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Forward

Our first article is the second of a two-part article by Cindy Patton on the life and musical career of Marcella Craft (1874-1959). Part I, entitled “Marcella Craft, Riverside’s International Opera Star,” appeared in the January, 2015 journal. This article described Craft’s early performances in Riverside, and her musical training and opera career in the United States and Europe. When forced to return to the United States permanently in 1932, due to the unstable conditions in Europe in the days before World War II, she re-directed her career to the promotion of community opera in Riverside. Part II details how Craft established the Riverside Opera Association and served as its director for 25 years.

In the second article, written by your editor, the coming of the Salt Lake Route Railroad to downtown Riverside is covered. The third railroad to come to Riverside, the San Pedro, Los Angeles and Salt Lake Railroad has an interesting history in connection with Riverside, especially the bridge across the Santa Ana and the downtown depot. Read about some of the interesting tidbits around the depot and downtown area.

Steve Lech, in his pursuit of historical information for both his series of articles in the *Press Enterprise* entitled “Back in the Days” and for his research for books, came across three articles by Riverside *Press* reporter Bob Patton. From 1930 and 1931, they paint very human stories about Riversiders of that time from three different cultural backgrounds.

We have included in this issue of the Journal a number of photos for you to identify. If you feel that you can correctly identify what and where they are send us an email (info@riversidehistoricalsociety.org) by May 1. The winners’ names will be announced at the June meeting and there will be a drawing for a special prize.

Your Board of Directors of your Riverside Historical Society made the decision to attempt to produce two journals a year. This had been the intent since the inception of the journal in 1987 when the inside cover stated: “It is the stated intention of the Board of the Society to increase the frequency of the Journal.” However, to keep up this pace we do need your help in producing articles on Riverside history for your Journal. We are looking for articles between 500 and 5000 words in the required format which follow the Mission Statement printed on the inside cover of this Journal. If you have questions or need help feel free to contact the editor.

Meanwhile enjoy our latest efforts.

Glenn Wenzel, Editor
Riverside Historical Society Journal

About the Authors

Cindy Patton earned her Master's in Music History and Literature from California State University, Fullerton, in 2012. For her thesis, she researched the international and Riverside career and life of opera singer Marcella Craft. A long time resident of Riverside and physical therapist, Cindy enjoys both military and Riverside history, teaches flute lessons, and serves in the music ministry of her Riverside church.

Glenn Wenzel has served as pastor of St. Paul Lutheran Church since 1988. His love of history dates back to his undergraduate days in college. His early local history research originally centered on Mt. Rubidoux and culminated in 2009 with the publishing of the book *Anecdotes on Mount Rubidoux and Frank A. Miller, Her Promoter*. His love of railroads has helped branch out his research in local history to dig into the coming of the Salt Lake Route (now the Union Pacific) to Riverside.

Bob Patton (Please see biographical essay by Patton's daughter Jane Edelman starting on page 48).



Marcella Craft and the Riverside Opera Association

by Cindy Patton

Marcella Craft (1874-1959) re-established herself in Riverside in 1932 and set out to introduce community opera to her hometown. Her international career provided her insight into the requirements of successful opera production: the employment of trained and talented lead and supporting singers, as well as a full chorus, orchestra, and support crew for creating costuming and stage sets. She also needed a team of dedicated volunteers to carry out non-musical duties, such as publicity and other organizational requirements. It was also important for Craft to choose the appropriate repertory to appeal to her audiences, and to challenge, but not overwhelm, her volunteer singers. Her singers possessed varying abilities, and included those who were accomplished amateurs, performers who were also trained music educators in local schools, beginning professionals who had received additional musical training and performing experience in the region, along with some more experienced singers. Throughout her tenure with the Riverside Opera Association, Craft directed a wide variety of different operas, from one-act works requiring few cast members, to major operas that demanded the coordination of well over 100 performers and technical cast members. Craft's choices of operas also reflected the strengths and weaknesses of the venues that were available to her. Fortunately for Craft, the location for her venture was promising, even if times were hard. Riverside had supported music since its early days, and the economic difficulties of the Depression did not deter her plans to establish the Riverside Opera Association.

Establishment of the Riverside Opera Association

Riverside already had a fair amount of experience with opera by the time Craft returned there permanently. Touring opera companies had regularly visited the city from about the time of its founding in the 1870s, performing in venues such as the Loring Opera House, the auditoriums of the social clubs in the city, in local churches, and in other locations. And

some Riverside residents no doubt also traveled to Los Angeles to attend operatic performances and concerts. But Riverside had no active resident opera company in 1932 when Craft founded her company.

After Craft conceived of the idea for the Riverside Opera Association (hereafter ROA), she was able to obtain the support for her new project of A. G. Paul, President of Riverside Junior College (hereafter RJC), and Ira C. Landis, Superintendent of Riverside City Schools. With the approval of the governing body of the school district, which then had the charge of RJC, Paul and Landis arranged for Craft's



*Marcella Craft, Munich, circa 1928.
(Riverside Metropolitan Museum)*

fledgling local opera company to use the auditorium at the college for its performances, free of charge. The ROA would be an organization “dedicated to the production of opera in our native language, and to the providing of opportunities for young singers to learn and actually to perform roles, with orchestra, and before the public.”¹

Paul and Landis also incorporated the ROA into the Extension Division of the Junior College's Adult Education program. With a guaranteed and suitable performance space, relative freedom from financial worries during the height of the Depression, and the assistance of RJC faculty, staff, and students, and other community members and local musical talent, the ROA embarked on achieving and maintaining its

goal of providing opera in English at reasonable tickets prices to the local community, using local musical talent.

Craft also received the support in her new enterprise of H. Norman Spohr, choral director and Professor of Music at RJC. Spohr had trained his student ensembles for several years to achieve a high performance standard. Gustav Hilverkus, director of instrumental music in the Riverside public schools, and the director of the Riverside Municipal Band (also known as the Riverside Military Band) was also a ROA supporter. Before the establishment of the ROA, he had guided his high school ensembles to an award-winning level of performance. Craft would recruit non-professional musicians for the ROA orchestra and chorus from both Spohr's and Hilverkus' ensembles.

The support of stage and costume production staff was also needed for a successful opera production. Community members and RJC personnel and students would supply this technical support to the ROA for a time. Richard Allman supervised the design and construction of sets and stage properties and Mrs. Norman Spohr the creation of the costumes. Later, other community members and theater production professionals would assume these duties.

Another crucial component in the success of the ROA would be the financial and personnel support and cooperation it would receive from the local Federal Music Project (FMP) of the Works Progress Administration (WPA). After its establishment in 1935, the FMP would financially support the ROA orchestra, as well as other personnel such as some chorus members and stagehands. The Roosevelt administration established the WPA and the FMP (and other branches of the WPA such as the Federal Theater Project) in order to rebuild the nation's economy and return the unemployed to work. Specifically, the FMP provided paid relief for many unemployed musicians in exchange for their participation in live musical and dramatic performances.² This important federal support allowed the ROA to direct its limited income from performances and donations toward other aspects of opera productions, such as the purchase of music, the construction of scenery, and the creation of costumes. This FMP support also helped keep ticket prices affordable, which ensured full audiences for ROA productions. With the rehearsal space, technical support, and the auditorium provided at no cost to the ROA by RJC, Craft had the resources to direct several

opera productions annually throughout the course of the Depression, at a time when many other arts organizations struggled to survive.

Craft's plan for the ROA required that those involved in the company's productions not be taught at the level of "student" opera. She explained that the ROA was not an "amateur" company, for "the singers who are cast for roles in its productions are either full-fledged professional singers desiring to add to their experience or repertoire, or young singers who have reached the point where they are ready to launch themselves in professional work."³ Craft also stipulated that the singers would not receive a fee for their part in the performances; they were to be compensated by the experience and training they received in public performance. The professional musicians performing as part of the ROA opera orchestra were paid, however.

While the ROA was housed at RJC, the college provided performance space and utilities. However, most of the ROA performers were young professionals with church, film, radio, and other opera experience. Thus the company was not made up of a majority of college students. Some exceptional singers and instrumentalists enrolled at the college did participate in the ROA, however, and some of the technical staff was made up of RJC faculty, staff, and students.

Another way in which RJC supported the ROA was through the appointment of Craft as an instructor at the college, through its Extension Division. With her teaching credential, Craft received a faculty salary for her work with the ROA, initially earning \$2 an hour for working two and a half hours a week. Later, her pay was increased to \$500 a year in 1934, \$1,200 in 1937 and \$1,300 in 1939.

First ROA Production

Having secured a venue at RJC and the cooperation of the Riverside School District, Craft and her team of volunteers and musicians began preparing for the first production, scheduled for November 8, 9, 1932. Many RJC music students volunteered for the first production, and early preparations involved auditions, the designing and construction of stage sets, sewing costumes, and recruiting local professionals for the lead roles. Non-performing RJC students volunteered as stage hands, painters, and ushers. Preparation for this first production required weeks of rehearsals.

The Arroyo, RJC's student newspaper, stated that many junior college and high school students and opera enthusiasts from Riverside and its neighboring communities were expected to attend.

Craft chose excerpts and two one-act operas for the first production. Three well-known members of the Riverside performing arts community filled the cast for Wolf-Ferrari's one-act opera *The Secret of Suzanne*. Craft sang the role of Suzanne; conductor H. Norman Spohr, also a tenor and the president of the ROA, was Count Gil; and DeWitt Hutchings, son-in-law of Frank Miller, performed the pantomime role of Sante. Other local singers sang the remaining works on the program: Mozart's one act opera, *Bastien and Bastienne*, and scenes from Mozart's *The Magic Flute* and Wagner's *Flying Dutchman*. Musicians from Riverside Polytechnic High School and Riverside Junior College provided additional musical support in the chorus and orchestra. The review that appeared in the *Riverside Daily Press* reported high praise and audience support for the first ROA production.⁴

Organizational Structure of the ROA

After a successful first season, Craft and her supporters formalized the ROA's organizational structure. They prepared a constitution and by-laws for the new opera association, effective with the second season. These by-laws divided the ROA's membership into two types: active members, who paid dues and fees, helped the Association in any way, and were eligible to vote and hold office; and sustaining members, who supported the organization by purchasing season tickets. The Association's organizing committee also established a slate of officers, a Board of Directors, and a team of eight departments assigned to carry out the technical production work.⁵ The 1933-34 by-laws dictated that the Opera Association be a self-supporting, non-commercial, and non-profit organization with the principal purpose of performing opera. (A detailed job description of each paid and volunteer position in the Association was listed in the revised 1947 by-laws.⁶)

Craft established an Honorary Board for the ROA, made up of a group of distinguished persons in the music world with whom she was professionally and/or personally acquainted. With their permission, she listed their names in the company's programs. There were no financial



Riverside Opera Association production, possibly of The Impresario, in the Music Room of the Mission Inn circa February 1942. Note: Marcella Craft is in left foreground facing stage. (Riverside City College Library)

requirements expected of these individuals, simply a willingness to endorse the ROA through the inclusion of their names in ROA programs and publicity. Among this Honorary Board were conductor Pietro Cimini, composer Carrie Jacobs Bond, composer Amy Beach, and opera singer Geraldine Farrar.⁷

Venue Changes

After nine successful seasons at RJC, the 1940s brought some turmoil to the ROA, beginning with a need to change venues. In 1941 the ROA became involved in a legal dispute. Riverside District Attorney, Earl Redwine, approached the Riverside School Board questioning the legality of the school system's arrangement with the ROA. The Riverside School District provided funding for salaries of several ROA personnel: Craft,



Riverside Opera Association production of The Lovely Galatea in the Music Room of the Mission Inn, February, 1942. (Riverside City College Library)

as Director, received \$1,300; Leland Wilcox, Director of the Riverside Community Players and dramatic coach for the ROA, earned \$1,000; and the assistant director and two individuals in charge of choral training and stagecraft, received \$800 divided between the three of them. Redwine believed that providing this financial support in the form of salaries was illegal. Redwine also questioned the legality of charging admission to performances, when the ROA was receiving free use of school facilities. In addition, while Craft was contracted as a school employee, she devoted her duties to the performances of the ROA, and, in general, not in teaching RJC students. The District Attorney stated that these circumstances required that the School Board charge the ROA for use of the RJC facilities.⁸

The School Board agreed with the District Attorney's opinion and canceled Craft's teaching contract as an instructor of adults in the Extension program. The School Board also withdrew the arrangement that allowed

the ROA to use the production facilities at RJC on a cost-free basis. (Craft also declined the School Board's offer to continue teaching at the college, at her same salary, but in a classroom non-performance setting only, and thus resigned her teaching position.⁹) The ROA was also experiencing the disbanding of its WPA orchestra, due to the loss of federal funding.

Craft worked fervently to find a new performance venue. Isabella Hutchings, President of the ROA and granddaughter of Frank Miller, successfully persuaded her family, as owners of the Mission Inn, to allow the ROA use of the Music Room, rehearsal hall, dressing rooms, and other needed facilities for its productions. The Music Room, which seated 350, would provide an intimate setting for opera productions that utilized locally produced scenery and costumes. The Music Room organ, played by Newell Parker, Mission Inn organist for over twenty years, would replace the orchestra.¹⁰

The ROA's first performance in the Music Room was of Offenbach's *The Tales of Hoffmann*, on November 29, 1941. Despite the drawbacks of the smaller stage and limited production equipment, the performance was rated a success by the *Riverside Daily Press*: "Riversiders . . . will learn that loss of a stage, modern lighting equipment and even an orchestra, is no handicap to an organization of such definite purpose, or to a general director of such great vision and indestructible courage as Marcella Craft, the great steady beating heart of the ROA"¹¹

The ROA had to coordinate its rehearsal and performance schedule with the many activities at the Mission Inn, and, for the first two seasons there, its schedule was limited to two performances for each production; following these initial years at the Mission Inn, the schedule expanded to three performances for each production. For several years the ROA enjoyed financial success, with sufficient support from box office receipts, association membership fees, and private and public donations.¹²

Following the 1946-47 season at the Mission Inn, the ROA again was forced to look for a new performance space. The Miller family had had to withdraw its support for the ROA due to the financial restraints that World War II had placed on the Mission Inn.¹³ Isabella Hutchings, who had served as president of the ROA during its residence at the Mission Inn, had married and moved to New York. This time the Board faced an even more difficult task of finding a new home for the ROA. Other suitable

venues in Riverside for opera production were not available. The Central Junior High School Auditorium maintained a busy schedule with school and community activities that would not allow the ROA to plan consistent performance and rehearsal times. The Riverside Memorial Auditorium, with its 2,000 seating capacity, was too large for the typical ROA audience of 350. However, the Board was able to arrange for a new home at the Elks Club Auditorium, where it produced two operas, Puccini's *Madama Butterfly* and Leoncavallo's *Pagliacci*, during the 1947-48 season. However, the Elks Club Auditorium proved to be a less than ideal performance venue due to the lack of an orchestra pit and the resultant difficult and timely scene changes. The season's final production, Gilbert and Sullivan's *The Pirates of Penzance*, was held at the RJC Quadrangle in June 1948.

In the fall of 1948, the ROA Board acknowledged the financial difficulties of the organization, and voted to place the ROA on hiatus, which lasted for several years. Eventually, the Junior Chamber of Commerce sponsored an opera performance fundraiser for the YMCA in November, 1954. Marcella Craft returned as artistic director for Rossini's *The Barber of Seville*. It was declared a financial and artistic success.¹⁴

Optimistic about the return of opera production to Riverside, and buoyed by the success of *The Barber of Seville* production, ROA supporters re-organized in January 1955, and voted to continue its association with the Riverside Junior Chamber of Commerce, which agreed to sponsor ROA opera productions as a community project by assuming the business details of opera production.¹⁵ After a five-year hiatus, the ROA resumed a limited production schedule in the new Landis Auditorium, where the remaining ROA productions under Craft's direction were staged.¹⁶

Repertory

Craft's ability to direct a successful community opera program can be seen in the list of the repertory it performed (See Table 1, following). Craft had to choose operas according to the level of her performers' abilities. Thus, for her first season, with the exception of von Weber's *Der Freischütz*, for which she cast more experienced singers, Craft chose opera scenes or one-act or short operas that her budding singers could perform. Soon audiences asked for complete operas, and in the spring of the second season, Craft complied. For the duration of the ROA's tenure at RJC and into the



ROA performers, October 1938 - March 1941. Top row (left to right): Vernon Clayton as Laura in La Gioconda; Janet Bachmann as Despina in Così fan tutte; Stanley Kurtz as Sebastiano in Tiefland; Center: Harold Orlin as Hoffmann in The Tales of Hoffmann; Bottom row (left to right): Janet Bachmann as Nedda in Pagliacci; Daniel Kammeyer as Beppe in Pagliacci; Belva Kibler as Azucena in Il Trovatore. (Riverside Metropolitan Museum)

War years, the ROA performed complete operas with full orchestra, such as Bizet's *Carmen*; Gounod's *Faust*; *The Barber of Seville*; Humperdinck's *Hansel and Gretel*; and *Pagliacci*.

The move to the new venue at the Mission Inn required a change in repertory, for two main reasons. The first season at the Mission Inn during 1941-42 coincided with the entrance of the United States into World War II, and the loss of many ROA performers, especially male singers who joined the service. Secondly, the smaller stage of the Music Room at the Mission Inn limited the size of the cast and the supporting music ensemble. Thus Craft chose operas that could be performed with organ and piano substituting for orchestra, and which had smaller casts. ROA seasons were reduced to opera scenes in annual spring opera festivals that began in 1944 and continued until 1947, the ROA's final season at the Mission Inn. Only one English-language operetta, *The Pirates of Penzance*, was performed by the ROA, in June 1948.

Personnel

In directing and producing opera in Riverside, Craft needed to coordinate a crew of dozens of individuals for each opera production; each individual performed their assigned work duty, including those who volunteered as a member of the chorus, as well as the lead performer or the stage hand in charge of painting stage sets. The lead singers often needed to be contracted for major works, if the role proved too demanding for local singers, who were often assigned supporting roles and positions in the chorus. The appointment of conductors, rehearsal directors, and accompanists needed to be done. The use and size of the orchestra needed to be determined. Each successful opera production depended on the detailed work of its individual volunteers and performers working as a team under Craft's direction.

Many singers aspired to join the ROA, some for the simple love of singing, while others hoped that their experience under Craft's teaching and guidance would further their professional careers. A good percentage of ROA performers came from Riverside, but others traveled from surrounding communities, such as Corona, San Bernardino, Los Angeles, Redlands, and Fontana. Singers from San Diego willingly traveled the 100 miles to attend evening rehearsals in the weeks before each production.



*Singer Frank Tavaglione, at age 95, in his Riverside studio, April 2010.
(Photo taken by author)*

Craft also recruited singers from her voice studio in Pasadena. Faculty members from local colleges and public schools served as cast members, as did the members of the children's chorus.

One of the ROA's leading singers was baritone Frank Tavaglione (1915-2015). He moved to Riverside from Pennsylvania with his family at twelve years of age, and attended Riverside's public schools. He was "discovered" by his high school music teacher, H. Norman Spohr, who encouraged him to pursue a singing career. He continued his formal musical studies at Riverside Junior College, where he performed with the school's choral ensembles. Tavaglione was also a featured soloist for several Easter Sunrise services on Mount Rubidoux. Recognizing his talents and potential, Craft gave Tavaglione extensive vocal training. As a high school senior, in March 1933, he first performed with the ROA in the chorus for Mascagni's *Cavalleria Rusticana*. The following month he appeared as Cuno in *Der Freischütz* in the ROA's first fully staged opera

production. Before leaving Riverside to start his professional career, he sang in nine other productions with the ROA, usually performing major roles. In October 1933, at age 18, Tavaglione sang the challenging role of Alfio in *Cavalleria Rusticana*, during the ROA's presentation for Riverside's recognition of its founding fifty years earlier. The *Riverside Daily Press* praised his performance.

Frank Tavaglione gained what might well be termed a sensational success as Alfio. This young man, scarcely out of his teens, has a voice of a quality and quantity seldom heard in one of his years. With further study and maturity, he will go a long way as a vocalist. He is of a dynamic type: a natural singer, and he sang the difficult music assigned him with fine precision of pitch and a notable sense of rhythm.¹⁷

As a young singer, he won numerous talent contests, before leaving for New York in 1939 to sing on the Maxwell House radio program, where he was known as Frank Travis.¹⁸ Tavaglione performed with the American Opera Company before being drafted into the Army at age 26 and sent overseas. After those in command recognized his singing ability, he was asked to perform for soldiers and notable individuals across Europe.¹⁹ Tavaglione sang professionally after World War II, and in the late 1940s began teaching privately in a studio in Riverside. He returned to sing with the ROA for three productions in the 1950s, performing as Don Pasquale in Donizetti's *Don Pasquale*, Figaro in *The Barber of Seville*, and Tonio in *Pagliacci*.

The ROA Orchestra

A November 1954 *Riverside Press* article discussed the important role that the orchestra played in the success of the ROA's productions, and the challenging search for qualified orchestral players that occurred several times in the ROA's history. During the time of the Depression, the ROA used its WPA funding to employ a full orchestra to support its productions. The size of the orchestra decreased to that of a chamber ensemble when it lost its FMP funding. The ROA's move to the Mission Inn, which had a smaller stage, could not provide the needed room for a

full orchestra. An additional challenge occurred during World War II, when many orchestral players left to join the military.²⁰ Finding instrumentalists for the chamber ensemble needed for performance in the Mission Inn required the recruitment of players from Pomona, Santa Ana, Los Angeles, and even the nearby March Field Air Base. After the war, the size of the orchestra increased to twenty during the 1947-48 season at the Elks Club Auditorium. When the ROA resumed performances in the 1950s, a full ensemble filled the orchestra pit at Landis Auditorium. Members of the orchestra included local and community players, and faculty members from Riverside's school music departments.²¹

Audiences and Reception

During the ROA's tenure at RJC during the Depression years, audiences filled the auditorium to its capacity of 500 seats. High school



Cast of Hansel and Gretel. Riverside Opera Association production, possibly January, 1943. Mission Inn Music Room. (Riverside City College Library)

and RJC students, whose fellow students performed in the productions, attended the programs along with older residents from Riverside and the surrounding communities. The Mission Inn Music Room offered a more intimate setting for productions, with room for 350 in the audience. With those in uniform away from Riverside during World War II, fewer men were in the audience and casts. However, men stationed at military bases located in or near Riverside (Camp Anza, Camp Haan, and March Air Field Base) regularly attended performances. Reduced ticket prices for the military encouraged their attendance.

To provide the opportunities for families and younger children to attend opera, Craft began a tradition of annual performances of *Hansel and Gretel* that continued for five years, during most of the Mission Inn period. Tickets were sold at the elementary schools in Riverside to promote student attendance. However, even as the ROA struggled to maintain a performance base and financial stability, fewer attended performances. Although the city's population grew significantly during the post-World War II boom, the city of Riverside was ultimately unable to provide sufficient supporters of opera to maintain a regularly scheduled performance for the ROA. Nevertheless, during its heyday in the 1930s and 1940s, the ROA received the support of Riverside audiences and newspapers reviewers. Reviews of productions appeared in the local newspaper following each first performance, and offered only positive words regarding the performance of the lead singers, chorus, instrumentalists, and support crews.

Craft consistently received the highest praise for her direction and was given the ultimate compliment from A. G. Paul, her early supporter, when he was interviewed in the *Riverside Press* just prior to her final ROA production in 1957.

During the Depression, the Federal Arts Project found in the opera organization a ready-made vehicle for the use of the musicians, instrumental and vocal, artists and carpenters enrolled in their project...[T]his entire company of people was placed at the disposal of Miss Craft. This meant a full orchestra, a trained chorus, a stage director all at the command of the artistic director. This, with no expense to the association. It was during this period that the directing head of the Federal

Arts Project, head of the department of music at University of Michigan, visited one of the opera performances. He rated it the best of its kind in the United States. "Thus began the experiment, grand opera in English. A wish fulfilled for Marcella Craft," Paul concluded.²²

Community Opera in Music

Craft promoted the singing of opera in English in the United States, the language that most Americans spoke and understood. She felt that American audiences would have an increased appreciation of opera if they could understand the words. In a speech to the National Federation of Music Clubs convention in Los Angeles in 1941, Craft discussed the importance of performing opera in English, and the ROA's record of only performing opera in English helped solidify its reputation as the model for other community opera companies throughout the United States.²³ While performing in Europe, Craft had performed opera in the languages of her audiences, and was even required to relearn operas in different languages. She hoped that Americans would also learn to love opera if they could understand it when it was sung in English.

Final ROA Performances

The season of 1956-57 marked the final year of the ROA under Craft's direction and her retirement from the organization, after twenty-five years. She chose her two favorite operas to produce that final season, *Madama Butterfly* and *Pagliacci*, and a tribute production was presented in her honor at an opera festival, with scenes and music from her favorite operas. Articles of praise for her years of work with the ROA appeared in local newspapers, which summarized her international career and her work with the ROA.²⁴ The last production, with works specifically chosen by Craft, included the overture to von Suppe's *The Lovely Galatea*; Act IV from Verdi's *La Traviata*; Act III from *The Tales of Hoffmann*; arias from Verdi's *Aida* and *The Barber of Seville*; and choral works from *The Tales of Hoffmann* and Smetana's *The Bartered Bride*.

Peter H. Ulrich, President of the ROA Board of Directors, wrote these words to Marcella Craft for the final production's program notes:

The Festival of Opera will be the Association's last production under the leadership of its distinguished founder-director. Although Miss Craft has chosen to retire at the close of these performances, the opera will go on in Riverside, instilled with her indomitable spirit and high ideals, sustained by her living dream and the example of her tireless efforts to make community opera sung in English a reality. It is fitting that upon this occasion, the closing production of the 1956-57 season, honor should be done to Riverside's great singer and artist through the presentation of a Festival which includes some of her favorite operatic roles and music. It is our way of saying thank you and God Bless You to Marcella Craft.

Conclusion

Marcella Craft's obituary summarized the fulfillment of her promise to Riverside, in return for the financial support twelve businessmen gave her so many years before.

Having achieved fame in the opera houses of the world, Marcella Craft, who died Saturday, nonetheless chose to return to her home—Riverside—to settle and to give this city and this area a cultural lift. It was her desire to bring fine music to her friends and neighbors and to help talented young people. Through the Riverside Opera Association, which she founded in 1932, Marcella Craft began to build on the cultural blueprint drawn up by Frank A. Miller and other pioneers of this city. The structure she erected is now a nationally recognized professional organization.

And now, following the Opera Association, Riverside supports its own symphony, the Community Concerts Association, the Riverside-San Bernardino Opera Guild and the Riverside Musicians Association. Music has found a major role in this community's enjoyment and appreciation. And the fine music we have, and will have, will always remain the principal tribute and memorial to Marcella Craft.²⁵

Although Craft's efforts ultimately failed to ensure a strong, active, and continuing community opera program in Riverside, she continues to receive credit for the twenty-five year period during which she directed a nationally acclaimed community opera company. She relied on her international performing experience to establish the ROA at the height of the Depression, while acquiring funding in the form of cost-free use of performance facilities in the public school system, and later federal funding for musicians' and supporting crews' salaries. Craft also had access to a pool of local musicians who were in general well trained by local music teachers, and singers eager to gain experience under her teaching and directing. She used her reputation and influence to obtain new performance venues when unforeseen circumstances befell the ROA. She produced nearly fifty operas in over 200 performances, and the high praise she received as director of the ROA was well merited. The many community opera organizations active now throughout the United States owe a debt of gratitude in some measure to Craft for her pioneering efforts to bring opera to the people.

Table 1. Repertory of Riverside Opera Association, by Opera, Composer, and Number of Performances

Composer	Opera	Number of Times Performed*
Auber	<i>Fra Diavolo</i>	3
Balfe	<i>The Sleeping Queen</i>	3
Bizet	<i>Carmen</i>	10
Carter	<i>The Blond Donna</i>	3
	<i>The White Bird</i>	3
d'Albert	<i>Tiefland</i>	6
Donizetti	<i>The Daughter of the Regiment</i>	3
	<i>Don Pasquale</i>	12
	<i>L'elisir d'amore</i>	3
	<i>Lucia di Lammermoor</i>	3
	<i>Lucrezia Borgia</i>	5
Flotow	<i>Martha</i>	8

Journal of the Riverside Historical Society

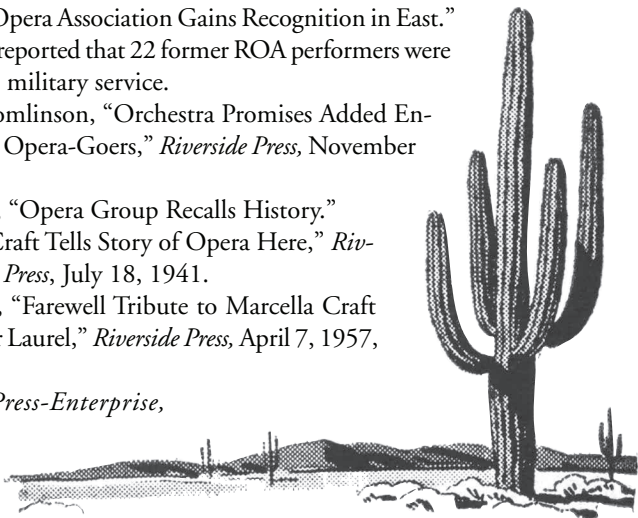
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Note. *The number of times an opera was performed in its complete form, and not performance of excerpts. Information obtained from Marcella Craft Collection, Riverside Metropolitan Museum.

Endnotes

1. Program notes from April 12, 13, 1957 production, "A Festival of Opera," ROA production programs, Riverside Metropolitan Museum.
2. Kenneth J. Bindas, *All of this Music Belongs to the Nation* (Knoxville, TN: University of Tennessee Press, 1995), x-xi.
3. Beth Teters, "Opera Group Recalls History," *Riverside Press*, March 26, 1957. Much of the information in this journal article was gleaned from ROA production programs and articles from local newspapers during the years 1932-57, when Craft directed the ROA, and will not be individually cited in a footnote. However, other sources and quotations are credited in these notes.
4. *Riverside Daily Press*, November 9, 1932.
5. Constitution and By-Laws, Riverside Community Opera Association, effective 1933-34 season. Eight departments were established: Chorus, Orchestra, Scenery, Costumery, Stage-Craft, Make-Up, Properties, and Publicity. Each department head served as a member of the Executive Committee, RCC, A.G. Paul Archives.
6. The 1947 By-Laws listed the salaries of its paid workers: "General Director, amount to be determined by directors at end of fiscal year; Conductor, \$75.00 per production; Chorus Director, \$35.00 or \$50.00 per production, amount determined by Directors depending on work involved for each production; piano accompanists for principal rehearsals and all performances, \$25.00 per production; chorus rehearsals: \$10.00 per production; Orchestra, \$5.00 per performance, including one rehearsal; student musicians, \$3.00 per performance, including one rehearsal," RCC, A. G. Paul Archives.
7. For the program for the December 3, 5, and 7, 1935 performances of Donizetti's *Lucia di Lammermoor*, Geraldine Farrar wrote: "I have written to my comrade, Marcella Craft, expressing my pleasure at joining your Honorary Board for the excellent musical activity she has so close to her heart. Like her, I cherish a hope we shall someday have a chain of opera companies to allow our young talent the avenue and the opportunity for their ambitions, as well as an opera-conscious public, sympathetic to such aims," ROA programs, Marcella Craft Collection, Riverside Metropolitan Museum. This letter and others, written by Farrar to Craft, are in Marcella Craft Collection, Riverside Metropolitan Museum.
8. "Opera, Drama Aid Dropped by Schools," *Riverside Daily Press*, July 8, 1941.
9. Letter from Craft to Ira Landis, Superintendent of Riverside City Schools,

- October 2, 1941, Marcella Craft Collection, Riverside Metropolitan Museum.
10. "Riverside Opera Association Gains Recognition in East," *Riverside Press*, January 8, 1943.
 11. Janet Scott, "Opera at Mission Inn Said Vocal and Dramatic Success," *Riverside Daily Press*, December 1, 1941.
 12. "Riverside Opera Association Gains Recognition in East."
 13. Beth Teters, "Money Essential to Place Opera on 'Practical Basis,'" *Riverside Daily Press*, September 28, 1955, 19.
 14. "Revitalized Opera Group Chooses Gurney as Leader," *Riverside Daily Press*, January 8, 1955, 9.
 15. "Budget Approved for Opera Revival," *Riverside Daily Press*, June 24, 1954, 17.
 16. At this time, Riverside Junior College and Riverside Polytechnic High School shared the same campus. The high school moved to its own location in 1965, and Landis Auditorium was transferred to the college's jurisdiction.
 17. "Community Opera Presentation of *Cavalleria Rusticana* Successful," *Riverside Daily Press*, October 5, 1933.
 18. Frank Tavaglione changed his professional name due to prejudice at the time against those of Italian ancestry.
 19. Cecil E. Johnson, "Encore: Riverside Opera Association Celebrates Its Golden Anniversary, 1932-1982," *Inland Empire Magazine*, February 1982, 83, 86.
 20. "Riverside Opera Association Gains Recognition in East."
This article reported that 22 former ROA performers were currently in military service.
 21. C. Bruce Tomlinson, "Orchestra Promises Added Enjoyment for Opera-Goers," *Riverside Press*, November 10, 1954.
 22. Beth Teters, "Opera Group Recalls History."
 23. "Marcella Craft Tells Story of Opera Here," *Riverside Daily Press*, July 18, 1941.
 24. Beth Teters, "Farewell Tribute to Marcella Craft but Another Laurel," *Riverside Press*, April 7, 1957, 1.
 25. *Riverside Press-Enterprise*, December 15, 1959.



The Salt Lake Route Arrives in Downtown Riverside

by Glenn Wenzel

The city of Riverside already had two railroads coming through town when William Andrews Clark decided to bring his new railroad through the city. The Santa Fe had arrived in Riverside in 1886, building a depot between Olive Street (later Commerce Street) and the Upper Canal and between Seventh and Eighth Streets. This early depot was replaced in 1927 by the Santa Fe depot which remains on that site. The Southern Pacific built down from Colton to Riverside in 1898, erecting their depot on the southeast corner of Market and Seventh Streets. Built in the Mission Revival style, it also later served the Pacific Electric Line.

Now it was Clark's turn. William Clark had made his fortune in the copper mining fields of Montana. Wishing to have even more prestige, Clark wanted to become a US Senator. His first attempt ended in failure. Although he won the election the Senate would not seat him because he had bribed state legislators to win the contest. His reply: "I never bought a man who wasn't for sale."¹ He later won another election and served one term from 1901 to 1907. One term was enough for Clark and from then on he always called himself Senator William Clark. He now wanted to become a railroad baron and so moved on to building a railroad. He decided to construct his railroad from the mineral rich areas of Utah to the port of Los Angeles. After fighting off and finally merging with the opposition, Clark formed the San Pedro, Los Angeles and Salt Lake Railroad (SPLA&SL).

As planned, the Salt Lake Route would proceed north from the port of San Pedro to Los Angeles and then east through Pomona to Ontario. From there Clark initially had not decided whether to proceed through Riverside, or continue east through San Bernardino or more directly north from Ontario to the Cajon Pass.² However, there was a major obstacle - Edward Harriman. "In 1900 Utah was a Union Pacific state, California was a Southern Pacific state, and by early 1901 both railroads

were the property of Edward Henry Harriman who brooked no bandits in this realm. Clark acted, Harriman reacted, and in the grand tradition of Western railroading, a right-of-way brawl was on.”³ Finally with the agreement in July of 1902 the Union Pacific acquired half- interest in the Salt Lake Route. With the dispute settled between Harriman and Clark, a decision could be made on the route. The San Pedro, Los Angeles and Salt Lake Railroad would go through Riverside. The route through Riverside was chosen for a number of reasons. This route required a maximum grade of only one percent.⁴ This route would also tap the rich citrus trade that had developed in and around Riverside.

The full background of the formation of the Salt Lake Route, as the railroad also become known, is a story in itself. The focus of this article is the coming of the Salt Lake Route to downtown Riverside and its effect on that area.

There were two major physical obstacles before reaching downtown Riverside. The first was the Santa Ana River and the second was solid rock where the line would curve around the base of Pachappa Hill.

The service from Los Angeles to Ontario began operating in March of 1903. Meanwhile survey and grading work was begun on the line from Ontario to the crossing of the Santa Ana River at what is known as Anza Narrows, the location where Juan Bautista de Anza crossed the Santa Ana River on his expeditions to California in 1774 and 1776. After the rails crossed into Riverside County, station points listed on an early timetable dated October 5, 1904 were Stalder, Pedley and Dodge. After constructing the massive concrete bridge over the Santa Ana River in order to cross into Riverside, blasting a cut through the base of Pachappa and filling in across the Terquisquite Arroyo, the line could proceed to downtown Riverside.⁵ There were no more geographical impediments. In fact it was reported that the first Salt Lake Route train from Los Angeles crossed the big bridge over the Santa Ana River at Anza Narrows, passed through the Pachappa cut, crossed the Terquisquite arroyo and arrived at the stop at North Street (present day Cridge Street) at noon on February 9, 1904.⁶ Only a few blocks more and the rail lines would reach the downtown depot.

While the construction work was progressing, a new Mission Revival style depot was built in downtown Riverside. An initial survey plotted

a course along Market Street running to the Southern Pacific depot on Market and Seventh.⁷ The idea was to create a union depot shared by the various lines. Other routes were also surveyed. One reporter wrote under the heading “The Railroad Keeps Them Guessing”:

To judge by the work being done in Riverside by the Salt Lake road surveyors it would appear that the city is to be cut up in little chunks and fairly gridironed with steel rails. Every day brings up a new route through the city, and the surveyors silently but steadily run lines and make figures in a manner that is alarming to the property holder and puzzling to the reporter who tries to keep abreast of the times in railroad building.⁸

By the next year the plans had solidified so that the Salt Lake Route would build its own depot on Vine Street between Seventh and Eighth with a freight depot further along the line between Seventh and Sixth Streets. The *Daily Press* reported in July of 1903 that the San Pedro, Los Angeles and Salt Lake Railroad Company had secured deeds from H. T. Hays (known as Tom Hays) on property bounded by Fifth and Sixth Streets and Vine and Olive Streets. These lots together with previously obtained lots between Sixth and Seventh gave the railroad ample property for their plans.⁹ A few weeks later in August of 1903 the *Daily Press* reported on the passenger depot:

Architect Arthur B. Benton, who designed the New Glenwood in Riverside, the Women’s Club in Redlands and other notable buildings in Southern California, is preparing plans for the new depot building, and has been given carte blanche in the type, and will have striking architectural effects.¹⁰

This site chosen was near the Santa Fe depot with what is now North Park separating the two stations. North Park was originally the site of the home for John W. North and family and later the Riverside Hotel. For a short time this hotel/hospital/boarding house was even operated as a Harvey House.¹¹

The Riverside depot was built in the Mission Revival style, made popular by Benton and others of the Landmarks Club and showcased in the Glenwood Mission Inn. Other Salt Lake depots built in this California Mission style were at Pomona, Ontario, San Bernardino, Otis (Yermo), Kelso, Las Vegas, Caliente and Milford. "To the traveler, these imposing white stucco buildings with their heavy red tile roofs, broad arched verandas and surrounding lawns and gardens did much to promote the 'California mystique.'"¹²

While these negotiations and land purchases were happening, the officials of the Salt Lake Route discovered that Tom Hays, who had also been acting with J. W. F. Diss, the railroad's right-of-way agent, to purchase property, had been defrauding the railroad. Hayes, using Salt Lake Route funds, bought the property at a certain price and then charged the railroad a higher price. When revealed, Hays was forced to make compensation and deeded to the railroad his orange grove property. A few months later it came to light that Hays had also embezzled funds from the Orange Growers National Bank where he was cashier. This caused quite a scandal and the collapse of the bank.¹³

As the depot was being built, the track work was halted. One problem developed at Tenth Street where the Salt Lake intended to build a trestle bridge over the street. Residents of the area objected for the following reasons:

The arch will be eight feet above the grade – that is, the track would be that much above the grade of the street. Necessary timbers under the track would probably cut this down to six feet. Now six feet wouldn't allow a top buggy to go under, much less a load of hay or a circus wagon – and Tenth street folks have been looking forward to circus parades on their street.¹⁴

Instead the railroad agreed to change the grade of Tenth Street Between Mulberry and Olive and after the track was laid to leave the street in as good a condition as before. The work needed to be completed in 90 days.¹⁵ Another problem was between Tenth and Sixth as neighbors along Vine Street filed injunctions to halt the work. The property owners feared

the loss of property values and that sparks from passing engines would endanger their homes and some claimed that insurance companies were already notifying them of rate increases.¹⁶ The Riverside Land and Irrigating Company joined the complaint against the railroad. Their spokesman, Pliny T. Evans stated that they did not want to stop the progress of the railroad, but they did want to maintain their rights along Vine Street, which value would decrease with the building of the line. The R.L. & I. wanted payment for their claim of ownership of Vine Street which they claimed had never been deeded over to the city.¹⁷ This second problem was partially overcome in a bold way.

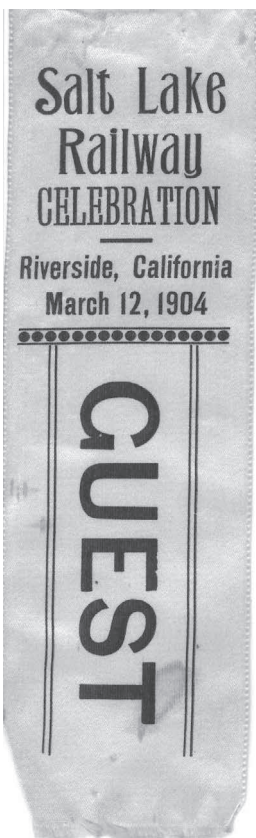
The Salt Lake Railroad stole a march Saturday and Sunday morning. Notwithstanding attempted injunctions the track was laid from Tenth to Seventh streets, and now has only one block to go to reach the new freight depot, from which point the railroad owns the right of way to the juncture with the Santa Fe. All day Saturday the track was laid in a manner that indicted more speed than skill, and night found the track across the trestle to Tenth street. Saturday night bonfires were lighted along Vine street and one hundred and fifty men were soon at work laying ties and rails on the top of the street grade. Cresmer & Ward, who own a planing mill on Vine street, secured injunction papers and Deputy Sheriff Brown attempted to serve them. He appeared on the scene at midnight, and when he found a man who appeared to be bossing the job he would serve papers on him. Immediately the man would retreat and another take his place. This procedure was repeated until the deputy sheriff was out of injunctions, when he gave up the job in disgust and went home. Seventh street was reached at 7 o'clock Sunday morning when all hands went to breakfast. Vice-President Gibbon of the Salt Lake Railroad says the company took this means to foil a game of hold-up on the part of the persons on one side of the street.¹⁸

This made it possible for the Salt Lake Railroad to finish their track downtown and carry on their plans for a grand entrance into Riverside. Soon notices in the paper announced grand plans for the opening of the line to Riverside and the new depot on Saturday, March 12, 1904. Plans for a day of celebration had started already by the middle of January. A committee of Frank Miller, Superintendent Hall of the Sherman Institute and Mr. Bettner planned entertainment including a street car visit to Sherman, a polo match at Chemawa and the band from Sherman. The Chambers of Commerce from Los Angeles, Pomona and Ontario were invited along with many dignitaries of the Salt Lake Railroad. In addition the officers of the chambers and the railroad would be entertained at lunch at the Glenwood.¹⁹ An arch made of oranges with floral gates would span the main track to welcome the first train to Riverside.²⁰

The much anticipated day arrived and Riverside welcomed the latest railroad to the city amongst pomp and splendor. Reporters from both the *Daily Press* and the *Enterprise* gushed over the events of the day. Here is a sampling:

Riverside today gave a welcome singularly warm and enthusiastic to the San Pedro, Los Angeles and Salt Lake railroad. It was the occasion of the running of the first train to Riverside from Los Angeles, and a more enthusiastic celebration has never been held in the Southland. The events were admirably planned and the railroad officials may well feel honored at the splendid welcome accorded them.

The visitors came in two sections, the first leaving Los Angeles at 9 o'clock, and followed about 15 minutes later by



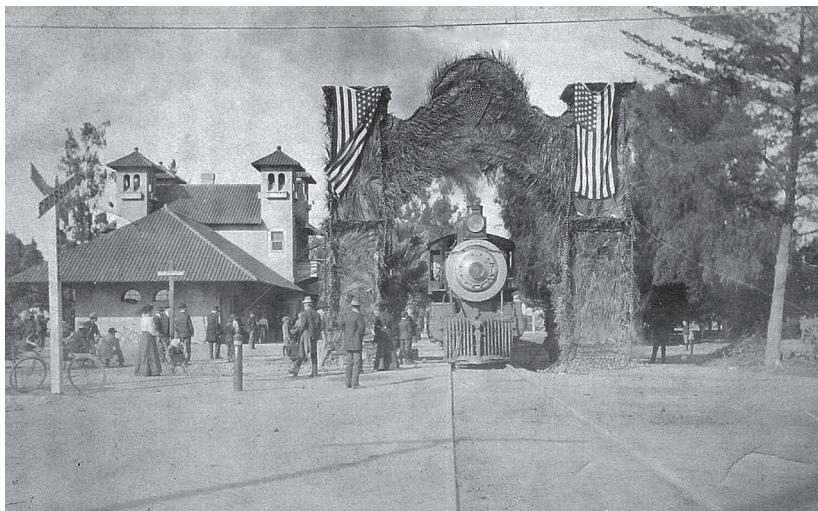
*Guest ribbon.
(Author's collection)*

the second section. The first section of nine ventilated cars, bore the officials of the railroad and members of the Los Angeles Chamber of Commerce, and the second section conveyed the Long Beach, Pomona and Ontario boards of trade. The Long Beach Band of sixteen pieces accompanied the delegation from the famous seaside resort, and contributed not a little to the success of the day.

The first section reached Pomona at 10 o'clock and the run to the bridge was made in about a half hour. Here a stop of fifteen minutes was made in order that the visitors might have an opportunity of inspecting the great concrete structure and that photographs might be taken by camera fiends who were present in numbers. It was 11:15 when the first train crossed Eighth street and approached the triumphal arch.²¹

This triumphal arch was erected over the main track to welcome this first train, its gates flung open as the train approached the depot. The description of the arch gave a most flattering appraisal of Riverside.

Standing majestically over the main track a little south of the main entrance to the depot it was good to look upon. The dimensions of the arch were 22x15 feet in the clear. Between the outer edges of the pillars the structure measured twenty-five feet at the base and thirty feet in height. The entire effect was artistic, and beginning at the base of the columns which had foundations of grapefruit, each contained a panel of lemons with a background of oranges. The arch proper was a solid mass of oranges with the word "WELCOME" interwoven with evergreen. Date palm leaves added stately grace to the columns, as they bordered the outer edges. An American flag surmounted each capital. Wing-shaped floral gates, reaching from near the track to about half the depth of the arch, added a striking tinge of life to the triumph, and as the young ladies drew them open at the approach of the train, a picture was presented to the onlookers long to be remembered.²²



*Salt Lake Depot dedication arch.
(Riverside Metropolitan Museum)*

As the writer then described the meaning of these arches he was not able to contain himself in his praise of Riverside:

The significance contained in the component parts of the living arch is symbolical of conquest. Not in the sense of war between factions is the word here used; but in the higher and noble sense of the achievement of the sturdy manhood of Riverside county in creating an Eden-like habitation in the midst of what was a quarter of a century ago a barren desert waste. It is rightfully termed a triumph in that it speaks louder than words and indicates more forcibly than the eloquence of any man could portray the people's accomplishments and achievements.

As a symbol, it is a triumph in that it tells to the world in words so yellow and gold, foliage, bird and bloom, that while the people unite in welcome yet another artery of commerce within the city's limits, the chief industry of this favored land leads all in the fullness of its appreciation. The symbol represents the very life-blood of that commonwealth and its importance can

never be minimized in the minds of those who have struggled long, faithfully and persistently that they might build from the desert an industry the potency of which is of world-wide repute. It further symbolizes in this instance that close and friendly merging of interest which should ever obtain between the producer and the common carrier. As it is certain the neither can profitably maintain an existence without the adoption of co-operative methods, it is to be hoped that the true merits of today's welcome within the city's floral gates will ever impress the management of the new railroad with the fact that there should be just and equitable division of profits.²³

One wonders if the railroad management ever saw such a mutually beneficial partnership. The overly rosy picture painted by the writer seems optimistic. But this mirrors the optimism of Riverside and its citizens at the turn of the century. The overdramatically colorful language continues in the description of the newly built depot.

Following in detail of construction and furnishing what is commonly termed the mission style in architecture and yet widely diverging from its exactness as to be an entirely new departure from any pattern hitherto adapted, the Salt Lake passenger depot stands foremost among the modern structures of the city. It stands alone of its kind and clearly challenges all others in the position it occupies among them and yet so distinctively separate.²⁴

The newspaper writer goes on to describe with nine paragraphs the depot, room by room, and then the grounds around the building. He ends with the praise: "Riverside is to be congratulated upon being furnished, with such a handsome addition to its list of fine buildings, and the people generally are to be congratulated that such substantial and altogether comfortable travelling accommodations are at their disposal."²⁵ An interesting piece of information is that the entire depot was heated except for the ladies' waiting room.²⁶

The mayor of Riverside, C. L. McFarland, was chosen to present the official welcome. As a proud representative of the city his speech also flowed with praise for his hometown:

It has been my good fortune to be selected to welcome on behalf of the City of Riverside the representatives of the Salt Lake Railroad, which has just completed its line to our city. The greatest orange growing district in the world greets what we confidently expect to be the greatest railroad in the world, for we can hardly hope for less from those men who have been able to accomplish so much against such great odds and against such great obstacles, and while we applaud Senator Clark and his associates for the tremendous work they have commenced and for the fact that they have placed Riverside on the main line between Salt Lake and Los Angeles, yet we also feel that as Riverside is the principal city between those points, the Salt Lake Road cannot do better than to protect and preserve the interests of this city.

We feel that with the great bridge across the Santa Ana river, our New Glenwood hotel, already famous for its architecture and hospitality, our homes, our orange groves and our unexcelled scenic drives, we have what will not only impress, but satisfy those who visit our city.²⁷

With all the fanfare and embellished praise Riverside must have been quite the place to live at the beginning of the 20th century. The Salt Lake Route depot, together with the Santa Fe depot which was across the area where the old Riverside Hotel stood²⁸ would become the focal point for much of the commerce and passenger traffic in Riverside. The Salt Lake had already built a freight depot just up the tracks between Seventh and Sixth streets.

The depot soon saw numerous passengers pass through its doors. Soon after the Union Pacific absorbed the Salt Lake in 1921 the name on the depot was changed to Union Pacific. Pictures can be dated by that change. Another change came in 1945 during World War II. More



*Two views of Riverside's Salt Lake Depot.
(Author's collection)*



The San Pedro, Los Angeles and Salt Lake Ry. Depot, Riverside, Cal.

office space was needed and the open waiting area on the north end of the depot was enclosed.²⁹ On September 16, 1982 the station was gutted by fire, the second suspected arson in two days in downtown Riverside.³⁰ In order to save the building the City of Riverside purchased the site from the Railroad in 1983 and spent over \$300,000 in repairing the damage. Attempts to lease the facility were futile until the early years of the present century.³¹ Recent photographs show that the area was again opened up for an outdoor seating area for the Coffee Depot which occupied the site from the early 2000 until December of 2010. It is still an open eating area for the present restaurant, El Patron.

A fun-filled event that was held at the depot for a number of years was the "Greet 'em with Oranges" campaign. During the mid-1920's the Chamber of Commerce would sponsor this event where girls in Spanish clothing would greet the passengers with music. There were costumed performances such as strolling troubadors and the Sherman Indian band entertained. At times they would throw oranges at the disembarking passengers. Gates were built over the track which opened for the coming trains. The Union Pacific even held the train for an extra 15 or 20 minutes while the eastern tourists could enjoy this treat. Various news reel companies came out and filmed the event. It would be great to find one of those old news reels. In 1926 the report stated that close to 2000 people crowded the platform for the event.³²

About eight years after the line opened through Riverside the railroad built a packing house which was leased out to the Sutherland Fruit Company. This Mission style building was built on the corner of Vine and Seventh and was soon enlarged to handle more shipments. Train passengers could walk across the street from the depot and purchase oranges. They could also from a balcony view the workers packing the fruit. Later it was owned and operated by the American Fruit Growers. Today that old packing house is the Spaghetti Factory restaurant.

The San Pedro, Los Angeles and Salt Lake Railroad was the third of the three major railroads which came to Riverside. In terms of miles of track through Riverside and Riverside County it had by far the least amount of track as the railroad just cut through the northwest corner of the county as it dropped down over the Santa Ana River, entered Riverside



*Riversiders "Greet 'em with oranges" at the Salt Lake Depot, mid-1920s.
(Fairchild Collection, Riverside Metropolitan Museum)*



and then swung north through the city and through Highgrove and into San Bernardino county. The mainline for the Salt Lake was only about 15 miles through the area.³³ Yet the Salt Lake Route, and later the Union Pacific which fully took over the railroad in 1921, played a very important role in the lives of the people of Riverside. The center of this activity was the old depot downtown, today a Landmark of the City of Riverside and a structure on the National Register of Historic Places.

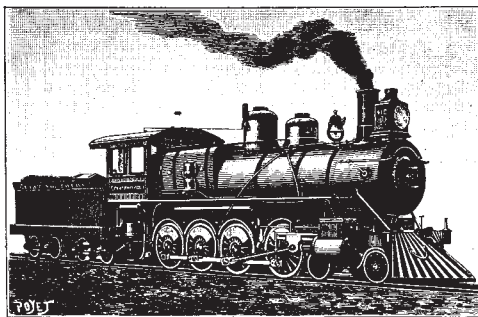
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Endnotes

- ^{1.} *Washington Post*, May 25, 2011. Obituary of Huguette Clark, William Clark's daughter.
- ^{2.} Asay, page 56.
- ^{3.} Hemphill, page 10.
- ^{4.} Signor, page 33.
- ^{5.} For a detailed article on this historic bridge see "Riverside's Picturesque Railroad Bridge" in the Fall 2010 issue of *The Riverside County Chronicles*, pages 27-40.

6. *Riverside Enterprise*, February 9, 1904.
7. *Riverside Daily Press*, March 1, 1902.
8. *Riverside Enterprise*, February 18, 1902.
9. *Riverside Daily Press*, July 15, 1903.
10. *Riverside Daily Press*, August 3, 1903.
11. Hall, pages 42-45., *Riverside Daily Press*, August 18, 1905., *Riverside Enterprise*, August 17, 1905.
12. Signor, page 40.
13. *Riverside Press and Horticulturist*, November 20 and 27, 1903 and *Riverside and the Day the Bank Broke* by Esther Klotz, pages 106f. Read more about this scandal in Klotz's book.
14. *Riverside Daily Press*, September 29, 1903.
15. *Riverside Daily Press*, January 27, 1904.
16. *Los Angeles Times*, January 18, 1904, *Riverside Daily Press*, February 19, 1904.
17. *Riverside Enterprise*, February 10, 1904.
18. *Los Angeles Daily Times*, February 15, 1904.
19. *Riverside Daily Press*, January 15, 1904.
20. *Riverside Enterprise*, January 15, 1904.
21. *Riverside Daily Press*, March 12, 1904.
22. *Riverside Enterprise*, March 12, 1904.
23. *Ibid.*
24. *Ibid.*
25. *Ibid.*
26. *Riverside Press and Horticulturist*, March 18, 1904.
27. *Ibid.*
28. For more on the old Riverside Hotel and the John North home see chapter 12 in *Riverside's Invisible Past* by Joan Hall.
29. Asay, page 366.
30. *Riverside Press Enterprise*, September 17, 1982.
31. Asay, pages 442-445.
32. *Riverside Daily Press*, January 22, 27, 28 and 30, 1926
33. *Riverside Enterprise*, October 15, 1910.



Death Summons Toiler Whose Humble Virtues Were an Inspiration to Many

Bob Patton, *Riverside Press*, March 6, 1931

Martha Rampley was buried yesterday. She couldn't read and she couldn't write, but she could laugh and she could work. That's how she made her way through life and that's why she left so many friends.

Martha was a colored woman. Her mother and father were South Carolina slaves. She came to Riverside with her husband, J. E. Rampley, 21 years ago, and immediately began to build up a family washing trade. In those days she would walk miles and carry three bundles of clothes. One would be under each arm and the third would be balanced on her head. She did it without complaining.

After three years of this, business allowed the purchase of a horse named "Ted." Ted is still alive and waiting for Martha to come and hitch him up so that he may draw the rickety old wagon and the clean clothes. Ted is 30 years old.

Martha worked hard and saved. She wanted a home. She kept thinking about the home and wanting it, and finally got it and paid for it by the sweat of her brow. Little boys and girls loved old "Ramp," as they called her. Little boys and girls usually know when a person is kind and good, and color doesn't matter. Ramp washed stockings and blouses for the boys and dresses for the girls, and after the years had gone she starched their shirts and was careful with the young lady's gowns.

Martha never lost friends. That was because she never lost her cheerfulness, in spite of struggle and the domestic difficulties that added to her burden. There was sickness. One of the two children in the family met a tragic death. Martha was saddened, but she kept marching forward. Her daughter Carrie was comfort to her in her later years and will go on with the laundry work.

Carrie and Martha worked hard together. Once in a while they would leave the rickety wagon and Ted hitched for a couple of precious hours while they went to the show. That was Martha's great joy. She liked shows. They made her think about things other than clothes.

Tragedy Enters

About four months ago Ted, the old horse, was feeling skittish as he trotted home with the soiled clothes. He shied at a cement mixture and upset the wagon. Martha's leg was crushed. They took her to the hospital, where it was thought she might never walk again.

It was a bad break. The bone was shattered in two places. Martha gritted her teeth at the pain, but she smiled. She was proud because white people came to see her and brought her flowers. It was almost a miracle the way the limb healed.

Martha had worked many years and had saved a little — enough to see her through. She was ready to spend her life's savings just because "Ted" had upset the wagon. She would start all over again.

And so the leg healed and Martha began to hobble about. She was back at the ironing board before she had put the crutches aside. A warm-hearted friend paid a good share of her hospital bill.

Monday old "Ramp" was taken sick. She died the following day. The home is lonesome now. Carrie is sad and her father, who is 80, is grieving, too. He is too old to labor. He was a slave when Richmond fell.

There are others who will carry the memory of Martha's cheerfulness through the years. Hers was as fine a life as she knew how to make of it. In her passing Riverside has lost a good citizen.

Man Born in Riverside 81 Years Ago Recalls Many Adventures

Bob Patton, *Riverside Press*, August 9, 1930

Born December 23, 1849, in a small house that stood where the Santa Ana river now flows north of Riverside, David Garcia, a Spanish gentleman who has lived continuously within three miles of the city for 81 years, is alive and well today, possessed of the same kindly nature and quick active mind that made him a leader of the old Spanish settlement of which he was a member.

David Garcia makes no claim to fame. He takes his old age and past history as a matter of course, and he expects to live on for many more years

contentedly in a little shack not far from the spot where he was born in the year of the gold rush. But he will tell you stories if you ask him—stories of a great flood in 1862; stories of the Indians who lived here long before either the Spanish or the white people began to settle; stories of ducks and geese and quail and bear and a carefree happy life when the whole country belonged to those few who lived in it.

Recalls Past

David Garcia was sitting on a ramshackle front porch this morning darning a pair of socks. Two dogs, as friendly as the old native-born settler, were his only company. He stopped his darning while he talked about happier days. All of the things he said were well supplemented by names and dates and figures given in the most matter of fact way just as if it were the perfectly natural thing to speak of people that lived here when Riverside was sageland, and of things that happened when California first became a state. Garcia said that the land on which the first Spanish-town settlement was built came as a gift from Juan Bandini prior to the ceding of California to the United States by the Mexican government in 1846. Bandini, whose land grant consisted of the territory in and surrounding the present Riverside, wished to protect himself from thieving activities of hostile Indians. Accordingly, the little band of settlers from New Mexico was given approximately 16,000 acres on either side of the river beyond the present North Main street. Here they made their homes and lived in plenty and in happiness.

When David Garcia was born in 1849, the Spanish town consisted of about 75 people who lived on the natural game that was abundant, and returns from their small home-farms and flocks of sheep.

Indians Here

Garcia said that before the occupancy of Mexicans and Spanish, tribes of Cahuilla Indians lived on and near present Riverside lands. The Cahuillas were said to be peace-loving and good natured, not wishing to harm any one. The old gentleman, who is perhaps as good an authority on early Indian history of this section of Southern California as is to be found in the United States, remarked that he knew nothing of where the

Cahuillas had come. "They did not move away," he said. "The tribesmen grew old and died out here."

But Garcia knew a great deal more about the activities of other Indians in this territory. He told a story about a fight that the Mexican settlement waged with a number of Juta [Ute] Indians from New Mexico lands who came into local country to look around and incidentally to steal horses.

One of the families living near the Santa Ana river was that of Patracinio Trujillo owning more than 40 horses. The traveling Indians stole all of the Trujillo mounts. The Trujillo family followed the Jutas to Pidgeon Pass near Highgrove and there tried to recover the horses. One of the Indians was killed, and two of the Trujillo men wounded by the arrows of the thieves who made good their escape. Garcia also spoke of an invasion of Indians from the Mojave desert region. This particular tribe killed Nestoles Espinosa, a Spaniard who lived alone near what was then Agua Caliente and which is now Arrowhead Springs.

Still Alive

Patracinio Trujillo, 75 years old, is still living in the present Spanish town and probably can lay claim to having resided near Riverside the second-longest time. He, too, was born in the little settlement that was Garcia's first home.

Garcia described what was the greatest flood on the record of this territory. "In December, 1862," he began, "it started to rain and kept it up for 40 days. The river rose higher and higher until it washed away all of our homes and grew to be more than a mile wide. We had to move farther back where we are now."

In connection with this flood, the story-teller said that it interrupted the schedule of the little school that the settlers conducted on the western bank of the river. Garcia missed the whole year because it was impossible to get across the flood waters. The teacher, who drilled a few fundamentals of reading and writing into his charges, received \$3 per month. What little information the Mexican schoolmaster did impart was of lasting effect, however. When the writer became confused with an Indian name in interviewing Garcia this morning, the old man took the pencil, smiled, and painstakingly corrected the error. Garcia only attended the old school for three months.

Free Life

The early settler brought back to mind amusing experiences when animal life was thick all through the valley. "We caught 75 quail alive one day" he said. "They were so thick that when they got into the brush or weeds you could catch them with your hands."

Another story concerned the thousands of ducks and geese that swarmed the swampy lands. "One day a horseback rider approached a great flock," Garcia recalled, "when he was close, they all flew up and when they passed over he reached up and caught a goose by the leg."

Everybody Happy

"Everybody was happy then," the old man said. "It was all ours. You could ride horseback all over." "After 1870 when first white settlement began to come in earnest to Riverside, it was necessary for the Spanish-town residents to alter their ways of living. One Riverside pioneer remembers many times when David Garcia delivered wagon-loads of grease-wood that he had gathered and that he sold for a small sum.

David Garcia is father of seven children, five of them living. He has 20 grandchildren and three great-grandchildren. One of his boys, David Jr., who lives in the Spanish-town now and cares for his father, has a family of 12.

Riversiders who have known the kindly old man for many of his 81 years say that he has not changed in appearance for a number of years and that he still retains a clear impression of his whole life since childhood.

One Lone Denizen of Chinatown Has New Year Celebration Spirit

Bob Patton, *Riverside Press*, February 18, 1931

A few residents of Riverside heard a spasmodic popping of firecrackers down Chinatown way last night. That was because Sing Kee stood at the front of his cafe and welcomed Chinese New Year by throwing a pack or two of the firecrackers into the gutter. Not any of the other old Chinamen who live there joined in the welcome. Soon Sing Kee stopped and it was quiet again.

They are forgotten men those old Chinamen. Their homes are thousands of miles away and they will never see them again. Their faces are wrinkled. Their partners are dead. They are not a part of our civilization and they must be lonely — lonely but peacefully resigned, for most of them have done the best they could in their small ways.

They had a part in the development of the valley. They helped to grow crops and to harvest them when help was needed in the fields. That was many years ago, 20 or 30 and more.

John Ling is the oldest Chinaman living in the squatty settlement at the foot of Brockton avenue hill. He is 97, and he is still strong and vigorous. But John Ling did not join with Sing Kee in the firing of crackers last night. Ling is living over again the old days when the 500 Chinamen that were his neighbors in the Chinese settlement roused the town with their din and merriment in welcoming the new year.

Ling is content to remember the faces of old friends who have passed to their reward — he remembers laughter and a buzzing sing-song chatter all up and down the board walks where groups of Chinamen gathered to talk.

If one is interested in the early day history of Riverside's Chinatown and wants to get it from an authoritative source, Sing Kee is the best man with whom to talk. Sing has lived there for 40 years, although he is a youngster compared with some of the venerable Orientals. He knows them all, and is most sorry for Yip Gip, who is 83 and so lame and withered that he walks with the greatest difficulty, edging forward in a short, shuffling step.

Yip—if that is his proper name —is quite a familiar figure on Riverside's streets. He is so poor that he lives by hunting for cast-away bits of food and through the charity and good-will of his dwindling group of friends in old Chinatown. Yip Gip never had a fair chance to work and save as did his comrades, his health being poor over an extended period. Sing Kee says that Gip has been here for 50 years or more, as have several others that he mentioned.

Kee laughed with good nature as he talked. Twice he poured himself a cup of tea from a steaming pot. And he walked over to a mysterious looking box and took out a large handful of Chinese nuts which he cheerfully gave

away. A good Chinaman will share his heart and his possessions with those who are his friends.

Cracking the thin shell of this Chinese delicacy brought back memories of Grant school days about a dozen years ago, when it was a thrilling crime to run away from home, after school and dare the mystery of the Chinaman's retreat. There were free Chinese nuts then, too. The Chinese like kids. Sometimes you could get firecrackers, and they were much better than those you could buy anywhere else.

That was a long time ago as a young man counts his years, a time when all of living had a spice and when a stolen visit to the hideaway of strange men from China cast a spell.

The days when you could scuff barefooted in the deep warm dust of Chinatown's main street and then run lickety-split back to the safety of the school grounds, are gone. Most of the spell is gone, and most surely have the hilarity and noise of Riverside's Chinese New Year celebration become a memory.

Biographical Information --- Robert Lee Patton

Robert Patton was born in 1907 in Riverside, California. He was a member of a pioneering family who settled in the Riverside area in the late 19th Century. His parents owned a successful produce farm and his mother was the first teacher at Liberty Elementary School in Arlington.

At Riverside's Poly High, Mr. Patton was a star athlete. He excelled in the standing broad jump, hop step and jump, discus and shot put. At age 17, the Los Angeles Athletic Club invited him to join their track team... one of only a few high school boys to be so honored.

Mr. Patton enrolled at Riverside Junior College (today known as Riverside City College) in 1926. During his two years there, he was captain of the track team, president of the freshman class, the student body and the Honor Society. He was the state discus champion in his sophomore year and was a member of both state and national championship track teams.

In 1928, Mr. Patton went to UC Berkeley, later transferring to Stanford University, where he graduated Cum Laude in 1930.

Mr. Patton returned to Riverside soon after graduating from Stanford. He joined the editorial staff of the Riverside *Press* (later to become the *Press-Enterprise*) and a year later accepted an additional position as instructor of English at Riverside Junior College. He obtained his junior college teaching credentials at Claremont College's graduate school.

In 1931, Mr. Patton founded RCC's first journalism class. He became the full-time advisor to the college's student newspaper, "The Arroyo," (later re-named the "Tiger Times") as well as the advisor to RCC's yearbook, the "Tequesquite." He continued to serve as advisor to student publications throughout his 25-year tenure at the college. One of his students, Joan Copper, was editor of the "Tequesquite" in 1935. In December, 1936, Mr. Patton whisked her away from UC Berkeley, to be married. In the early 1960's, Mrs. Patton enrolled at UC Riverside and graduated Summa Cum Laude with a degree in history.

Writing and journalism were the driving passions of Mr. Patton's professional life. For many years, while teaching and advising English and journalism students at RCC, he continued to serve as a night-time staff writer for the Riverside *Press*. He frequently stepped in as relief city editor. He mainly covered city school issues, but also wrote many feature articles on subjects that interested or amused him.

In 1956, Mr. Patton accepted a position with the Riverside City Schools, as Director of Information Services and Publications. During his four years in this capacity, he maintained very close ties to the *Press*, which had been his first employer and where he had many friends, both new and old. Throughout the 1950's and on into the '60's, the *Press* published many feature articles under his byline, on a broad range of topics. There was little that didn't pique his curiosity or give rise to his gentle wit. The three women in his household, wife Joan and daughters Jane and Sharon, were occasionally the embarrassed subjects of his features. Other times it might be the weather, local politics, unstoppable development, or the avalanche of zucchini pouring from the garden.

Mr. Patton retired from the Riverside City Schools in 1960. The free time gave him the time he needed to contemplate and to write. He delighted friends and family with his limericks, which he illustrated and published himself. Over time, he produced four editions. He also

contributed a regular column to a weekly newspaper edited by the Pattons' oldest daughter, Jane, an editor and reporter for the Princeton Packet Group in Princeton, New Jersey. The column was called "Patton Pending." Several times a week, he wrote essays to his close friend, Ed Ritter, for years the *Press'* night editor. Though Mr. Ritter didn't live far away, the two writers enjoyed this on-going exchange of commentary about the joys and travails of life.

Mr. Patton passed away in December, 2000, at the age of 94. It had been a good life. During his final decade, he wasn't in good health but his mind was sharp, his vegetable garden continued to produce amazing corn and tomatoes, and his old Corona typewriter worked as well as it ever had.

-- Jane (Patton) Edelman

Postcards from Our Area



This is a postcard-sized scorecard provided by the Mission Inn for the new Victoria Club Golf Course when it opened in late 1920. This new, all-grass course, designed by famed golf course designer Walter Fovarque, put Riverside on the map with serious golf enthusiasts. The Victoria Club golf course still remains nearly 100 years later. (Photo from the collection of Steve Lech; information from Victoria Club Centennial Edition by H. Vincent Moses and Catherine Whitmore-Moses)

Where is it?

Do you know where these Riverside landmarks are? If so, send us an e-mail at riversidehistoricalsociety@gmail.com and you may win a prize!



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