several awards, including a Los Angeles Area Emmy Award for the *SurveyLA* educational video, as well as the National Planning Excellence Award for Public Outreach from the American Planning Association.

SurveyLA has also been grounded in the preparation of a detailed, citywide historic context statement. Historic contexts establish the relative significance of themes and provide specific guidance to field surveyors regarding the characteristics and qualities a resource must have to be a good example of its type. *SurveyLA*'s context statement uses the Multiple Property Documentation format developed by the National Park Service, and includes nine contexts

with over 200 themes and sub-themes. Topics covered relate to architecture, development trends and patterns, and social, cultural, and ethnic histories. To allow field surveyors to use the context statement directly in the field, its elements have been “translated” into data tables, which have been preloaded into the city's custom-designed mobile survey application—the Field Guide Survey System. These data tables are available on line at <http://www.preservation.lacity.org/news/SurveyLA-historic-context-summary-tables-published>.

Applying the historic context tables in the field provides consistency among surveyors and streamlines the evaluation of resources in accordance with National Register, California Register, and local criteria for designation. As the associated narratives are further developed and completed, the entire citywide historic context statement will be available via a searchable website which is currently in development with the Getty Conservation Institute as part of the Arches Project (www.archesproject.org). The customization of Arches and its launch on the web by early 2015 will be the exciting culmination of *SurveyLA*'s innovations—making *SurveyLA*'s rich trove of data fully searchable by community members, property owners, policymakers, academics, and anyone who is interested in Los Angeles' history and architecture.

For Los Angeles, *SurveyLA* marks a coming-of-age for the historic preservation movement, and will serve as centerpiece for the City's newly comprehensive preservation program—a program that the Office of Historic Resources hopes is worthy of Los Angeles' rich architectural and cultural heritage. ★

LACHS Visits the Workman-Temple Homestead Museum

By KAY TORNBORG

You can take a day-trip into the past via the Pomona Freeway, but only if the traffic demons are snoozing late. And they were on a beautiful Saturday morning in early February, when 30 LACHS members and a couple of Special Guests met in the parking lot of the Homestead Museum (aka the Workman-Temple Homestead), an easy half-hour's drive east, in beautiful downtown City of Industry.

The names Workman and Temple play outsized historic roles in Los Angeles' past and present. Our Special Guests for the trip were LACHS member Paul Workman and his uncle, David, and sprightly Josette Temple, all descendants of the families that settled the now six-acre site starting in the 1840s up through the 1920s, once part of the nearly 49,000 acre Rancho La Puente. Gracious landscaping surrounds two historic houses and one of the oldest private cemeteries in Southern California.

We trooped into the Gallery for a lively slide talk by the man who literally wrote the family history (*The Workman & Temple Families of Southern California, 1830-1930*), Paul R. Spitzzeri. He has been with the Museum since 1988 and is currently Collections Manager. The knowledgeable family members added occasional nuggets. We all felt lucky to have landed such a good group of guides!

Mr. Spitzzeri dazzled us with his historic knowledge (no notes!) and willingness to show the interiors of the two houses, as well as Walter Temple's Tepee and the neoclassical mausoleum that is part of El Campo Santo where, in addition to many Workmans and Temples there are also the remains of Pío Pico, the last governor of

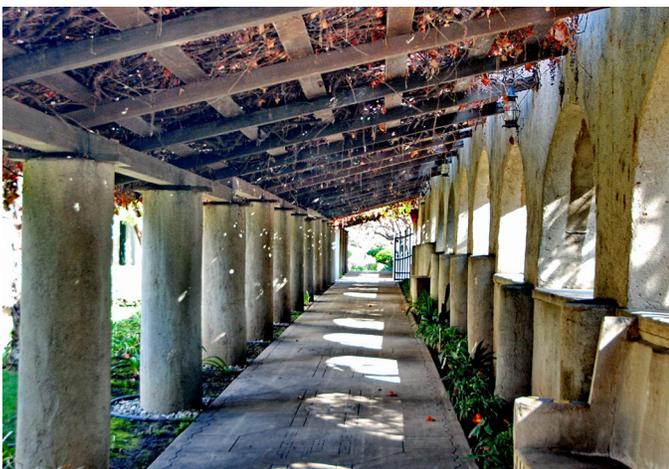


LACHS Members Visit the Homestead Museum

Mexican California.

Workman House started as a c.1840 adobe, which morphed into a picturesque late-Victorian stone cottage, still being restored. La Casa Nueva is a gracious two-story, 26-room 11,000 sq. foot Spanish Colonial Revival, adjacent to the Workman House. It features a wealth of architectural detail including stained glass windows, handmade and painted tile work and gracious period furnishings. Tucked in near the grape vine pergola is Walter Temple's one-room home office, shaped like a large stucco beehive or, the preferred description, a tepee.

Following the tour, the group drove the 5-minute trip to Casa Blanca Mexican Restaurant, where we had our own room to chow down and trade recollections of our busy morning. ★



Above: Pío Pico Glorieta and Memorial Walkway.
Right: Grounds at Workman & Temple Family Homestead



***Ramona* Resurrected: The Long Lost 1928 Film Adaptation Resurfaces**

BY VINCENT BROOK

Among its myriad trans-media permutations—plays, songs, pageants, pinball games—four major American films were made of Helen Hunt Jackson’s famed 1884 novel *Ramona*. An international bestseller published one year before Jackson’s death, the epic saga, set in Southern California in the early American period, tells of a tragic romance between the half-Indian Ramona and the full-blooded Indian Alessandro, who is murdered by a white man at the end. Intended as a brief for the beleaguered American Indian, Jackson’s lavish description of the region’s Spanish Catholic past instead was used to promote Los Angeles as an Anglo Protestant mecca and helped propel the city’s phenomenal population growth—from circa 15,000 at the time of *Ramona*’s publication to 324,000 by 1910.

1910 was also the year of the, by then, literary classic’s first film adaptation: a silent one-reeler directed by D. W. Griffith, with Mary Pickford and Henry B. Walthall in the lead roles. Two silent features followed: one in 1916 directed by Donald Crisp, starring Adda Gleason and Monroe Salisbury; and another in 1928 directed by Edwin Carewe, starring Dolores Del Rio and Warner Baxter. The fourth version, a 20th Century Fox Technicolor spectacular directed by Henry King, starring Loretta Young and Don Ameche, hit the big screen in 1936.

Only the 1910 and 1936 versions, however, and fragments of the 1916 version, were thought, until recently, to have survived the ravages of time and silver nitrate stock. Now, thanks to a typically fortuitous, uncommonly circuitous, road to rediscovery, the 1928 *Ramona* is once again available for public viewing. The restoration saga goes like this: Legendary Czech film archivist Myrtil Frida came upon a print of *Ramona* in the postwar Soviet period at the Gosfilmofund near Moscow and brought it back with him to Prague’s Narodni Filmovy archive. There it languished until 2010, when it was rediscovered by film scholars Joanna Hearne, Dydia DeLyser and Hugh Munro Neely. With the generous support of the Library of Congress and technical supervision by Rob Stone and his staff, the film was restored to much of its black-and-white glory, had its Czech intertitles translated into English by DeLyser, Klara Molacek and Phil Brigandi, and, on March 29, 2014, received its restoration premiere, presented by the UCLA Film & Television archive and Diane Allen (Carewe’s granddaughter), before a packed house at the Billy Wilder Theater in Westwood.

The revival of the 1928 *Ramona* was extra special for

two reasons. Unlike the other three versions’ directors and *Ramona* portrayers, who were all of Anglo and/or Irish descent, Carewe (ne Jay Fox) was part Chickasaw and Del Rio (nee Dolores Asunsol y Lopez-Negrete) was born and raised in Mexico. Moreover, despite Warner Baxter’s succumbing, as with the other three cinematic Alessandros, to “redface” casting, the involvement of an Indian director and a Mexican star indeed managed to lend greater authenticity to the film.

This extended, for promotional purposes, to Del Rio’s declining to be identified as “Spanish” and proudly proclaiming her Mexican heritage. In the film itself, Carewe’s personal investment (along with that of his screenwriting brother, Finis Fox) is discernible in the sensitive handling (and casting) of the ethnic underlings at the Moreno rancho where *Ramona* was raised, and especially in the Indian massacre scene. Visualizing what Jackson chose to narrate after the fact, and far surpassing the brutality in the 1936 version, Carewe tellingly reverses the standard Western’s depiction of feral Indians besieging helpless pioneers. Here a ragged band of white “marauders” attacks a pastoral Indian village, mercilessly cutting down unarmed men, women and children, several as they pray to crucifixes and other Christian artifacts.

Joanna Hearne, who participated along with DeLyser, Neely, Brigandi and other scholars in a post-screening panel, pointed out that, as bold as the 1928 *Ramona*’s representation of Indians certainly is, it also must be viewed in the context of a “reformist discourse” about the “Indian Problem” in U.S. society at the time, to which Hollywood films were responding. Comparatively progressive Indian portrayal notwithstanding, however, Carewe’s adaptation, like Jackson’s literary source, also must be viewed in the context of a Eurocentric colonialist bias. The insertion of Christian iconography in the massacre scene was not solely a means of enhancing audience sympathy for the Indians. Though absent in the novel, the insertion is perfectly in keeping with Jackson’s belief that, whatever the depredations Native Americans may have suffered, conversion to Christianity was not one of them.

Jackson had underscored this position in her non-fiction book *Glimpses of California and the Missions*, published one year prior to *Ramona*. As with the later work’s whitewashing of feudal conditions in the Mexican rancho period, *Glimpses* glosses over critical accounts of the mission era, picturing it instead as one that transformed the Indian “from the naked savage, with his one stone tool . . . to

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A Baker's Dozen of Books on the History of California Water

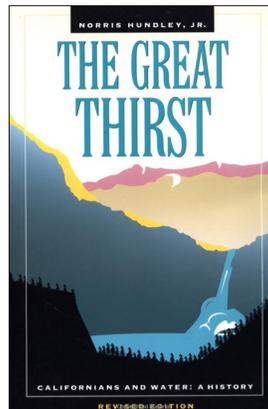
BY ABRAHAM HOFFMAN

“Whiskey is for drinking, water is for fighting,” runs Mark Twain’s famous comment on water in the West. Water is also an excellent topic to read about, if only to know what you’re fighting for when the fists start flying. Here are thirteen books on California water in general and Los Angeles in particular. Obviously, much more has been written on water than just thirteen books, but most of these have bibliographies for readers who wish to look further. The older ones have stood the test of time well. More recent studies reflect the growing interest in the larger issues of environmental history, urban growth, and planning for current and future water needs.

To lead the list, I would strongly recommend *The Great Thirst: Californians and Water: A History* (Revised Edition, 2001), by Norris Hundley, Jr. This major work by Hundley, emeritus professor of history at UCLA, updates the book’s first edition (1991), increasing it by about a third to include a final chapter that brings the history of water in California to the present day (as of 2001). This book is the starting point for anyone who wants to learn about that history from aboriginal times through Hispanic settlement, the Gold Rush era, urban development, and major dam projects. Of course, Hundley includes all the fighting between urban and rural populations, developers and environmentalists, local agencies arguing among themselves, and the contradictory laws and management policies. A hefty work (564 pages of text, 116 pages of endnotes, a 90-page bibliography), this book is a one-volume course in the state’s water history and is indispensable for reading and/or reference.

The rest of the books on my recommended list center mainly on Los Angeles water history and are listed from oldest to most recently published. *The Water Seekers* (Third Edition, Revised, 1993), by Remi Nadeau, was first published in 1950. It was the first book to give serious treatment to the dispute between Los Angeles and the Owens Valley over the city’s acquisition of Owens River water rights. Nadeau also examined the Colorado River’s tempestuous history, from the creation of the Salton Sea to the legal battles

between California and Arizona over Colorado River allocation. Although the book is not footnoted (Nadeau has added some notes to the third edition), he provides a bibliography. What gives this book its lasting value are the interviews Nadeau had with Harry J. Lelande, Harold Eaton, Burdick Eaton, H.A. Van Norman, D.L. Reaburn, and many other people who were either directly or were closely connected to the events in Los Angeles and the Owens Valley.



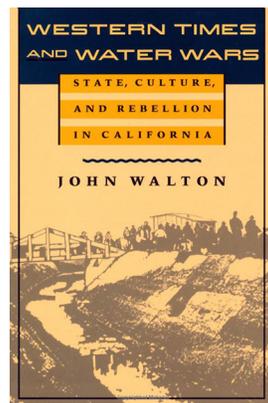
Third on my list is *Water & Politics: A Study of Water Policies and Administration in the Development of Los Angeles* (1953), by Vincent Ostrom. This book was in a series of monographs published by the John Randolph Haynes and Dora Haynes Foundation in the 1940s and 1950s examining state and municipal issues, many of them dealing with Los Angeles. Ostrom’s research into the history of Los Angeles’ water supply is well done and an early example showing studies of controversial issues can be objective rather than polemical.

At the height of the water wars between Los Angeles and the Owens Valley in the 1920s, the St. Francis Dam collapsed, and the flood of water it unleashed killed an estimated 450 people. *Man-Made Disaster: The Story of St. Francis Dam*, by Charles F. Outland, was published in 1963, and in a revised edition in 1977.

In 2002 the Historical Society of Southern California made the revised edition available in an inexpensive paperback edition. Outland, a Ventura County rancher and by avocation a historian, wrote a carefully researched account of the disaster that is as close to definitive as any study may ever be.

Forgive the lack of modesty, but I include my own books on this list. *Vision or Villainy: Origins of the Owens Valley-Los Angeles Water Controversy* (1981) was the first study that utilized manuscript materials in the National Archives and the Library of Congress. It presented the additional dimension of the

federal government’s involvement in what had earlier been seen as largely a city-valley dispute. Recently published, *Mono Lake: From Dead Sea to Environmental Treasure* (2014), also written by this reviewer, explores the history of the Mono Lake region from the early 19th century to



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**BOOK
REVIEW**

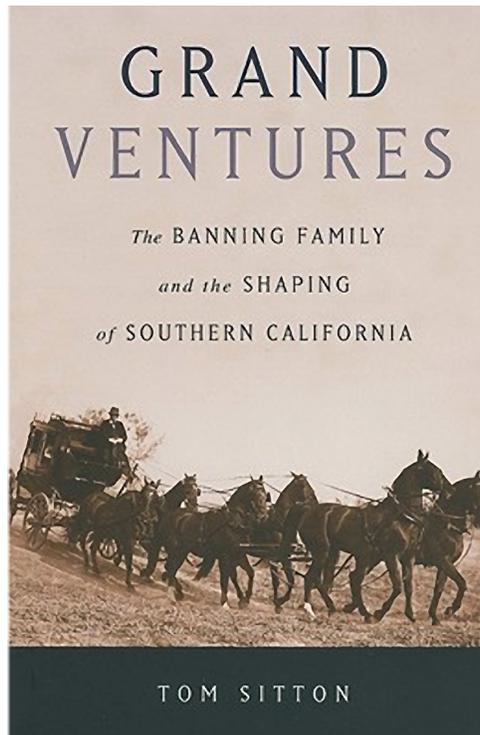
GRAND VENTURES: *The Banning Family and the Shaping of Southern California*, by TOM SITTON. San Marino: Huntington Library Press, 2010. 483 pp. Illustrations, Notes, Bibliography, Index. Cloth, \$34.95. www. Huntington.org.

BY ABE HOFFMAN

It helps to be in the right time and place, and even more to be ambitious, even visionary. Phineas Banning was all of this and more, and his belief in the future of Los Angeles would be fulfilled not only in his lifetime but by his descendants as well. Tom Sitton examines Banning's life in this multi-generational biography, taking the family lineage to the present day. Banning had a Midas touch when he arrived in Los Angeles in 1851. He quickly became involved in transportation (stagecoaches and railroads), mercantile ventures, and the creation of a real seaport at Wilmington, named for his Delaware birthplace. Where others saw San Pedro Harbor, Banning saw international trade. He was also involved in real estate development, and most of these ventures proved profitable. Banning sired a large family of twelve children, of whom six survived to adulthood.

Phineas Banning's life takes up the first half of the book. In some ways the experiences of his three sons and three daughters are more intriguing than his. As might sometimes be expected, his sons William, Joseph, and Hancock bickered quite a bit, mostly about the management of Santa Catalina Island, which the family owned until chewing gum magnate William Wrigley, Jr., bought it in 1919. Banning's daughter Lucy married four times, sequentially leaving husbands for lovers.

Sitton takes the succeeding generations through the 1920s, the Great Depression, and World War II, down to the great-grandchildren who have been involved in philanthropic activities and public service. Somehow Sitton manages to keep all the Bannings, many with similar or namesake names, under control, breathing life into the archival records he utilized. The research shows: 76 pages of end notes, plus genealogy charts, and an excellent bibliography. Source materials came from the Bancroft Library, Huntington Library Seaver Center for



Western History Research, Stanford University Library, and numerous other places.

Given the importance of Phineas Banning and his descendants to the growth of southern California, it is surprising that the only biography about him was written more than half a century ago. Sitton's book is therefore a welcome addition to the growing number of books and articles on the history of southern California and Los Angeles in particular. ★

Abraham Hoffman teaches history at Los Angeles Valley College.

Laurel and Hardy Film Festival

20th Annual *Music Box Steps Day*

MBSD is a family film festival honoring Laurel & Hardy's Oscar-winning 1932 short *The Music Box* and the famed location where the film was shot. Admission is free, as is the food and entertainment, including Laurel and Hardy look-alikes and multiple screenings of the film.

Saturday, October 18, noon - 5 pm
Laurel & Hardy Park, 920 Vendome St.
Silver Lake
across from the Music Box Steps

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the settlement between the Mono Lake Committee and the City of Los Angeles over the issue of tributary creeks being diverted from Mono Lake to move water to the city, resulting in the decline of the lake level.

In the 1990s several studies involving Los Angeles and Owens River water demonstrated that the topic had come of age and was attracting historians to publish works that were strongly based on archival research. Among the best of these was *Western Times and Water Wars: State, Culture, and Rebellion in California*, by John Walton (1992). Walton combined history and sociology in his study of agricultural and urban communities in the Owens Valley, providing a needed context for Owens Valley resident grievances against Los Angeles. Another study, *The Lost Frontier: Water Diversion in the Growth and Destruction of Owens Valley Agriculture*, by Robert A. Sauder (1994), approached the topic from the discipline of geography. Sauder brought a fresh perspective to an old controversy as a case study of a region that was a target of opportunity from a growing city.

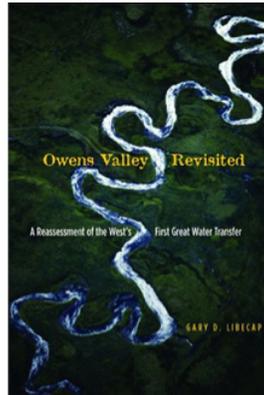
In 2000 came *William Mulholland and the Rise of Los Angeles*, by Catherine Mulholland. This was the most ambitious biographical study of the famous and controversial chief engineer of what became the Los Angeles Department of Water and Power and one of the most important figures in the history of Los Angeles. Readers of the book quickly realized that Catherine Mulholland was not about to whitewash her grandfather. With a Master's degree in history from UC Berkeley, she was well equipped to take on this ambitious task, and her research set a new standard for scholars undertaking studies of Los Angeles in the 20th century and how and why the city grew.

Although David Carle's *Introduction to Water in California* (2004) is in the University of California Press's California Natural History Guide series, his book is more than a handbook or guide. It's a crash course in detailing the origins, use, misuse, and concern for California's water resources. Carle discusses arguments over proposed new dam construction, raising levels of existing dams, alternative methods of water storage, and how individuals could make a difference in their personal use of water. He combines geography, history, hydrology, ecology, and other fields to inform the reader how water provides for our needs. Compact in size, its 261 pages include color photographs, maps, bibliography, index, and a helpful list of acronyms and abbreviations.

Beyond Chinatown: The Metropolitan Water District, Growth, and the Environment in Southern

California, by Steven P. Erie (2006), a study of the creation of the MWD that is well researched, provocative, and an important contribution to the historical record. He provides valuable corrections to what has often been a slipshod approach to southern California water history by journalists and—sad to note—more than a few historians.

Gary Libecap's *Owens Valley Revisited: A Reassessment of the West's First Great Water Transfer* (2007) takes an objective look at a controversial topic. An economist, Libecap examines the so-called "swindle" whereby Owens Valley farmers and ranchers were allegedly cheated by the City of Los Angeles when they sold their water rights to the city under the misconception that the U.S. Reclamation Service was planning a reclamation project in the valley. Libecap demonstrates through use of interdisciplinary source materials, including history, geography, economics, law, agriculture, ecology, and sociology that agriculture was not the most viable economic base for Owens Valley because of the short growing season there, and that the city paid a fair price for the value of the water in Owens Valley, noting that its value was greater in the city where Los Angeles was willing to pay for it. He relies on facts and figures, not on polemical arguments, making his book a true reassessment of an old controversy.



The last book in the baker's dozen, *The West Without Water: What Past Floods, Droughts, and Other Climatic Clues Tell Us About Tomorrow* (2013), by Lynn Ingram and Frances Malamud-Roam, takes a very long view—up to millions of years—in tracing the periods of drought and flood in the West, focusing mainly on the last 20,000 years. They ask such challenging questions as what constitutes a "normal" climate in the West and trace prolonged drought periods that alternate with catastrophic floods. For California in the last 150 years or so, the state has experienced megafloods as well as lengthy dry spells, climatic events that are clearly in the historical record but are ignored by politicians and developers who seem to believe that somewhere, somehow, water will be provided for the demands of a growing society in an arid environment.

Two points to close out this essay. One is that the Internet makes it possible to locate the availability of these books, whether through their publishers, the public library, or from Amazon.com. Even the largest bookstores cannot carry everything, and online purchasing delivers your order to your door. The other point is that these aren't the only books worth reading on California and Los Angeles water issues; they're just the one I picked. So drink the whiskey, then read the books, and come out fighting! ★



HISTORIC LOS ANGELES: Venice Canal Pedestrian Bridge, 1929.

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the industrious tiller of the soil, weaver of cloth, worker in metals, and singer of sacred hymns.” Alessandro allegorizes this myth in the novel and its cinematic translations, all of which emphasize his Christian faith and its “civilizing” effects—violin-playing in the novel, mandolin-playing in the 1910 version, a beautiful singing voice (of sacred hymns) in the last two films. Indeed, without the “sanitizing” of his “savageness,” Ramona’s attraction to Alessandro would have been as unthinkable as, without her Indian blood, their marriage would have been taboo, if not illegal, given anti-miscegenation laws.

Then there’s the ending, which in Carewe’s film arguably does more damage, or undoes more good, than in Jackson’s novel. In the latter, Ramona, following Alessandro’s death, returns to the Moreno rancho now freed of her since-deceased evil stepmother. Sensing that, like the Indians, the Californios’ (Mexican Californians) days are numbered, she eventually moves with her betrothed stepbrother Don Felipe to Mexico to start a new life. Though the decimation of the Indians and disenfranchisement of the Californios are historically accurate, the *fait accompli* of their allegorical “killing off” and “exiling” in the novel leaves small room for redress, much less reversal.

Carewe’s ending, like that in Griffith’s and King’s versions, eschews the Mexican epilogue. But its alternative, *deus ex machina* denouement is even more troubling. In a catatonic state following Alessandro’s death, Ramona is brought to the rancho and Don Felipe’s loving care. When one of his guitar-strumming serenades snaps her back to reality, her film-ending words, which bring rejoicing to Don Felipe and the rancho staff, likely would have caused Jackson more grief than her novel’s commercial exploitation. “It is just as though I had never been away!” Ramona effuses to a beaming Don Felipe—a Hollywood-dictated ending to be sure, but one that not only wipes the film’s blood-stained slate clean but takes Alessandro’s memory and that of the

Indian people along with it.

As disheartening as this ending may be, the film in its entirety, taken in its overall historical and restoration context, is a wondrous achievement—enhanced, at the Wilder Theater premiere, by Mont-Alto Motion Picture Orchestra’s live accompaniment and, for all time, by Dolores Del Rio’s ravishing screen presence. As Del Rio biographer and post-screening panelist Linda B. Hall reminded the audience, quoting Greta Garbo and Marlene Dietrich: “*She’s the real beauty!*” Additional panelist tidbits included Brigandi’s relating how Carewe’s film was influenced by the Ramona Pageant in Hemet, an annual outdoor staging of the novel that began in 1923 (and continues to this day), which in turn would be influenced by the film. Brigandi also reported that Crisp’s 1916 version, in striving to render every incident in the novel, and perhaps building on the box-office bonanza of D.W. Griffith’s 1915 *The Birth of a Nation*, ended up even longer than Griffith’s two-hour-forty-five-minute epic. DeLyser noted how the song “Ramona,” recorded on vinyl by Del Rio, predated today’s pre-sold synergistic marketing by coming out before the 1928 film’s release. Along similarly prescient lines, Brigham Young University professor James D’Arc pointed to the film’s partial “runaway production” to Utah—more specifically, Zion National Park—whose majestic canyons and mountain peaks, Carewe believed, provided the perfect visual correlative for Jackson’s “American Love Classic.”

As for other opportunities to catch this rare find, Neely’s release of a DVD through his Timeline Films (no date yet set) will enable home viewing and perhaps more local screenings. ★

Vincent Brook teaches at USC and UCLA. He has written or edited five books, including, most recently, Land of Smoke and Mirrors: A Cultural History of Los Angeles and Woody On Rye: Jewishness in the Films and Plays of Woody Allen (both 2013).

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