

**EDDIE “ROCHESTER” ANDERSON HOUSE**  
1924-1932 West Rochester Circle  
CHC-2021-4678-HCM  
ENV-2021-4679-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Commission/ Staff Site Inspection Photos—September 9, 2021](#)
3. [Categorical Exemption](#)
4. [Under Consideration Staff Recommendation Report](#)
5. [Historic-Cultural Monument Application](#)

Please click on each document to be directly taken to the corresponding page of the PDF.

# Los Angeles Department of City Planning

## RECOMMENDATION REPORT

**CULTURAL HERITAGE COMMISSION**

**CASE NO.: CHC-2021-4678-HCM  
ENV-2021-4679-CE**

**HEARING DATE:** October 21, 2021  
**TIME:** 10:00 AM  
**PLACE:** Teleconference (see agenda for login information)

Location: 1924-1932 W. Rochester Circle  
Council District: 8 – Harris-Dawson  
Community Plan Area: South Los Angeles  
Land Use Designation: Low II Residential  
Zoning: R1-1-O  
Area Planning Commission: South Los Angeles  
Neighborhood Council: Empowerment Congress North Area  
Legal Description: Tract 12353, Lots 13-15

**EXPIRATION DATE:** The original expiration date of November 13, 2021 is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders.*

The time to act on this item has been tolled for the duration of the local emergency period. Please note that other State law provisions may also apply.

**PROJECT:** Historic-Cultural Monument Application for the EDDIE "ROCHESTER" ANDERSON HOUSE

**REQUEST:** Declare the property an Historic-Cultural Monument

**OWNERS:** Eva Moore Anderson Et al.                      Rosa Maria Santos  
Moore Vision Asset Management                      1935 West 37<sup>th</sup> Place  
1932 West Rochester Circle                      Los Angeles, CA 90018  
Los Angeles, CA 90018

**APPLICANT:** Teresa Grimes  
Teresa Grimes Historic Preservation  
40 Arroyo Drive, Unit 101  
Pasadena, CA 91105

**PREPARERS:** Teresa Grimes and Emily Rinaldi  
Teresa Grimes Historic Preservation  
40 Arroyo Drive, Unit 101  
Pasadena, CA 91105



## **FINDINGS**

- The Eddie “Rochester” Anderson House “is associated with the lives of historic personages important to national, state, city, or local history” as the home of African American actor and comedian Eddie “Rochester” Anderson.

## **CRITERIA**

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon), building or structure of particular historic or cultural significance to the City of Los Angeles if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

## **SUMMARY**

The Eddie “Rochester” Anderson House is a two-story single-family residence located on Rochester Circle between Cimarron Street and S. Gramercy Place in the South Los Angeles neighborhood of Los Angeles. Designed in the American Colonial Revival architectural style, the property was built in 1940 for Eddie “Rochester” Anderson, a significant African American actor and comedian. Anderson resided at the property until his death in 1977. While the subject property’s design has been popularly attributed to master architect Paul R. Williams, building permits indicate that it was designed by engineer Gerald Manson and constructed by Harry Sweet.

Irregular in plan, the subject property is of wood-frame construction with textured stucco and wood cladding and has side-gabled, flat, shed, and combination roofs with composition shingles. The main entrance is accessed via a front gate that leads to a concrete path with a brick border. To the east of the pedestrian path is a concrete driveway leading to a porte-cochère with paired metal gates. A small one-story porch is located on the south-facing elevation to the west of the porte-cochère. The primary, north-facing elevation features a front-facing gable with horizontal wood siding, two double-height fluted Doric wood columns, a wood cornice located beneath the eave, windows with inoperable wood shutters, and four mechanical dormer vents along the slope of the roof. The main entrance is centered on the primary elevation and consists of a wood paneled door flanked by two wood multi-lite sidelites; both the main entrance and sidelites are recessed within a broken triangular pediment wood door surround. The residence has two brick chimneys, one located towards the west end and the other located off-center to the east. Other fenestration includes partially-glazed wood doors, single and paired French doors, single-hung wood windows, fixed multi-lite wood windows, oriel windows, and bay windows. To the south of the main house is a backyard with an inground pool, pool house, and office building. On the interior, there is parquet flooring, plaster walls with wainscoting and crown molding, a brick fireplace, a mirrored fireplace, built-in seating, and two chandeliers.

Edmund Lincoln Anderson was born in Oakland, California on September 18, 1905. By 1920, he moved with his family to San Francisco and had relocated to Los Angeles in the early 1930s. He began his career in show business as a teenager performing on the vaudeville circuit. In 1937, Anderson became the first African American to have a regular role on a national radio program, playing the part of Rochester on *The Jack Benny Program*. He continued to play the character when the series moved to television from 1950 to 1965. Anderson also performed in as many as 65 films, mostly between 1932 and 1946. Anderson was a longtime resident of the Central Avenue corridor in South Los Angeles and became an important figure to that community. In 1940, he was elected the honorary mayor of Central Avenue. Anderson died on February 28, 1977.

The subject property has experienced minor alterations that include the construction of a pool house in 1941; the enclosure of the second-floor balcony in 1945; the enclosure and conversion of the carport into an office in 2005; and the replacement of the east-wing garage door with new entry doors, the construction of new fences around the front and rear yards, the subdivision of the ground floor interior space, and the remodel of the kitchen and master bathroom, all at unknown dates.

SurveyLA, the citywide historic resources survey, identified the subject property as individually eligible for listing under the national, state, and local designation programs for its association with Eddie “Rochester” Anderson, a significant African American actor and comedian and a significant figure in the Central Avenue community, as well as a grand American Colonial Revival residence designed by master architect Paul R. Williams (determined not to be designed by Williams upon further research). In May 2020, the subject property was listed in the National Register of Historic Places, and concurrently listed in the California Register of Historical Places for its association with Anderson.

## **DISCUSSION**

The Eddie “Rochester” Anderson House meets one of the Historic-Cultural Monument criteria: it “is associated with the lives of historic personages important to national, state, city, or local history” as the home of African American actor and comedian Eddie “Rochester” Anderson. Anderson is significant as an African American radio, film, and television actor who achieved success in the 1940s, 50s, and 60s, a period when opportunities for Black actors were limited. In his role as Rochester in the radio and television versions of *The Jack Benny Program*, Anderson became one of the most popular and highest paid comedians of the period, and his commission of the subject property in 1940 reflected the growing success he was experiencing in the entertainment industry. Anderson lived at the subject property from its completion in 1940 until his death in 1977, corresponding with the most important period of his career in Hollywood and making the subject property the only property closely associated with Anderson’s life as an entertainer.

Despite some alterations, the subject property retains a high level of integrity of location, design, setting, materials, workmanship, feeling, and association to convey its significance.

## **CALIFORNIA ENVIRONMENTAL QUALITY ACT (“CEQA”) FINDINGS**

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 “*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance,*

*restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.”*

State of California CEQA Guidelines Article 19, Section 15331, Class 31 “*consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings.*”

The designation of the Eddie “Rochester” Anderson House as an Historic-Cultural Monument in accordance with Chapter 9, Article 1, of the City of Los Angeles Administrative Code (“LAAC”) will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Given that the subject property is already listed in the National Register of Historic Places and the California Register of Historical Resources, the pending designation will lead to a higher level of review and protection of the historic significance and integrity of the subject property that could otherwise be lost through incompatible alterations, new construction, or demolition, particularly to the interiors of the buildings. The Secretary of the Interior’s Standards for Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The City of Los Angeles has determined based on the whole of the administrative record, that substantial evidence supports that the Project is exempt from CEQA pursuant to CEQA Guidelines Section Article 19, Section 15308, Class 8 and Class 31, and none of the exceptions to a categorical exemption pursuant to CEQA Guidelines Section 15300.2 applies. The project was found to be exempt based on the following:

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of historic buildings and sites in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties.

Categorical Exemption ENV-2021-4679-CE was prepared on September 13, 2021.

## **BACKGROUND**

On June 7, 2021, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete. On July 1, 2021, the Cultural Heritage Commission voted to take the subject property under consideration. In accordance with Los Angeles Code Section 22.171.10, on July 19, 2021, the owner requested up to a 60-day extension to the time for the Commission to act. On September 9, 2021, a subcommittee of the Commission consisting of Commissioners Kanner and Kennard conducted a site inspection of the property, accompanied by staff from the Office of Historic Resources.

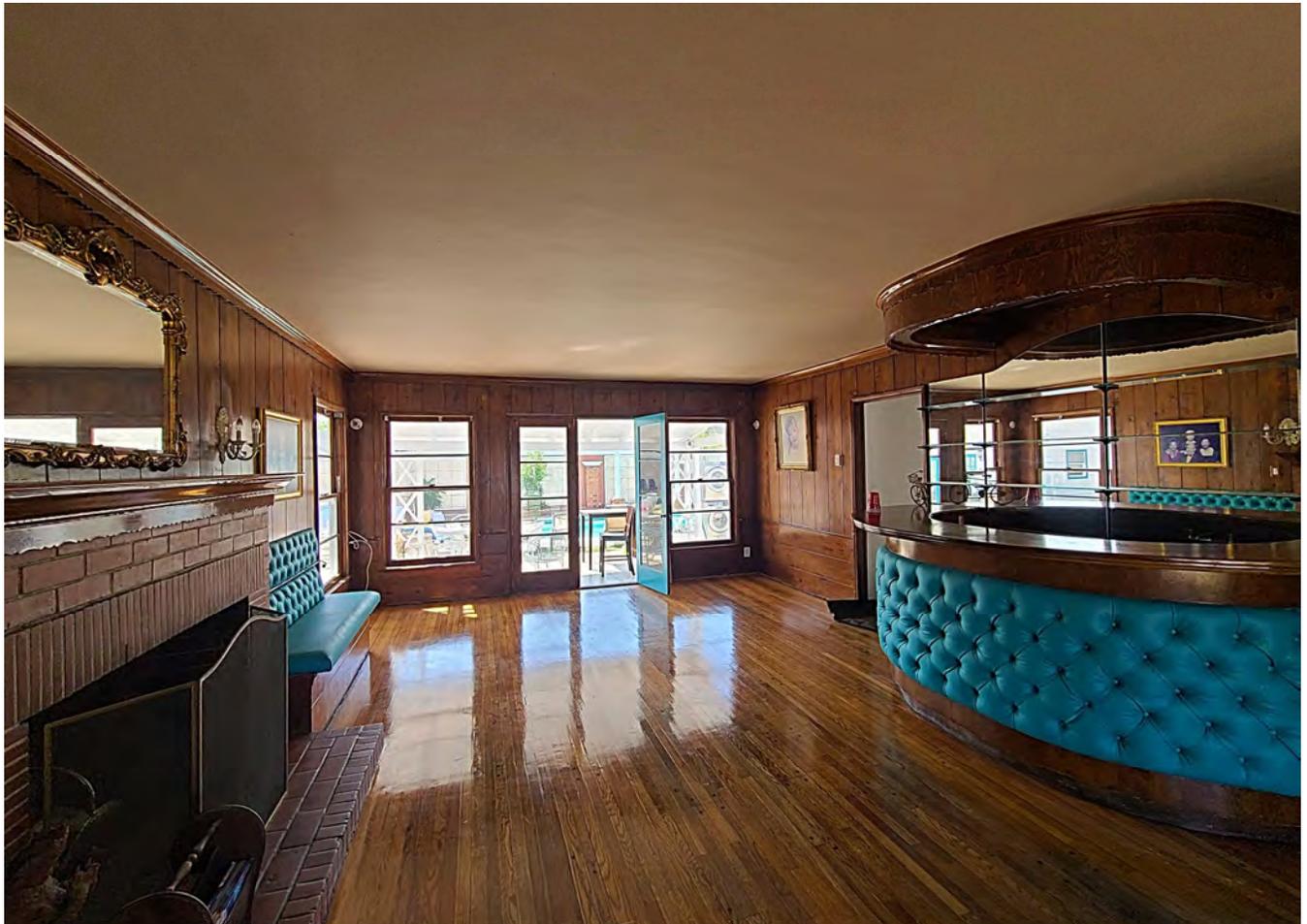






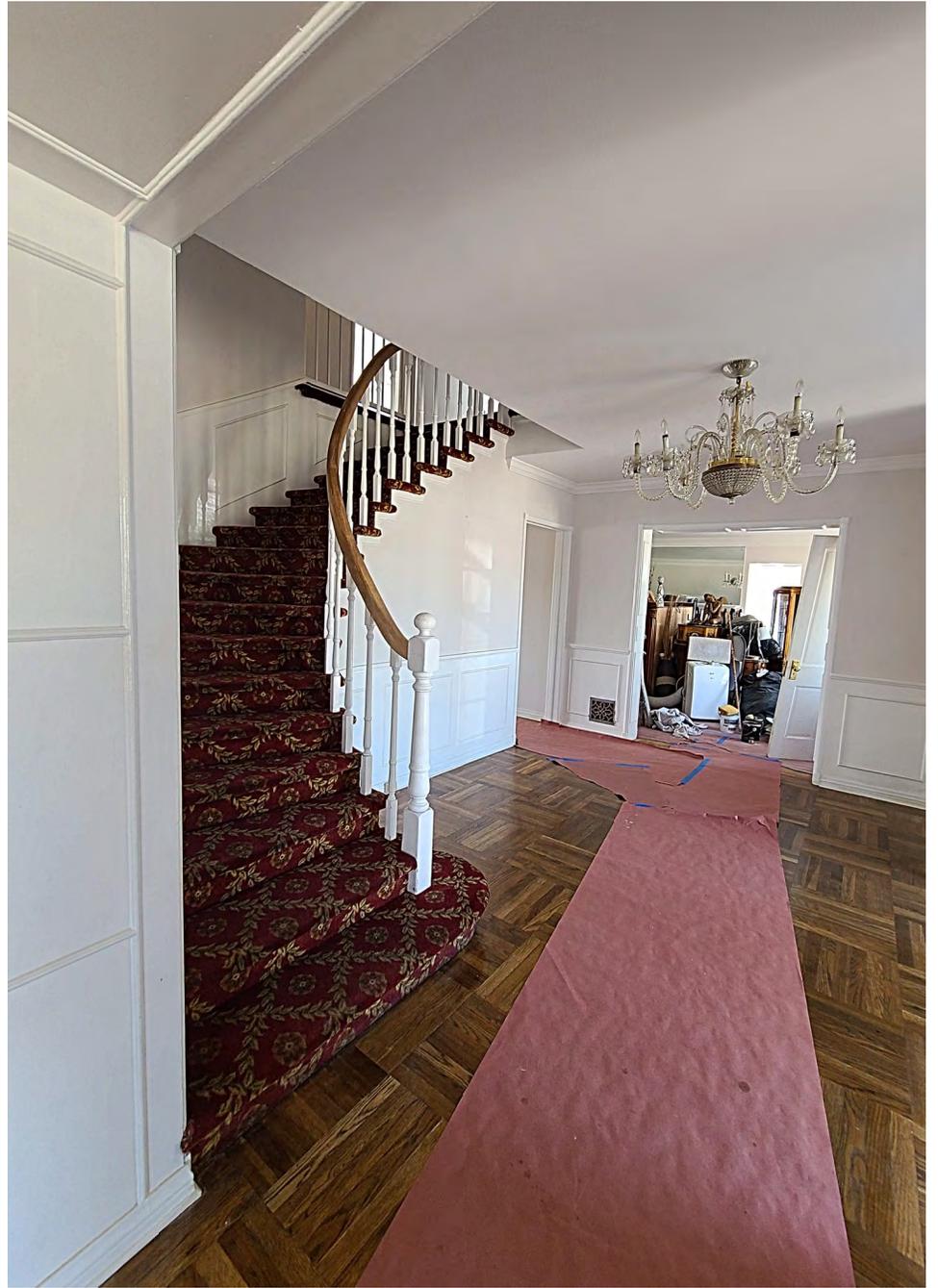




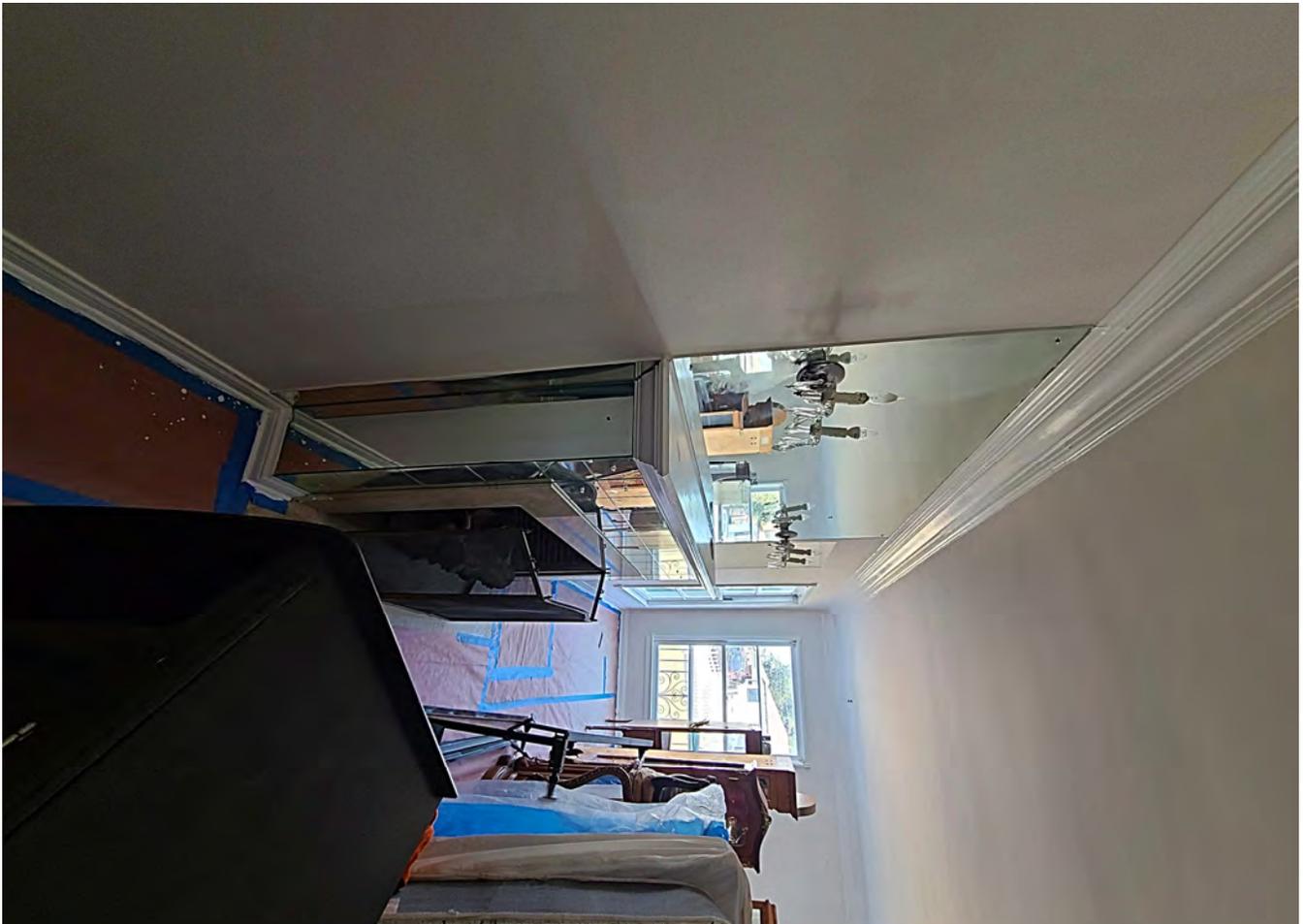








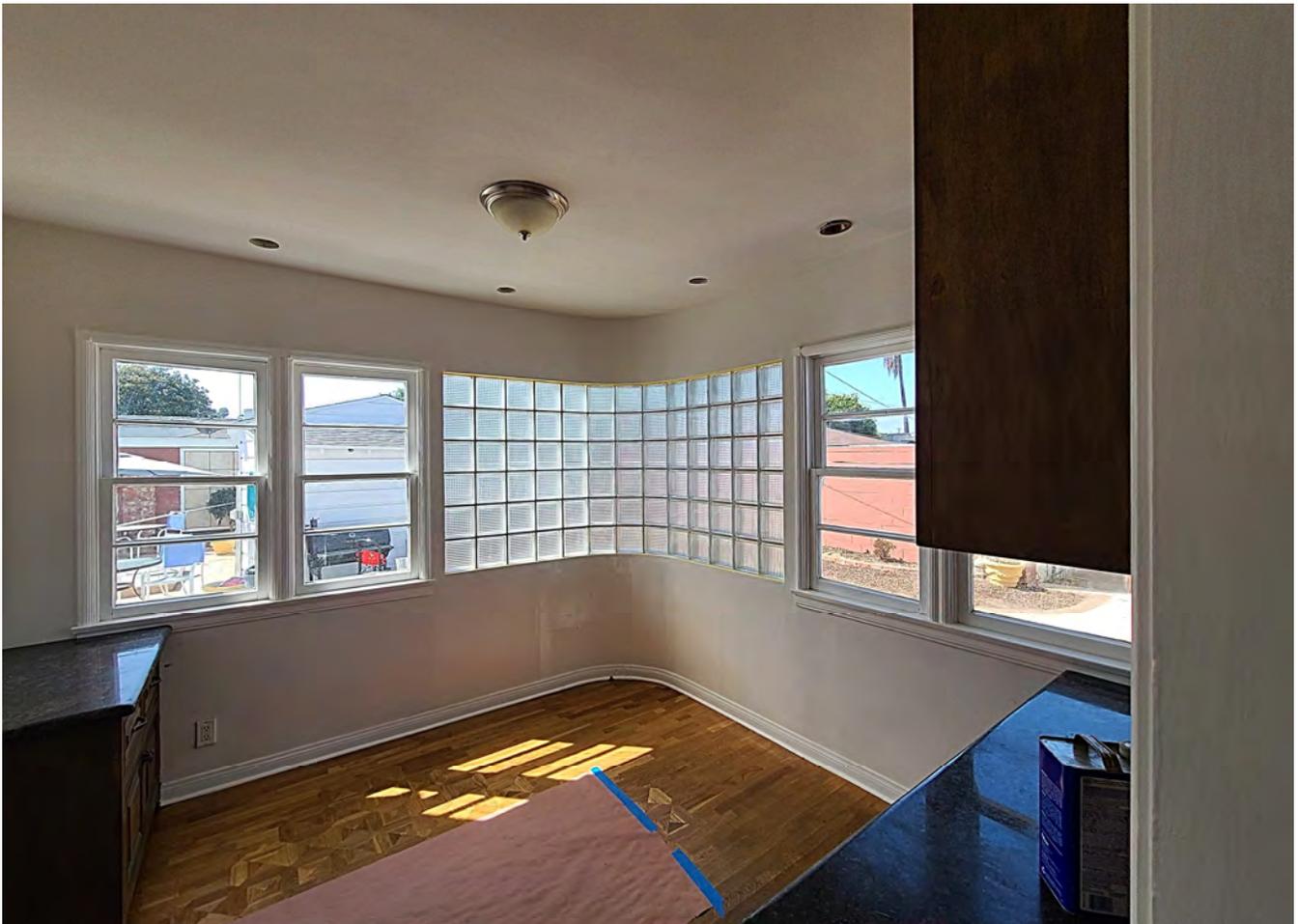


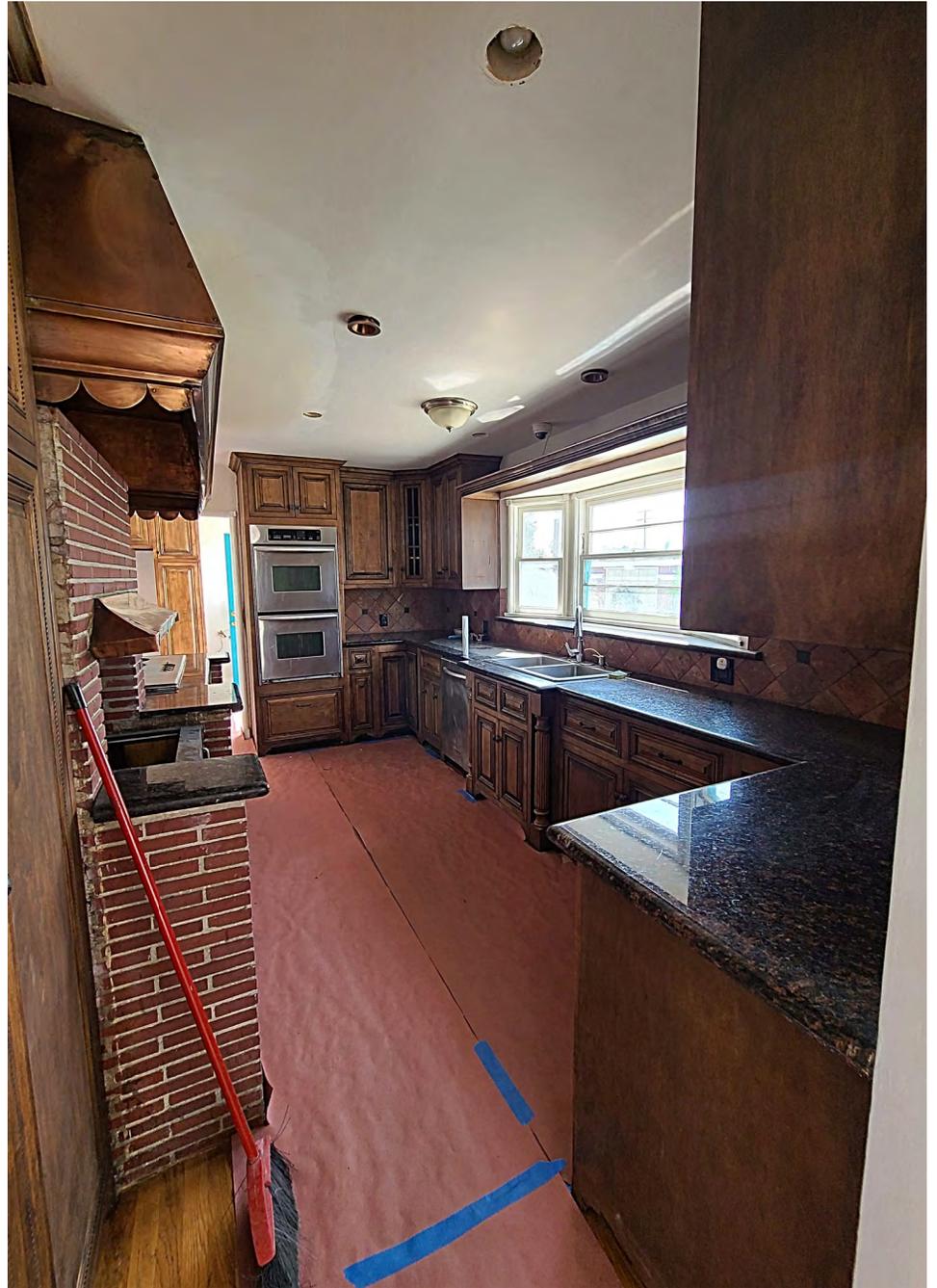






















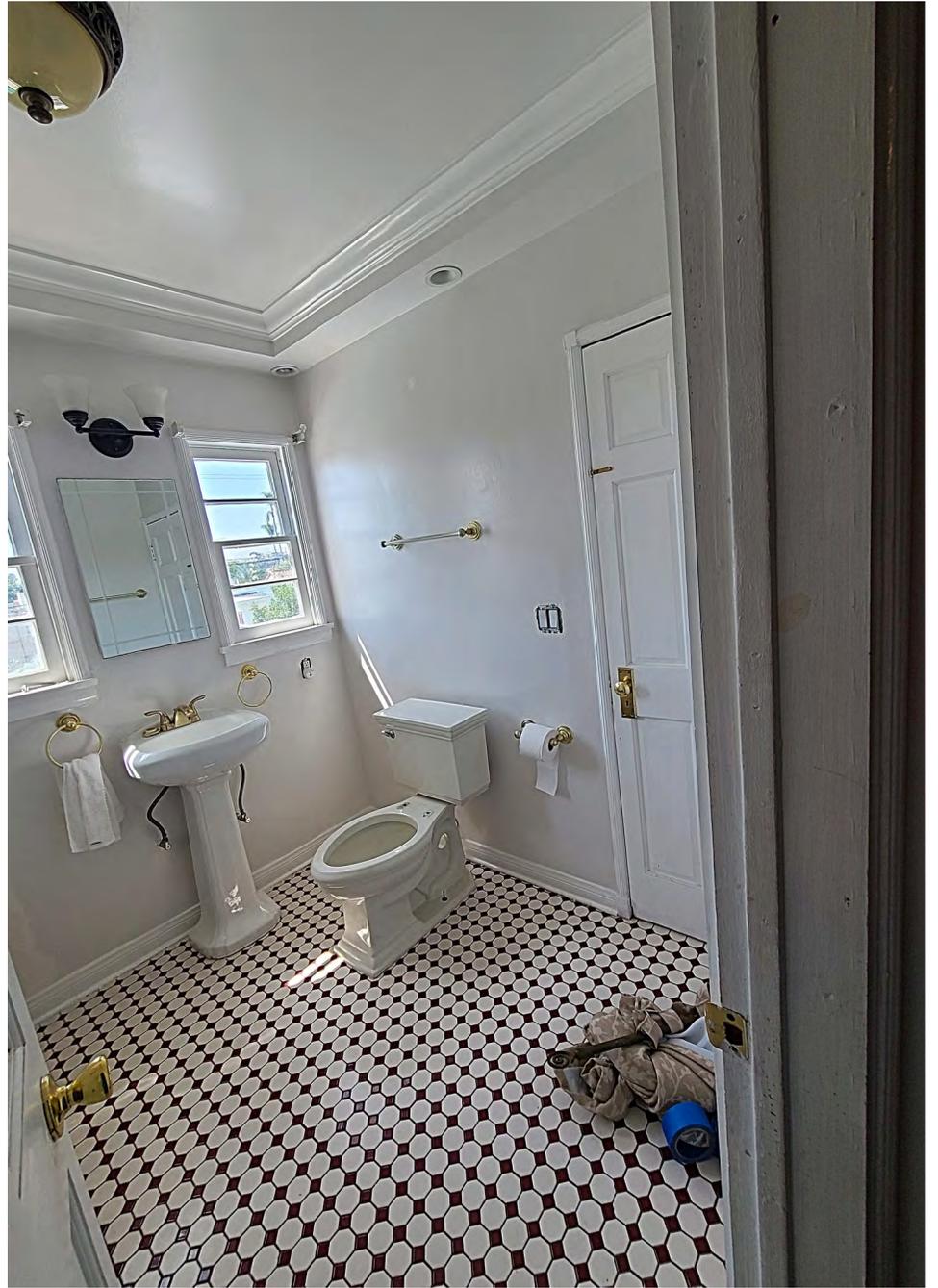






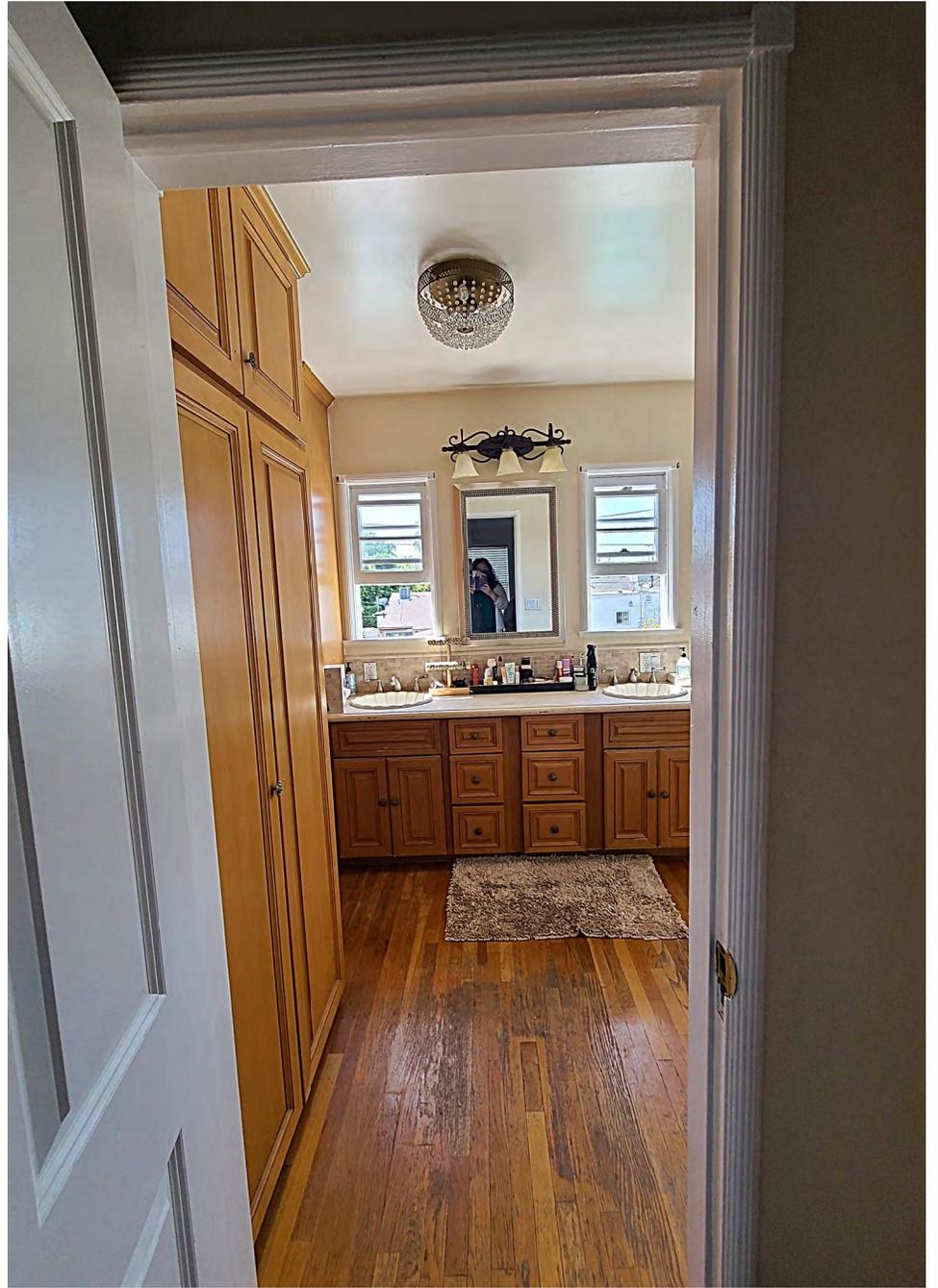




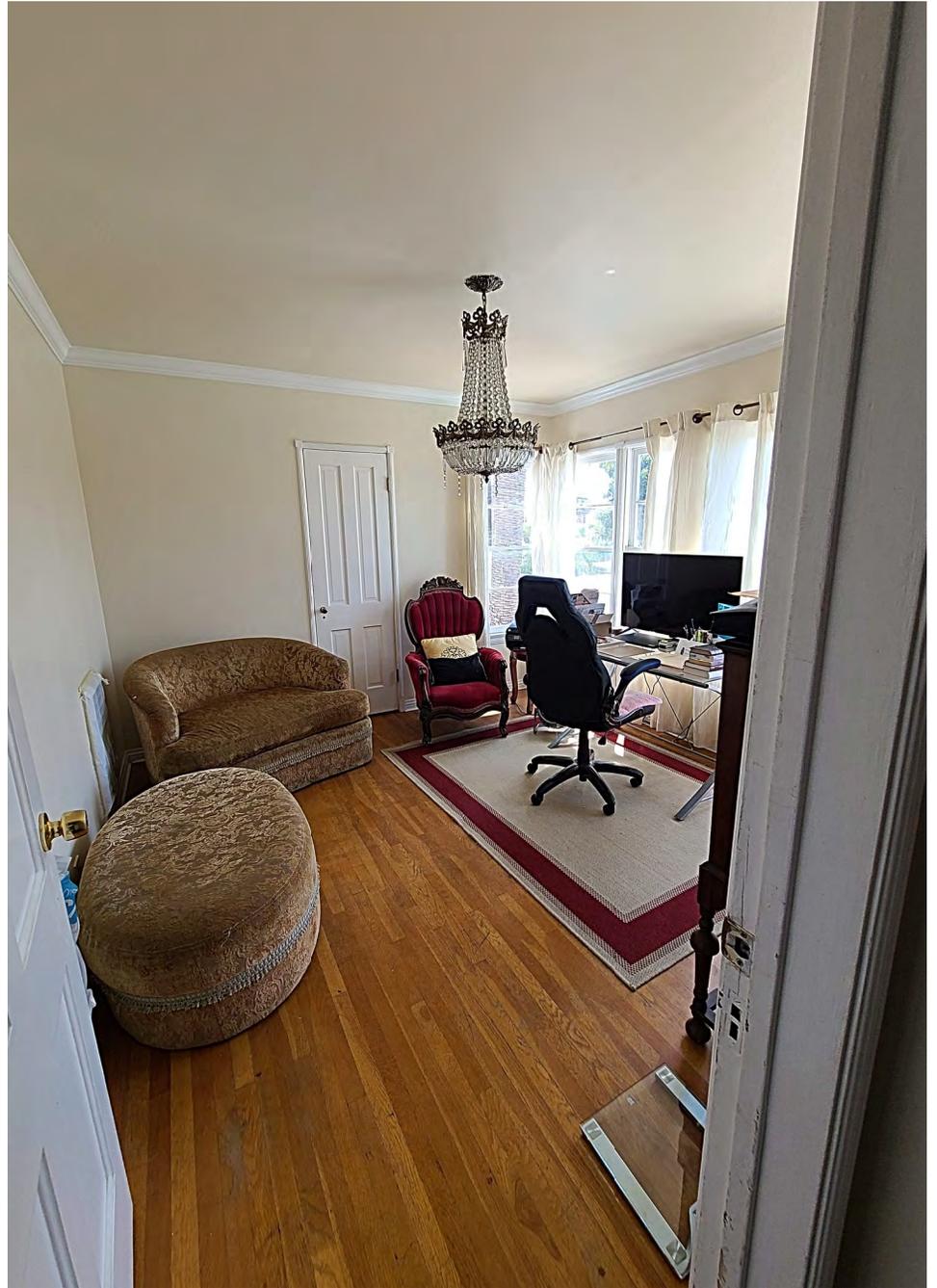


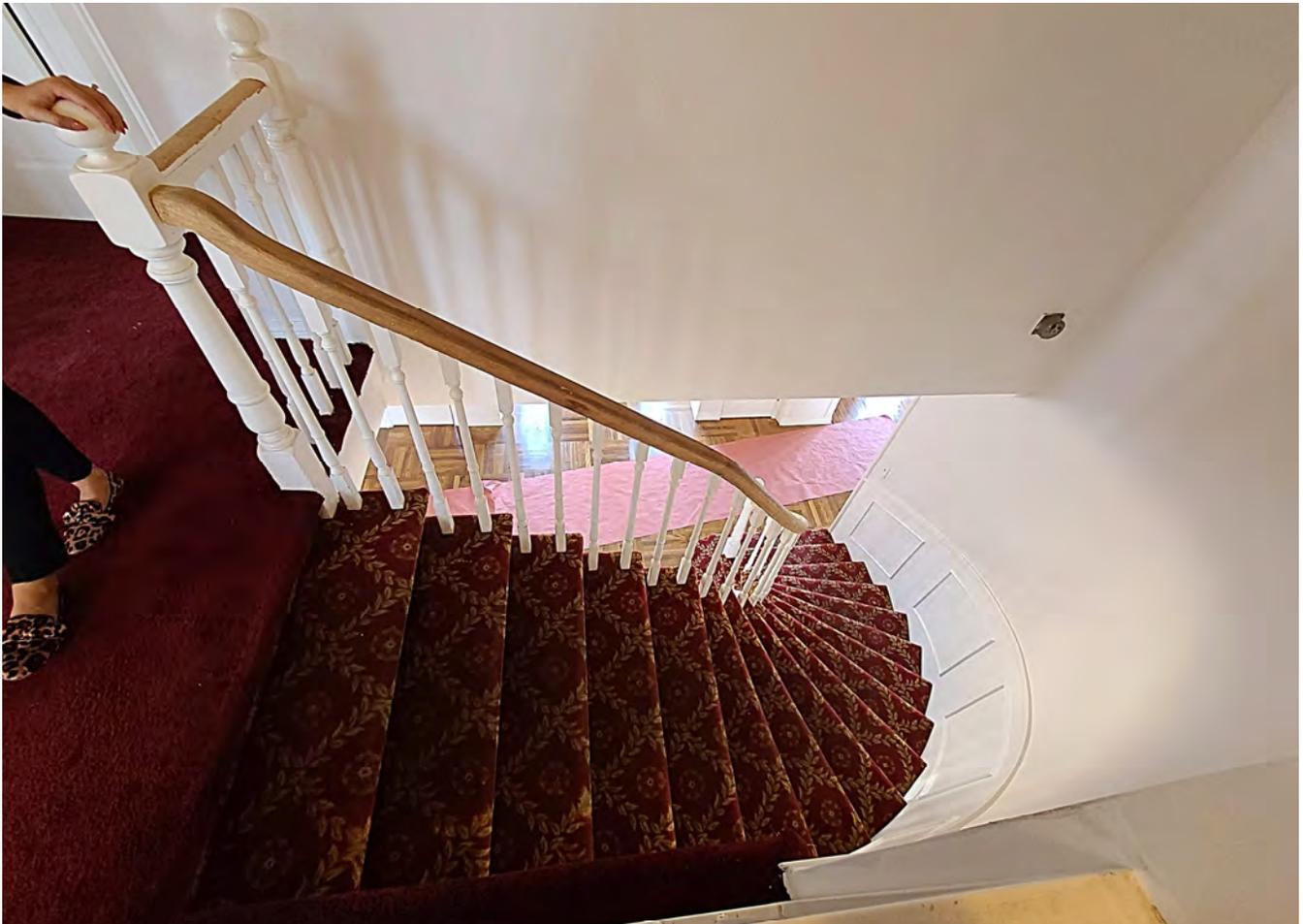


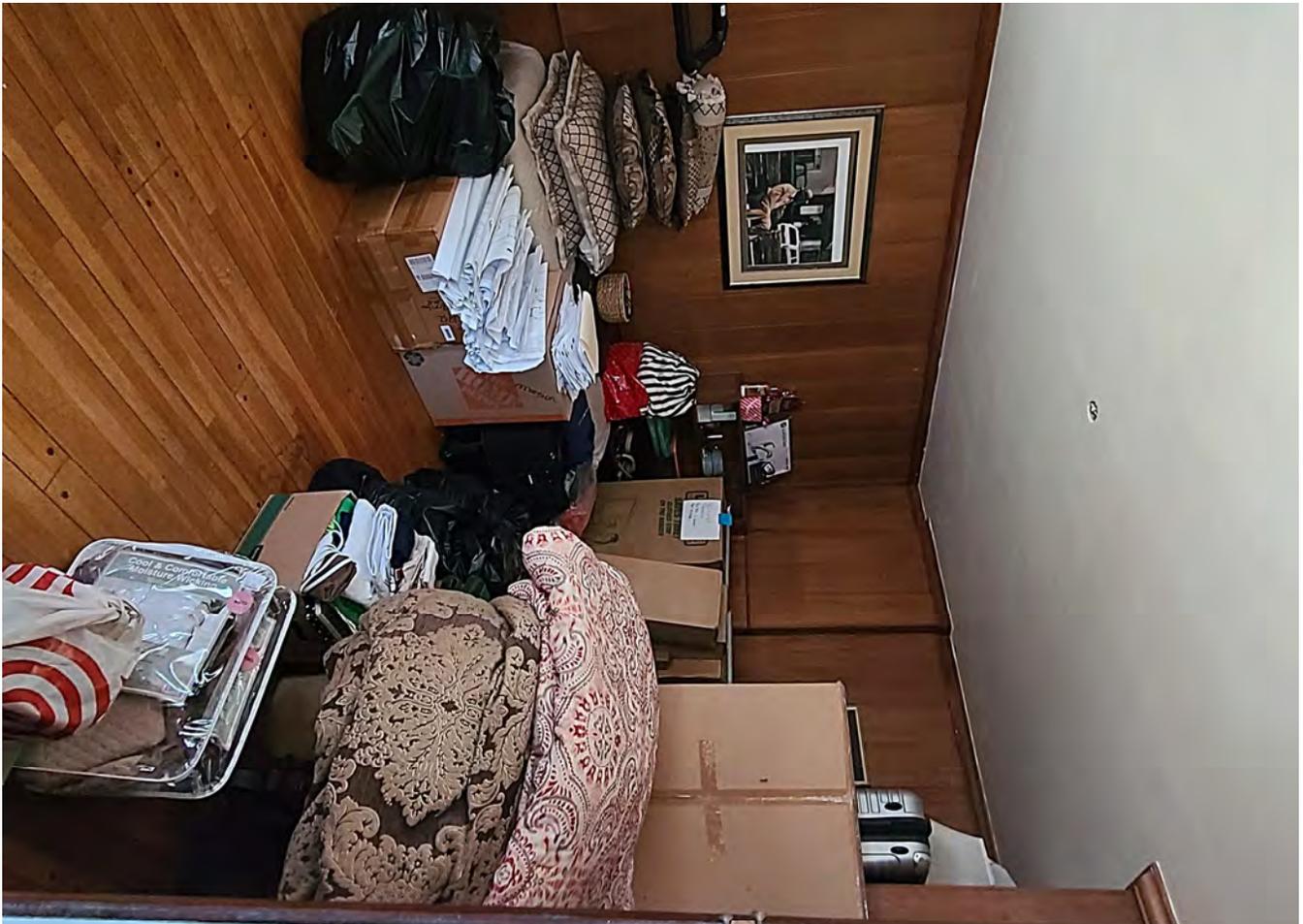




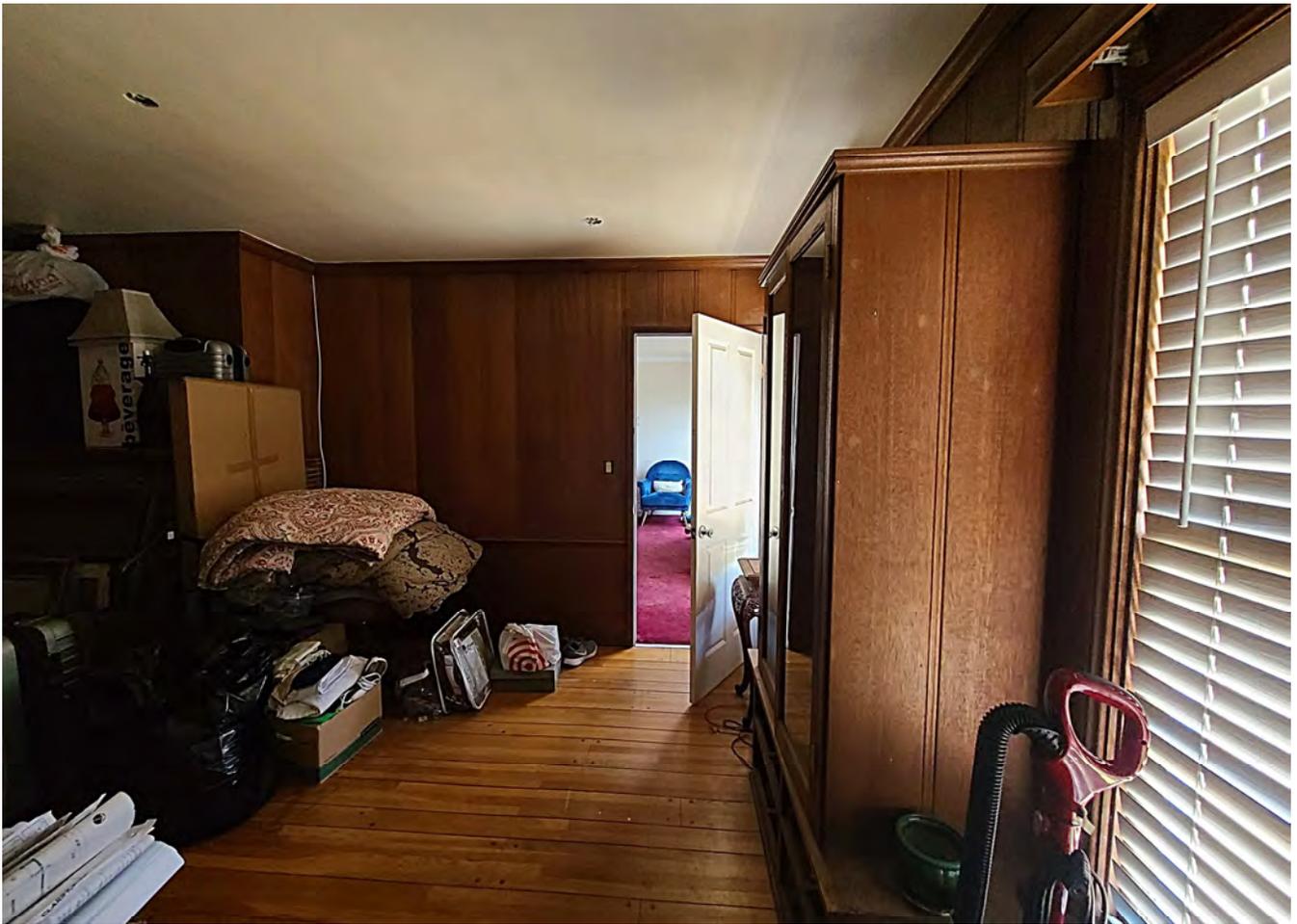






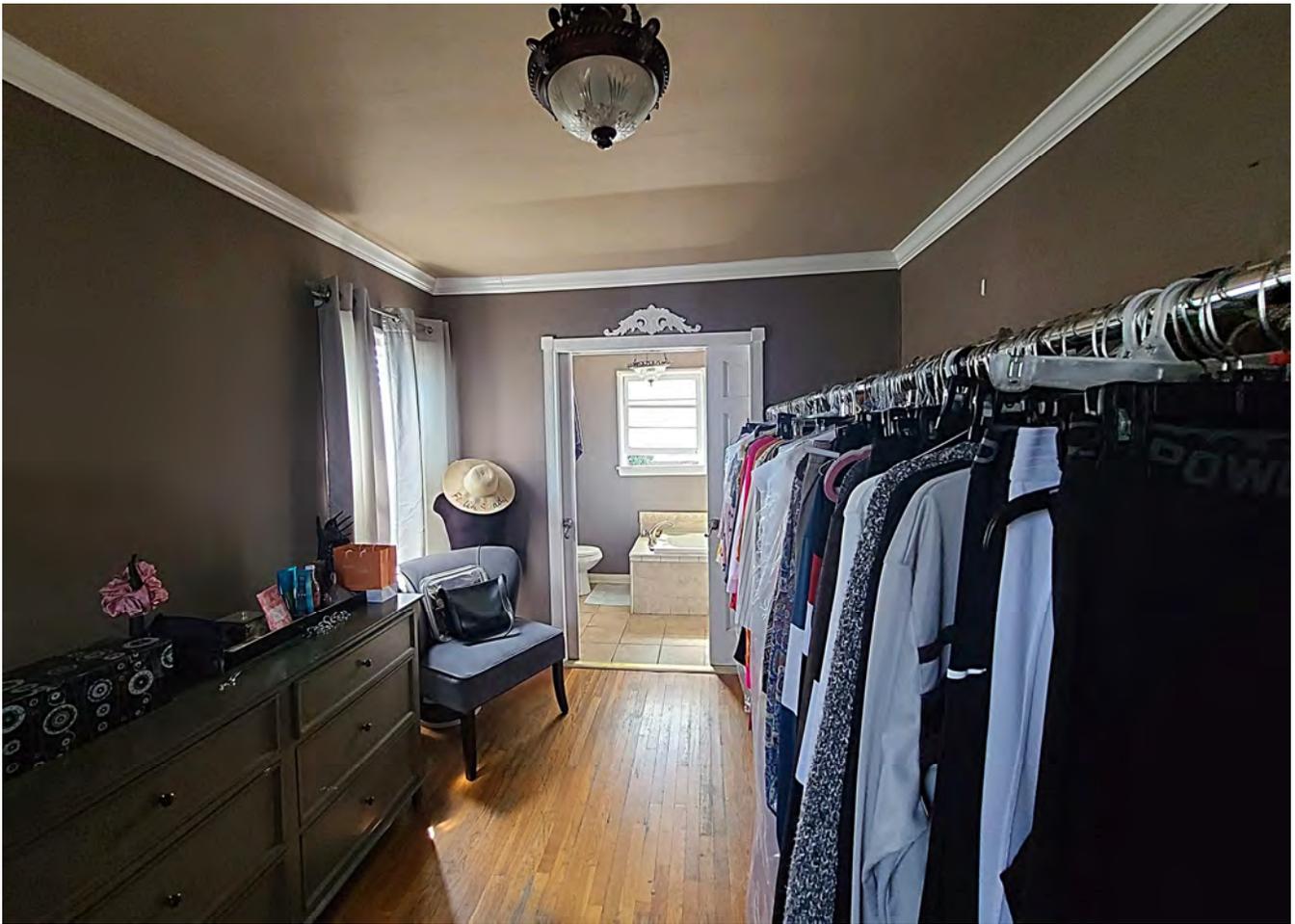




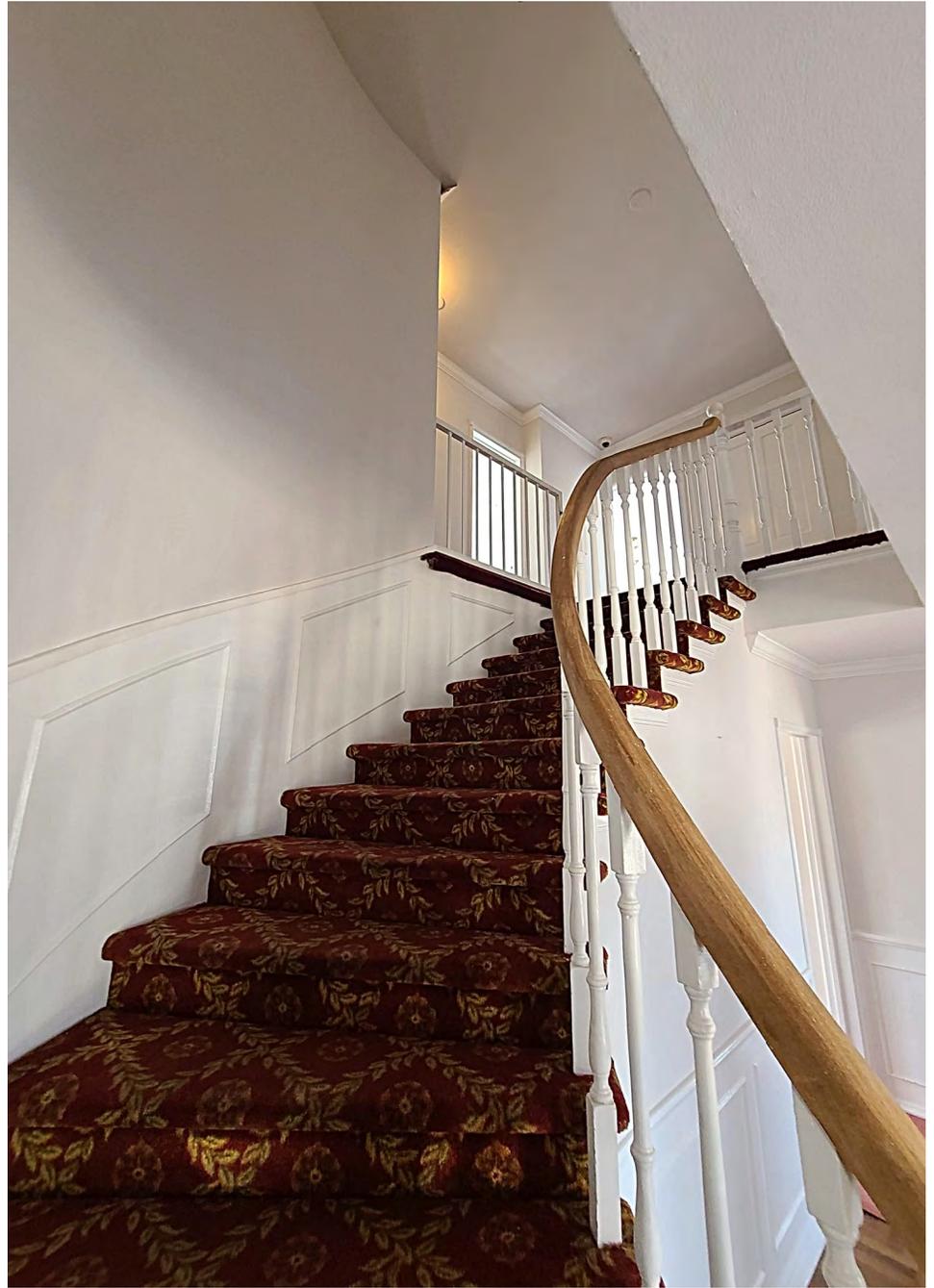
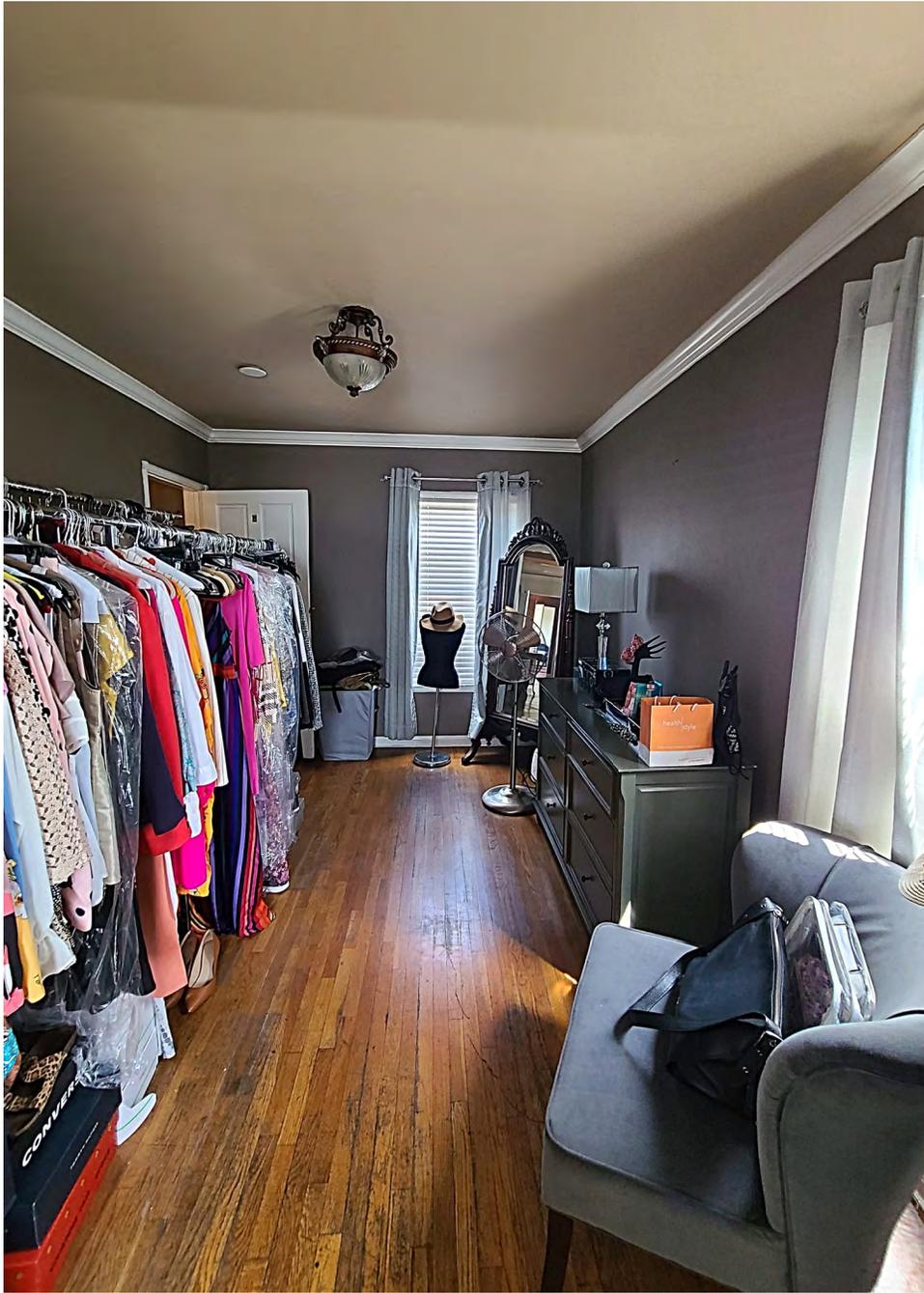




















COUNTY CLERK'S USE

**CITY OF LOS ANGELES**

OFFICE OF THE CITY CLERK  
200 NORTH SPRING STREET, ROOM 395  
LOS ANGELES, CALIFORNIA 90012

**CALIFORNIA ENVIRONMENTAL QUALITY ACT**

**NOTICE OF EXEMPTION**

(PRC Section 21152; CEQA Guidelines Section 15062)

Pursuant to Public Resources Code § 21152(b) and CEQA Guidelines § 15062, the notice should be posted with the County Clerk by mailing the form and posting fee payment to the following address: Los Angeles County Clerk/Recorder, Environmental Notices, P.O. Box 1208, Norwalk, CA 90650. Pursuant to Public Resources Code § 21167 (d), the posting of this notice starts a 35-day statute of limitations on court challenges to reliance on an exemption for the project. Failure to file this notice as provided above, results in the statute of limitations being extended to 180 days.

PARENT CASE NUMBER(S) / REQUESTED ENTITLEMENTS

CHC-2021-4678-HCM

LEAD CITY AGENCY

**City of Los Angeles (Department of City Planning)**

CASE NUMBER

ENV-2021-4679-CE

PROJECT TITLE

Eddie "Rochester" Anderson House

COUNCIL DISTRICT

8

PROJECT LOCATION (Street Address and Cross Streets and/or Attached Map)

**1924-1932 W. Rochester Circle**

Map attached.

PROJECT DESCRIPTION:

Designation of the Eddie "Rochester" Anderson House as an Historic-Cultural Monument.

Additional page(s) attached.

NAME OF APPLICANT / OWNER:

**N/A**

CONTACT PERSON (If different from Applicant/Owner above)

**Micaela Torres-Gil**

(AREA CODE) TELEPHONE NUMBER

213-847-3691

EXT.

EXEMPT STATUS: (Check all boxes, and include all exemptions, that apply and provide relevant citations.)

STATE CEQA STATUTE & GUIDELINES

STATUTORY EXEMPTION(S)

Public Resources Code Section(s) \_\_\_\_\_

CATEGORICAL EXEMPTION(S) (State CEQA Guidelines Sec. 15301-15333 / Class 1-Class 33)

CEQA Guideline Section(s) / Class(es) 8 and 31

OTHER BASIS FOR EXEMPTION (E.g., CEQA Guidelines Section 15061(b)(3) or (b)(4) or Section 15378(b) )

JUSTIFICATION FOR PROJECT EXEMPTION:

Additional page(s) attached

Article 19, Section 15308, Class 8 of the State's Guidelines applies to where project's consists of "actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment." Class 31 applies "to maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of Interior's Standards for the Treatment of Historic Buildings." Designation of the **Eddie "Rochester" Anderson House** as an Historic-Cultural Monument will assure the protection of the environment by the enactment of project review regulations based on the Secretary of Interior's Standards to maintain and preserve the historic site.

None of the exceptions in CEQA Guidelines Section 15300.2 to the categorical exemption(s) apply to the Project.

The project is identified in one or more of the list of activities in the City of Los Angeles CEQA Guidelines as cited in the justification.

IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.

If different from the applicant, the identity of the person undertaking the project.

**CITY STAFF USE ONLY:**

CITY STAFF NAME AND SIGNATURE

Micaela Torres-Gil

[SIGNED COPY IN FILE]

STAFF TITLE

Planning Assistant

ENTITLEMENTS APPROVED

N/A

DISTRIBUTION: County Clerk, Agency Record

Rev. 6-22-2021

# Los Angeles Department of City Planning

## RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2021-4678-HCM  
ENV-2021-4679-CE

**HEARING DATE:** July 1, 2021  
**TIME:** 10:00 AM  
**PLACE:** Teleconference (see agenda for login information)

Location: 1924-1932 W. Rochester Circle  
Council District: 8 – Harris-Dawson  
Community Plan Area: South Los Angeles  
Land Use Designation: Low II Residential  
Zoning: R1-1-O  
Area Planning Commission: South Los Angeles  
Neighborhood Council: Empowerment Congress North Area  
Legal Description: Tract 12353, Lots 13-15

**EXPIRATION DATE:** The original 30-day expiration date of July 7, 2021 per Los Angeles Administrative Code Section 22.171.10(e)1 is tolled, and a revised date will be determined pursuant to *the Mayor’s March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders*

The time to act on this item has been tolled for the duration of the local emergency period. Please note that other State law provisions may also apply.

**PROJECT:** Historic-Cultural Monument Application for the EDMUND “ROCHESTER” ANDERSON HOUSE

**REQUEST:** Declare the property an Historic-Cultural Monument

**OWNERS:** Eva Moore Anderson Et al. Rosa Maria Santos  
Moore Vision Asset Management 1935 West 37<sup>th</sup> Place  
1932 West Rochester Circle Los Angeles, CA 90018  
Los Angeles, CA 90018

**APPLICANT:** Teresa Grimes  
Teresa Grimes Historic Preservation  
40 Arroyo Drive, Unit 101  
Pasadena, CA 91105

**PREPARERS:** Teresa Grimes and Emily Rinaldi  
Teresa Grimes Historic Preservation  
40 Arroyo Drive, Unit 101  
Pasadena, CA 91105

**RECOMMENDATION** That the Cultural Heritage Commission:

1. **Take the property under consideration** as an Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation suggest the submittal warrants further investigation.
2. **Adopt** the report findings.

VINCENT P. BERTONI, AICP  
Director of Planning

**[SIGNED ORIGINAL IN FILE]**

\_\_\_\_\_  
Ken Bernstein, AICP, Principal City Planner  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

\_\_\_\_\_  
Lambert M. Giessinger, Preservation Architect  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

\_\_\_\_\_  
Shannon Ryan, Senior City Planner  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

\_\_\_\_\_  
Melissa Jones, City Planning Associate  
Office of Historic Resources

Attachment:           Historic-Cultural Monument Application

## **SUMMARY**

The Edmund “Rochester” Anderson House is a two-story single-family residence located on Rochester Circle between Cimarron Street and S. Gramercy Place in the South Los Angeles neighborhood of Los Angeles. Designed in the American Colonial Revival architectural style, the property was built in 1940 for Edmund “Rochester” Anderson, a significant African American actor and comedian. Anderson resided at the property until his death in 1977. While the subject property’s design has been popularly attributed to master architect Paul R. Williams, building permits indicate that it was designed by engineer Gerald Manson and constructed by Harry Sweet.

Irregular in plan, the subject property is of wood-frame construction with textured stucco and wood cladding and has side-gabled, flat, shed, and combination roofs with composition shingles. The main entrance is accessed via a front gate that leads to a concrete path with a brick border. To the east of the pedestrian path is a concrete driveway leading to a porte-cochère with paired metal gates. A small one-story porch is located on the south-facing elevation to the west of the porte-cochère. The primary, north-facing elevation features a front-facing gable with horizontal wood siding, two double-height fluted Doric wood columns, a wood cornice located beneath the eave, windows with inoperable wood shutters, and four mechanical dormer vents along the slope of the roof. The main entrance is centered on the primary elevation and consists of a wood paneled door flanked by two wood multi-lite sidelites; both the main entrance and sidelites are recessed within a broken triangular pediment wood door surround. The residence has two brick chimneys, one located towards the west end and the other located off-center to the east. Other fenestration includes partially-glazed wood doors, single and paired French doors, single-hung wood windows, fixed multi-lite wood windows, oriel windows, and bay windows. To the south of the main house is a backyard with an inground pool, pool house, and office building. On the interior, there is parquet flooring, plaster walls with wainscoting and crown molding, a brick fireplace, a mirrored fireplace, built-in seating, and two chandeliers.

Edmund Lincoln Anderson was born in Oakland, California on September 18, 1905. By 1920, he moved with his family to San Francisco and had relocated to Los Angeles in the early 1930s. He began his career in show business as a teenager performing on the vaudeville circuit. In 1937, Anderson became the first African American to have a regular role on a national radio program, playing the part of Rochester on *The Jack Benny Program*. He continued to play the character when the series moved to television from 1950 to 1965. Anderson also performed in as many as 65 films, mostly between 1932 and 1946. Anderson was a longtime resident of the Central Avenue corridor in South Los Angeles and became an important figure to that community. In 1940, he was elected the honorary mayor of Central Avenue. Anderson died on February 28, 1977.

The subject property has experienced minor alterations that include the construction of a pool house in 1941; the enclosure of the second-floor balcony in 1945; the enclosure and conversion of the carport into an office in 2005; and the replacement of the east-wing garage door with new entry doors, the construction of new fences around the front and rear yards, the subdivision of the ground floor interior space, and the remodel of the kitchen and master bathroom, all at unknown dates.

SurveyLA, the citywide historic resources survey, identified the subject property as individually eligible for listing under the national, state, and local designation programs for its association with Eddie “Rochester” Anderson, a significant African American actor and comedian and a significant figure in the Central Avenue community, as well as a grand American Colonial Revival residence designed by master architect Paul R. Williams. The subject property was listed in the National Register of Historic Places, and concurrently listed in the California Register of Historical Places, in May 2020 for its association with Anderson.

## **CRITERIA**

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon), building or structure of particular historic or cultural significance to the City of Los Angeles if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

## **FINDINGS**

Based on the facts set forth in the summary and application, the Commission determines that the application is complete and that the property may be significant enough to warrant further investigation as a potential Historic-Cultural Monument.

## **BACKGROUND**

On June 7, 2021, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete. The original 30-day expiration date of July 7, 2021 per Los Angeles Administrative Code Section 22.171.10(e)1 is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders*. The time to act on this item has been tolled for the duration of the local emergency period. Please note that other State law provisions may also apply.



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 1. PROPERTY IDENTIFICATION

Proposed Monument Name:					
Other Associated Names:					
Street Address:			Zip:	Council District:	
Range of Addresses on Property:			Community Name:		
Assessor Parcel Number:	Tract:		Block:	Lot:	
Identification cont'd:					
Proposed Monument Property Type:	Building	Structure	Object	Site/Open Space	Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:					

## 2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built:	Factual	Estimated	Threatened?		
Architect/Designer:			Contractor:		
Original Use:			Present Use:		
Is the Proposed Monument on its Original Site?		Yes	No (explain in section 7)	Unknown (explain in section 7)	

## 3. STYLE & MATERIALS

Architectural Style:		Stories:	Plan Shape:
<i>FEATURE</i>	<i>PRIMARY</i>	<i>SECONDARY</i>	
CONSTRUCTION	Type:	Type:	
CLADDING	Material:	Material:	
ROOF	Type:	Type:	
	Material:	Material:	
WINDOWS	Type:	Type:	
	Material:	Material:	
ENTRY	Style:	Style:	
DOOR	Type:	Type:	



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 4. ALTERATION HISTORY

List date and write a brief description of any major alterations or additions. This section may also be completed on a separate document. Include copies of permits in the nomination packet. Make sure to list any major alterations for which there are no permits, as well.


## 5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

Listed in the National Register of Historic Places	
Listed in the California Register of Historical Resources	
Formally determined eligible for the National and/or California Registers	
Located in an Historic Preservation Overlay Zone (HPOZ)	Contributing feature Non-contributing feature
Determined eligible for national, state, or local landmark status by an historic resources survey(s)	Survey Name(s):
Other historical or cultural resource designations:	

## 6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community.
2. Is associated with the lives of historic personages important to national, state, city, or local history.
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 7. WRITTEN STATEMENTS

*This section allows you to discuss at length the significance of the proposed monument and why it should be designated an Historic-Cultural Monument. Type your response on separate documents and attach them to this form.*

**A. Proposed Monument Description** - Describe the proposed monument's physical characteristics and relationship to its surrounding environment. Expand on sections 2 and 3 with a more detailed description of the site. Expand on section 4 and discuss the construction/alteration history in detail if that is necessary to explain the proposed monument's current form. Identify and describe any character-defining elements, structures, interior spaces, or landscape features.

**B. Statement of Significance** - Address the proposed monument's historic, cultural, and/or architectural significance by discussing how it satisfies the HCM criteria you selected in Section 6. You must support your argument with substantial evidence and analysis. The Statement of Significance is your main argument for designation so it is important to substantiate any claims you make with supporting documentation and research.

## 8. CONTACT INFORMATION

### *Applicant*

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

### *Property Owner*

Is the owner in support of the nomination?

Yes

No

Unknown

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

### *Nomination Preparer/Applicant's Representative*

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 9. SUBMITTAL

When you have completed preparing your nomination, compile all materials in the order specified below. Although the entire packet must not exceed 100 pages, you may send additional material on a CD or flash drive.

### APPLICATION CHECKLIST

- |  |  |
|--|--|
| 1. Nomination Form   | 5. Copies of Primary/Secondary Documentation   |
| 2. Written Statements A and B  | 6. Copies of Building Permits for Major Alterations (include first construction permits) |
| 3. Bibliography  | 7. Additional, Contemporary Photos   |
| 4. Two Primary Photos of Exterior/Main Facade (8x10, the main photo of the proposed monument. Also email a digital copy of the main photo to: <a href="mailto:planning.ohr@lacity.org">planning.ohr@lacity.org</a> ) | 8. Historical Photos   |
|  | 9. Zimas Parcel Report for all Nominated Parcels (including map)                         |

## 10. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.	
<input type="checkbox"/>	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
<input type="checkbox"/>	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
<input type="checkbox"/>	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Teresa Grimes

May 6, 2021

*Teresa Grimes*

Name:

Date:

Signature:

Mail your Historic-Cultural Monument Submittal to the Office of Historic Resources.

Office of Historic Resources  
Department of City Planning  
221 N. Figueroa St., Ste. 1350  
Los Angeles, CA 90012

Phone: 213-874-3679  
Website: [preservation.lacity.org](http://preservation.lacity.org)





## 7. WRITTEN STATEMENT

### A. Proposed Monument Description

The Edmund “Rochester” Anderson House is located at 1932 Rochester Circle between Cimarron Street and S. Gramercy Place in the South Los Angeles neighborhood of the City of Los Angeles. The property is located at the center of the south side of the street, which terminates at a dead end just to the east of the property, and is primarily surrounded by one-story, single-family residences. The property is irregular in shape and approximately 130 feet wide on the north, 126 feet long on the east, 132 feet wide on the south, and 101 feet long on the west. It comprises a main house, inground pool, pool house, and office building. The main house faces north onto Rochester Circle and is set back from the street. A grassy front lawn is surrounded by a low metal fence with fleur-de-lis pickets and brick posts. The main entrance is accessed via a front gate that leads to a concrete path with a brick border. To the east of the pedestrian path is a concrete driveway leading to a porte cochère, which is accessed via a rolling metal gate. A low brick planter just to the west of the main entrance features two tall palm trees.

The main house is a single-family Colonial Revival residence with a wood-framed structure. It is two stories in height and rectangular in plan. A two-story wing that is rectangular in plan is located at the east end of the building to the east of a porte cochère. A one-to-two-story wing that is irregular in plan is located at the west end of the building and wraps around the southwest corner. A small one-story porch is located on the south elevation to the west of the porte cochère. The house has a side-gabled roof with a single front-facing gable located off-center to the west. The east wing has a side-gabled roof. Both are covered in composition shingles. The west wing has a combination roof. A shed roof covered with rolled asphalt is located over the two-story portion at the west end of the building. A flat roof with a raised concrete railing that forms a balcony is located at the one-story portion at the southwest corner. The porch on the south elevation has a shed roof that is covered with composition shingles. The house has two brick chimneys. One chimney is located towards the west end of the building and the other is located off-center to the east. Additionally, there are four mechanical dormer vents regularly spaced along the slope of the roof on the street-facing elevation.

The exterior is primarily clad with a lightly-textured stucco. The front-facing gable features wood horizontal siding, while the second-story of the west wing features tongue-and-groove wood siding with a pronounced channel. The street-facing elevation is ornamented with two double-height fluted Doric wood columns located on either side of front-facing gable and a wood cornice located beneath the eave.

The main entrance is located on the front-facing gable and accessed via a brick step leading to a wide brick landing. It consists of a wood paneled door painted black. It is flanked by two multi-light sidelights with wood frames. Both the main entrance and sidelights are recessed within a broken triangular pediment wood door surround. The porte cochère is located off-center to the east and consists of an unornamented opening with paired metal gates.

There are six secondary entrances. Two secondary entrances are on the south elevation. One is located towards the east end and consists of paired multi-light wood doors. The second entrance is located towards the west end and consists of a partially glazed wood door. Four of the secondary entrances are on the east wing. Three are located on the south elevation and consist of single or paired wood French doors. A fourth entrance is located within the porte cochère and consists of a partially-glazed wood paneled door. All feature simple wood frames and wood thresholds. There are also two pairs of wood French doors and a single wood French door to the second-floor balcony at the west end of the house.

The house has an irregular fenestration pattern. Window openings vary in size and shape and are either single, paired, or grouped. On the street-facing elevation, window openings feature non-operable wood shutters. Additionally, on the ground-floor, four are ornamented with semi-circular moldings above the window opening. Window sashes primarily consists of two-over-two single-hung windows with wood frames and sills. On the west wing, there is a glass block window that curves around the corner on the ground-floor. There are also both fixed and sliding multi-light window sashes on the second-story. There are two bay windows. One is located on the street-facing elevation, and the other is located on the east elevation of the west wing. The bay window on the street-facing elevation is semi-circular and has fixed multi-light wood windows. The bay window on the west wing is canted and has two-over-two single-hung windows. Finally, there is an oriel window located on the south elevation with one-over-one single-hung wood windows.

The interior of the house has two floors above street level and one below with approximately 4,600 square feet of living space. The main portion of the house and west wing can be accessed from the main entrance on the street-facing elevation and two secondary entrances on the south elevation. The east wing is primarily accessed from the secondary entrances on the south elevation and the secondary entrance within the porte cochère. It is also internally connected to the main portion of the house from the master bedroom on the second floor.

The ground floor of the main portion of the house and west wing is divided into a foyer, living room, family room, kitchen, dining room, office, laundry room, and bathroom. The ground-floor foyer is accessed via the main entrance. It features parquet flooring with a square pattern, plaster walls with wainscoting and a crown molding, and a plaster ceiling with a chandelier. The dominating feature of the room is a curving staircase, which leads to the second floor. To the east of the foyer is the family room. This room features wood plank flooring, floor-to-ceiling wood plank wall paneling topped with a crown molding, and a plaster ceiling. The dominant features of the family room are a brick fireplace with a wood mantel on the east wall and a curved bar on the west wall. The fireplace is also flanked by built-in bench seating. To the west of the foyer is the living room. The living room features wood plank floors, plaster walls with wood baseboard and crown molding, and a plaster ceiling. A mirrored fireplace is also located on the west wall and two chandeliers are located at the north end of the room, one in the northwest corner and one in the northeast corner.

To the south of the foyer is a corridor that runs east-west and extends from the west wall of the living room to the east wall of the family room. The laundry room, bathroom, and stairs to the basement are all accessible from this corridor. The kitchen is located to the west of the laundry room, and the dining room is located to the west of the kitchen. Because the wood flooring in all three rooms has a unique parquet pattern that runs down the center of the spaces, the laundry room, kitchen, and dining room were likely originally one space that has since been subdivided.

The bedrooms on the second floor of the main house are arranged around an east-west corridor. Three bedrooms are located at the west end of the corridor and the master bedroom is located at the east end. All have carpeted floors, plaster walls with wood baseboards and crown moldings, and plaster ceilings. An enclosed porch is located off the northwest bedroom, and a balcony is located off the northeast bedroom. There are two ancillary rooms located to the east of the master bedroom and accessible via door openings on the east wall. There are also two bathrooms on the second floor, one located off the corridor and one off the master bedroom.

The ground floor of the east wing was originally a garage accessible via a garage opening at the west end of the south exterior wall. The ground floor has since been partitioned into two bedrooms that are located on either side of a foyer with a stair to the second floor. The ground-floor bedrooms are accessible via exterior entrances as well as interior entrances located within the foyer. On the second floor of the east wing are two bedrooms located to either side of the stair. These bedrooms have wood plank flooring, plaster walls with wood baseboards and crown moldings, and plaster ceilings. A door on the west wall of the west bedroom leads to one of the ancillary rooms located off the master bedroom.

To the rear or south of the main house is a backyard with an inground pool, pool house, and office building. The backyard is surrounded on three sides by a concrete block wall ornamented with stone paneling and brick pilasters. A concrete path with a brick border is located directly to the south of the main house. The inground pool is located at the center of the backyard. It is rectangular in shape with curved edges and is bordered by stone paving. To the south of the pool is a raised concrete-and-brick dais flanked by two free-standing Doric concrete columns.

The pool house is located near the west end of the backyard. It consists of two one-story wings with a central alcove that is open on the side facing the pool. The two wings and central alcove all have shed roofs covered with composition wood shingles and are clad in tongue-and-groove wood siding with a pronounced channel. There is a brick fireplace and chimney located within the alcove and bathrooms located within the two wings. The pool house was constructed in 1941 within the period of significance; therefore, it contributes to the character of the property.

The ancillary office building is located near the east end of the backyard. The office building is rectangular in plan and one-story in height. It has a flat roof and is clad in tongue-and-groove wood siding with a pronounced channel. The entrance is located on the west elevation and consists of paired wood French doors with multi-light sidelights. The office building was originally a carport that was enclosed in 2005; therefore, it does not retain integrity from the period of significance and does not contribute to the character of the property.

The property has not been substantially altered from the period between 1940 and 1977 when Anderson lived there. The only known major alteration to the house's exterior after 1977 is the removal of the garage opening on the east wing and replacement with new entry doors. New fences were erected around the front and rear yards, although the brick base of the fence at the front yard appears to be original. New paving was installed to the rear of the main house and around the pool. A carport at the east end of the rear yard was enclosed and converted into an office in 2005. On the interior, the original floor plan of the main house remains largely unaltered except for the subdividing of the space at the southwest corner into a laundry room, kitchen, and dining room. The original features and materials in the main living spaces and bedrooms have been preserved. The cabinets and counter tops in the laundry room, kitchen, and dining room are all non-original. The master bath has also been remodeled.

The Edmund "Rochester" Anderson House retains all aspects of integrity. The property retains its integrity of location, as it has not been moved from where it was constructed in 1940. The integrity of design is intact, as the historic function and aesthetic of the main house and surrounding property is still readily apparent. The house retains its integrity of materials, as key materials from the period of significance remain on the exterior and in the main living spaces and bedrooms on the interior. The integrity of workmanship is intact and is evident in the original finishes found throughout the interior and exterior of the house. The integrity of feeling is intact. The physical features of the main house and surrounding property still convey the feeling of a 1940s Colonial Revival-style single-family residence. The property retains its integrity of setting. Its immediate setting, its front and rear yard, have been minimally altered since 1977, and its essential features remain, including the grassy front lawn, concrete pathways at the main entrance and porte cochère, and rear yard with a pool and pool house. The property's broader setting also remains, namely its prominent location on a block otherwise characterized by one-story single-family residences. Lastly, the property retains its integrity of association, as it retains sufficient physical integrity to convey its associative significance under Criterion 2.

## B. Statement of Significance

The Edmund “Rochester” Anderson House is listed in the National Register of Historic Places and California Register of Historical Resources and is eligible for designation as a Historic-Cultural Monument under Criterion 2 of the Cultural Heritage Ordinance within the context of African American history in Los Angeles for its association with Anderson, a radio, film, and television actor who played a prominent role in the early entertainment industry. Anderson began his career in show business as a teenager performing on the vaudeville circuit. In 1937, Anderson became the first African American to have a regular role on a national radio program playing the part of Rochester on *The Jack Benny Program*. He continued to play the character when the series moved to television from 1950 to 1965. Anderson also performed in as many as 65 films, mostly between 1932 and 1946. The period of significance is 1940 to 1977, which corresponds with the period he resided at the property from its construction until his death.

Edmund Lincoln Anderson was an entertainer who was so strongly associated with his most famous role that he became commonly known as “Rochester” the name of his character on *The Jack Benny Program*. Anderson was born in Oakland, California on September 18, 1905.<sup>1</sup> By 1920, the family had moved to San Francisco. As a boy, Anderson sold newspapers on a street corner and permanently damaged his vocal cords from the constant shouting. As a result, he developed a raspy voice that would become his trademark. Anderson began singing and dancing in vaudeville houses as a teenager. He performed in various teams, which often included his older brother Cornelius. One such team, The Three Black Aces, enjoyed considerable success in the late 1920s and early 1930s. During one of his vaudeville tours on the East Coast, Anderson met the comedian Jack Benny. The men only shook hands, not knowing that one day they would be connected professionally and personally.<sup>2</sup>

Precisely when Anderson moved to Los Angeles is unknown, but it must have been in the early 1930s.<sup>3</sup> His first film appearance was *What Price Hollywood?* in 1932. The cast included the African American actress Louise Beavers. Anderson played a butler, while Beavers played a maid. During the Golden Age of Hollywood, African American actors were mainly relegated to roles as servants and other demeaning parts.<sup>4</sup> With limited opportunities for upward mobility, many black actors calculated that playing a servant was better than being a servant. Anderson continued to work in films through the 1930s, but mostly uncredited parts such as bellhops, chauffeurs, and porters. His most important role during this period was in *The Green Pastures* (1936), the first film produced by a major Hollywood studio with an all-black cast since 1929.<sup>5</sup>

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<sup>1</sup> His parents Edmond L. and Maud M. Anderson are widely reported to have been entertainers, but in the 1900 U.S. Census they are noted as living in Kansas City and his occupation is listed as porter and hers as dressmaker. By the 1910 U.S. Census, they were living in Oakland and again his occupation is listed as porter and hers as none. By the 1920 U.S. Census, they were living in San Francisco and Edmund Sr. listed his occupation as piano mover. Edmund Jr. was 14 years old at this time and he worked as an “errand boy” for an architecture firm.

<sup>2</sup> Henry T. Sampson, *Blacks in Blackface: A Sourcebook on Early Black Musical Shows* (London: The Scarecrow Press, 2014), 1373.

<sup>3</sup> Anderson is not listed in the 1930 U.S. Census or the *Los Angeles Negro City Directory*, 1930-1931.

<sup>4</sup> The Golden Age of Hollywood is generally considered 1915 to 1963.

<sup>5</sup> Donald Bogle, *Bright Boulevards, Big Dreams: The Story of Black Hollywood* (New York: One World Ballantine Books, 2005), 164; *Hallelujah!* (1929) directed by King Vidor was the first film produced by a major Hollywood

The film depicted stories from the Bible with Anderson playing the part of Noah. He also performed in nightclubs such as the Apex Club on Central Avenue, the heart of the African American community of Los Angeles before World War II.

Anderson rose to national fame through the role of Rochester on *The Jack Benny Program*. The show starred none other than Jack Benny who also began his career in show business as a vaudeville performer. His radio program bounced back and forth between CBS and NBC between 1932 and 1955. Benny played a fictional version of himself, a vain miser who never aged past 39 and played the violin badly. The comedy of the show was mostly at Benny's expense as the supporting cast exposed his shortcomings. It was among the most highly rated programs during its run and is credited as one of the originators of the situational comedy form.

Anderson's first appearance on the program on March 28, 1937 was a one-time role as a porter. Five weeks later he was cast as a waiter. A few weeks later, Anderson was once again given a bit part on the program. The show received so much favorable mail about the gravel-voiced Anderson that Benny decided to create a regular role for him as his butler and valet, "Rochester van Jones." Anderson first appeared on the program as Rochester on June 20, 1937. This was the first time a black actor had achieved a reoccurring role on a radio program.

*The Jack Benny Program* was groundbreaking in that the two men lived and worked side-by-side. The fact that Anderson was cast as a black character was a major step forward from programs such as *Beulah* and *Amos and Andy* where white actors played blacks. While he played Benny's servant, "Anderson often got the better of his boss," as historian R.J. Smith points out.<sup>6</sup> While Rochester, especially in the early years, was a racist trope for a lazy servant with bad habits like drinking and gambling, the character was also smart, outspoken, and witty. Anderson often deflated Benny's pomposity with a single line "What's that, boss?" which became his catch phrase.

After Anderson joined the cast of *The Jack Benny Program*, he continued to act in films on a regular basis. Two of the films in which he appeared won the Academy Award for Best Picture, *You Can't Take It with You* (1938) and *Gone with the Wind* (1939). His parts in those films were still small, because starring roles for African Americans in Hollywood were rare. In 1943, MGM decided to make a film version of the Broadway musical, *Cabin in the Sky*, which featured an all-black cast including Ethel Waters and Rex Ingram. Anderson was cast in the starring role of Little Joe Jackson, who dreams of being a better man. *Cabin in the Sky* was the feature film debut of the director Vincente Minnelli and the singer Lena Horne.

Like most African Americans moving to Los Angeles, Anderson originally settled near the Central Avenue corridor. By 1940, Anderson and his wife of eight years, Mamie (Wiggins) were living at 756 E. 43<sup>rd</sup> Street.<sup>7</sup> According to the U.S. Census, they were sharing the house with Charles and

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studio with an all-black cast.

<sup>6</sup> R.J. Smith, *The Great Black Way: L.A. in the 1940s and the Lost African American Renaissance* (New York: Public Affairs, 2006), 157.

<sup>7</sup> Mamie Wiggins Anderson died on August 5, 1954. Anderson remarried Evangela Simon on February 8, 1956. They divorced in 1973.

Bessie Kaverner, Fred Sims, and Ralph and Lillian Cooper. Ralph Cooper also listed his occupation as actor. Anderson was a fixture on Central Avenue, and much admired in the community. In 1940, he was elected the honorary mayor of Central Avenue, a position he took somewhat seriously. In a campaign advertisement in the *California Eagle*, he said, "I believe the people of the Eastside are entitled to the same Civil, Political, and Social Rights as people of other communities...I believe that our streets should be cleaned, that we should have more efficient police protection..." The ad concludes with, "A vote for Rochester is a vote for yourself."<sup>8</sup>

Ironically, around the same time Anderson was campaigning for mayor he was planning to move from the Central Avenue corridor to the West Adams neighborhood. Black settlement in West Adams defied the white westside and non-white eastside racial dichotomy of Los Angeles with Main Street acting as the color line. Access, however, was mainly limited to wealthier African Americans who could afford the higher home prices. Anderson purchased three lots on W. 37<sup>th</sup> Street, a cul de sac off of Cimmaron Street. Although it has been reported in popular sources that he retained the distinguished African American architect Paul R. Williams to design his home, no supporting evidence could be found. The building permit for the residence indicates that it was designed by the engineer Gerald Manson and constructed by Harry Sweet. No information could be found on either Manson or Sweet regarding their professional lives.

The grand new house reflected Anderson's success in the entertainment industry. By this time, he was earning a salary of \$100,000 a year, making him the highest paid African American actor in Hollywood at the time.<sup>9</sup> During World War II, Anderson used his celebrity status to advocate for blacks in the military. He believed that African Americans should be given the opportunity to fly planes for the Armed Forces. To show his support, he visited the Tuskegee Airfield and met with pilots there. Anderson also supported the war effort by financing the Pacific Parachute Company that made parachutes for the Army and Navy during the war years.<sup>10</sup>

While *The Jack Benny Program* continued to air on CBS radio until 1955, a television version debuted in 1950. Following World War II, the racial humor on the show surrounding Rochester declined. Benny and the writers made a conscious effort to remove all stereotypical aspects from Rochester's character. The relationship between Benny and Rochester became more complex and familiar over time. Mary Livingston, Benny's wife in real life and on the show, decided to reduce her role. Despite her success, she suffered from stage fright, which grew more acute over time. As Livingston appeared less frequently, Rochester became Benny's primary foil. After the television show ended in 1965, by all accounts the two men held each other in high esteem and remained friends.<sup>11</sup>

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<sup>8</sup> Quote in Smith, 18-19; and Advertisement for Rochester, *California Eagle*, May 23, 1940.

<sup>9</sup> Harry Louis Gates Jr., *Harlem Renaissance Lives from the African American National Biography* (London: Oxford University Press 2009), 7.

<sup>10</sup> Elizabeth McLeod, "Rochester Goes to War: Eddie Anderson and His Pacific Parachute Company," *RadioClassics*, accessed May 3, 2021, <http://www.radioclassics.com/rochester-goes-to-war-eddie-anderson-and-the-pacific-parachute-company/>.

<sup>11</sup> "Eddie 'Rochester' Anderson," *Wikipedia*, accessed May 3, 2021, [https://en.wikipedia.org/wiki/Eddie\\_%22Rochester%22\\_Anderson](https://en.wikipedia.org/wiki/Eddie_%22Rochester%22_Anderson).

During the late 1960s and early 1970s, Anderson enjoyed a life of semi-retirement. Occasionally, acting in a film, like Stanley Kramer's *It's a Mad, Mad, Mad, Mad World* (1970) or making a personal appearance. But the enormous success of his role as Rochester made casting him as anything else difficult. During the latter period of his life, he spent most of his time with his stable of racehorses, a hobby he had developed earlier in his life. Anderson died on February 28, 1977. He was posthumously awarded a star on the Hollywood Walk of Fame for Radio. It is located in front of the building at 6513 Hollywood Boulevard. He was inducted into the Radio Hall of Fame in 2001.

Anderson is significant as a rare example of an African American who found success in the early entertainment industry. Playing the role of Rochester on *The Jack Benny Show* (both radio and television) made Anderson one of the most popular and highest paid comedians of the 1940s, 50s, and 60s. The Edmund "Rochester" Anderson House is the only property closely associated with Anderson's life as an entertainer. The locations of his previous residences and the dates he resided there are unclear because of conflicting sources.<sup>12</sup> He lived at 1932 Rochester Circle from the completion of the house in 1940 until his death in 1977, which corresponds to the most important period of his career in Hollywood. In 1979, the City of Los Angeles changed the name of the street to Rochester Circle in his honor.

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<sup>12</sup> According to the 1938 City Directory he lived at 1603 W. 36<sup>th</sup> Street. By 1941, he had married and moved to 773 E. 43<sup>rd</sup> Street, also according to the City Directory. Since the completion of the house at 1932 Rochester Circle in 1940 is documented with building permits, the listing in the 1941 City Directory may have been an error. The 1940 U.S. Census indicates that he and his wife were living at 756 E. 43<sup>rd</sup> Street and had resided there since 1935. They shared the house with five other people.

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**Primary Photographs of Exterior/Main Façades**



Edmund "Rochester" Anderson House, view of north elevation looking east (Teresa Grimes, April 2021)



Edmund "Rochester" Anderson House, view of north elevation looking west (Teresa Grimes, April 2021)



Edmund "Rochester" Anderson House, view of north elevation and front yard.  
(GPA Consulting, April 2019)



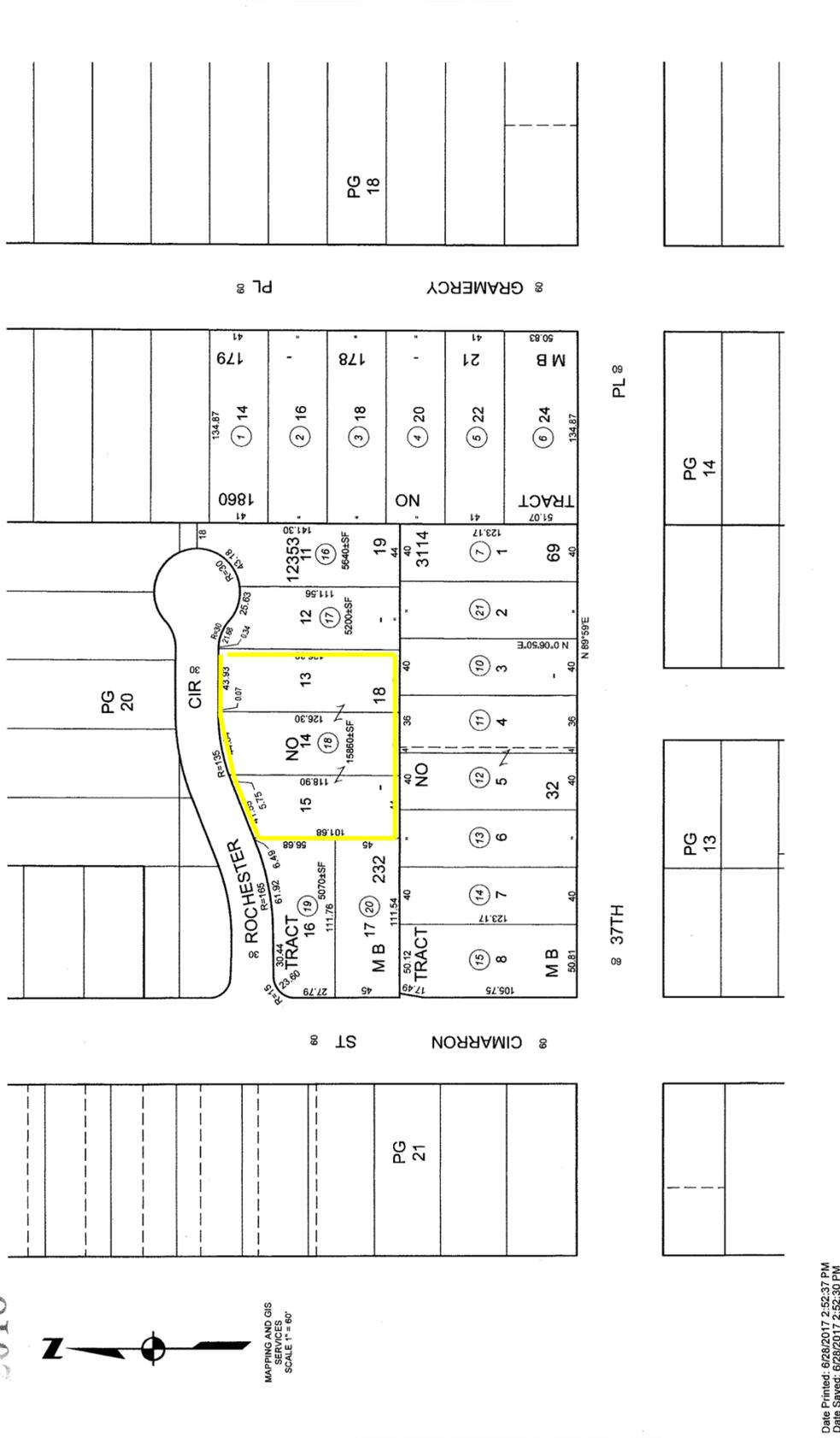
Edmund "Rochester" Anderson House, view of south elevation and rear yard.  
(GPA Consulting, April 2019)

## Primary/Secondary Documentation

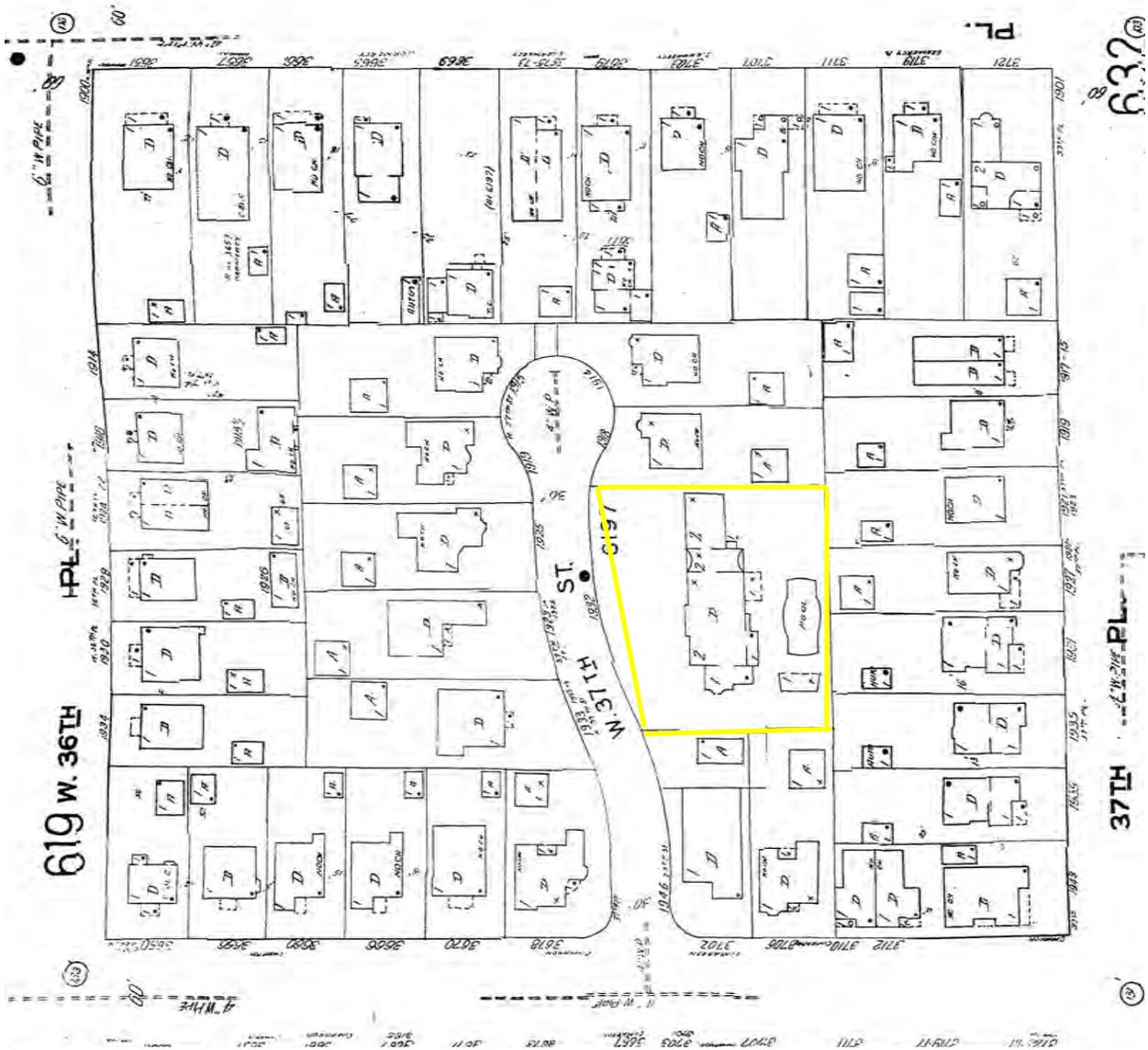
2018



MAPPING AND GIS SERVICES SCALE 1" = 80'



Assessor Parcel Map, property outlined in yellow.



1950 Sanborn Map, Vol. 6, Sheet 631, property outlined in yellow.

South Los Angeles  
Individual Resources - March 2012



Address: 1924 W ROCHESTER CIR  
 Name: Eddie Anderson Residence  
 Year built: 1941  
 Architectural style: American Colonial Revival

**Context 1:**

Context:	Entertainment Industry, 1908-1980
Sub context:	No Sub-context
Theme:	Residential Properties Associated with the Entertainment Industry, 1908-1980
Sub theme:	Residential Properties Associated with Significant Persons in the Entertainment Industry, 1908-1980
Property type:	Residential
Property sub type:	Single-Family Residence
Criteria:	B/2/2
Status code:	3S;3CS;5S3
Reason:	Residence of Eddie "Rochester" Anderson, a significant African-American actor and comedian. Also a significant figure in the Central Avenue community.

**Context 2:**

Context:	Architecture and Engineering, 1850-1980
Sub context:	No Sub-context
Theme:	American Colonial Revival, 1895-1960
Sub theme:	American Colonial Revival, Late, 1940-1960
Property type:	Residential
Property sub type:	No Sub-Type
Criteria:	C/3/3
Status code:	3S;3CS;5S3
Reason:	Grand American Colonial Revival residence constructed by master architect Paul R. Williams for African-American actor Eddie Anderson.

## HAL HUMPHREY

# Benny, Rochester Defy Stereotypes

It was 31 years ago that Jack Benny auditioned a fellow named Eddie Anderson to play the part of a Pullman porter on his radio show. There was a train sequence because the Benny show was moving from New York to Hollywood at the end of that season.

"Eddie was a riot in that show," recalls Jack, "and I was surprised nobody picked him up. We got so much mail I decided to make him a regular, which I did after the summer. I made him my butler and chauffeur on the show."

At a rehearsal for Jack's NBC special coming up Saturday night, Eddie (who's on the show briefly) claimed it was Jack who thought up the name of Rochester for him. Jack modestly said that he

can't really remember, but the minute the name Rochester was mentioned, he knew it was the right one.

"When I'd get mad and shout 'Rochester!' it had a really good ring to it," says Jack. Eddie insists it was Jack, and that the name was copyrighted and years later Jack sold it to Eddie for \$1.

Jack's special with Rochester is their first appearance together in four years, since the weekly Benny show went off TV. Prior to this, Rochester was usually part of the regular Benny family of Dennis Day, Don Wilson, Mary Livingstone and Phil Harris in both radio and TV.



Eddie (Rochester) Anderson

### A Bit of Dialog

At the end of the upcoming special, Jack brings Rochester on stage for the following dialog:

JACK: Rochester, the reason I brought you out, I want to tell you about a great idea for a series we can do together next year.

ROCHESTER: Good, good. what is it?

JACK: We can be two tennis players who are really spies working for the CIA.

ROCHESTER: Hold it, hold it—that was done last season.

JACK: Oh. Well, then, we can play two bounty hunters in the post-Civil War period.

ROCHESTER: Hold it—that's being done this season.

JACK: Oh. Well, I have another idea—how about you coming back to work for me as my valet?

ROCHESTER: Blue eyes, we don't do that any more.

JACK: Oh, that's right. Come on, let's go get a hamburger.

Not only was Jack the only one to have a Negro on his program for two years, but the relationship established between Jack and Rochester was unique in that it never stirred up criticism when Negroes began their campaign to have Hollywood eradicate the servant stereotypes so prevalent in movies.

Undoubtedly this was because with Jack and Rochester there was more of a partnership than an employer-employee relationship. Rochester, in fact, frequently outsmarted Jack in situations—much to the delight of audiences everywhere.

### Younger Than Jack

When you ask Rochester how old he is now, he says, "I'm younger than he is," pointing to Jack, who owns up to being 74. "Everyone is younger than Jack," adds Rochester, laughing, but overlooking the question of his own age.

Rochester kids about "driving the boss (Jack) out to Gettysburg when Abe gave his famous address there."

Rochester and an elder brother, Cornelius, now dead, were a song-and-dance team on vaudeville circuits in 1923. Rochester went on playing vaudeville after joining Jack. His first important film role was as Noah in "Green Pastures." Rochester also played himself in most of Jack's movies, which number around 20.

"Come to think of it," says Jack, "I've paid him a hell of a lot of money over the years."

Rochester has been worth every penny of it, as Jack is first to attest.

## Eddie Anderson, Famed 'Rochester,' Dies at 72: <span ...

FRANK del OLMO

*Los Angeles Times* (1923-1995); Mar 1, 1977; ProQuest Historical Newspapers: Los Angeles Times  
pg. 3



**PARTNERS IN COMEDY** —Eddie Anderson (Rochester) during an appearance at a banquet with longtime boss, Jack Benny, in 1974.

## Eddie Anderson, Famed 'Rochester,' Dies at 72

BY FRANK del OLMO

Times Staff Writer

Eddie (Rochester) Anderson, 72, who won fame on radio and television playing the late Jack Benny's gravel-voiced chauffeur and butler, died Monday at the Motion picture and Television Hospital in Woodland Hills.

Hospital officials said he died of heart failure. Anderson had entered the hospital last December because of heart problems.

He had spent more than 30 years working with Benny. The gruff voice that became his trademark had developed during his youth selling newspapers in San Francisco.

"We really hawked newspapers when I was a kid," he once recalled to an interviewer. "We thought that the loudest voice sold the the papers, which wasn't true, of course. Anyway, I ruptured my volcal chords from straining them."

Years later, a running gag on the old Benny shows was Anderson's brash delivery of the line, "What's that, boss?"

A native of Oakland, Anderson was



Eddie Anderson in 1940

the descendant of slaves whom abolitionists smuggled north via the underground railway. His father was a minstrel show performer and his mother a circus tightrope walker.

Please Turn to Page 12, Col. 3

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# Eddie Anderson, 'Rochester' on Radio, TV, Dies

**Continued from Third Page**

Anderson and an older brother, Cornelius, became a vaudeville song-and-dance team in 1923. They spent more than a decade playing variety halls until Anderson settled in Los Angeles and began playing bit parts in motion pictures.

His first important film role was as Noah in the film "Green Pastures." He also appeared in "Gone With The Wind," "Jezebel," "Cabin in the Sky" and many films with Benny.

In 1937, Benny auditioned Anderson to play the part of a Pullman porter on his radio show. A train sequence had been written because the show was moving to Hollywood from New York at the end of that season.

Anderson proved to be such a sensation in that brief appearance on Easter Sunday that Benny decided to make him a regular in the show's cast. He was the first black actor to have a regular role in a network radio show.

Anderson credited Benny with thinking up the name "Rochester" for the character he portrayed.

"When I'd get mad and shout 'Rochester!' it had a really good ring to it," Benny told an interviewer. The name was copyrighted and several years later Benny sold it to Anderson for \$1

Although Rochester was Benny's servant, he more often than not had the upper hand on his employer in comic situations on the show.

Anderson remained with the Benny show until it stopped production in 1964 and made occasional appearances with Benny on subsequent television specials.

Anderson, who once owned a small racing stable, spent the last few years in retirement, occasionally training horses at Hollywood Park.

He leaves three children and a former wife. A family spokesman said funeral services were pending.

# American Legion Benefit Dance To Be Gala Affair

With plans all complete and reservations piling high, the benefit All-Night Dance featuring Frank Sebastian's Cotton Club floor show and eLon Herriford's famed orchestra with Lionel Hampton, promises to be one of the gayest social affairs of the summer season.

Date of the dance is set for Thursday, August 9, at the beautiful Elks ballroom. One of the novel features of the affair will be a beer garden effect whereby patrons may cool off and receive refreshments in the Elks garden just off the ballroom.

Aside from the Broomfield-Greeley Clever Creoles staging "A Trip to Hawaii" set with 40 cuties, the Three Rhythm Rockets, Four Covans doing their version of the "Bo-lero," Dudley Dickerson will perform his ballet dance stunt, and Eddie Anderson and Johnnie Taylor are scheduled to put on their fan dance act that has won coast-wide acclaim for the 'furnitees on

anybody's stage.

Noted film celebrities, George Raft, Lyle Talbot, Jo Sullivan (KHJ), Howard, Fine and Howard, formerly of Ted Healy's Stooges, and other notables will make personal appearances. Frank Sebastian will accompany his show and autograph photos for the ladies.

Proceeds from the show will go towards expense of sending the American Legion Drum Corps to the convention at San Francisco.

Reservations for tickets, priced at 50 cents, may be made by calling AXridge 3387, or by calling in person at the Golden State Life Insurance company, Norman Houston, chairman.

## 'Evening of Opera' At Second Baptist

The Second Baptist Choir is presenting its second annual "Evening of Opera," Thursday evening, November 14, in the auditorium of the Second Baptist church, 24th street at Griffith.

The concert last year was very artistic, and the choir is endeavoring to surpass the presentation this year. Selections from nine operas and four operettas will be rendered by the choir, and an instrumental ensemble under the capable direction of Johnnie Mitchell will open the concert with an overture.

The choir is under the direction of Moselle Te Oulley, supported by Lavenia Harper-Dones, accompanist. Admission is 25 cents, and the program begins at 8:15 p. m. Rev. T. L. Griffith, D. D. is the pastor.

## Geo. Raft, Eddie Anderson, Jelly Bean Johnson at Lincoln Sunday

The Lincoln theater will present, for three days, opening Sunday, George Raft in his latest screen attraction, "Every Night at Eight." Featured with Raft are Alice Faye and Patsy Kelly, also a large group of colored players. The stage attraction Sunday will have Eddie Anderson, Jelly Bean Johnson,

The Three Peters Sisters, and Alla Rugeh the man who sees tomorrow. Tom Mix serial "The Miracle Rider" will complete the bill. This first chapter is in feature length and has plenty of thrills.

A brand new all-way Palace Radio will be awarded to some lucky listener next Wednesday

evening at the Lincoln theater. This marvelous gift is being given away through the courtesy of the Gold Furniture company. A complete change of picture program will be made at the Lincoln for that night. See Lincoln advertisement on entertainment page.

## 'Green Pastures' To Open at Lincoln Theater Friday

Opening tomorrow, Friday, evening, Sept. 25, Manager Jules Wolf announces with pride the Central avenue premiere showing of "The Green Pastures." The Lincoln policy has been changed during this engagement for six days. Instead of the usual two evening shows, "The Green Pastures" will be shown twice daily. Matinee at 2:30 p.m. and evening at 8:30 p.m.

The management urges everyone to read the time schedule appearing on the amusement page, and to reach the theater before the opening of "The Green Pastures," so as to appreciate the story one must see it from it's beginning. The cast of "The Green Pastures" includes hundreds of colored players, among whom are Rex Ingram, Oscar Polk, Eddie Anderson, George Reed, Edna Harrison, Myrtle Anderson, Frank Forsyne, Abraham Gleaves, and others. The spirituals are sung by the Hall Johnson choir.



# 'Mayors' Lay Plans For Convention

Eddie Anderson, better known as Jack Benny's "Rochester," who has recently been elected mayor of Bronze Hollywood in Los Angeles; and Reuben J. Patton, president of the Michigan Colored Mayors Assn. met in Toledo, Ohio, to discuss plans for the greatest convention of its kind ever to be held anywhere in America. This National Colored Mayor's Assn. have as one of their most important topics to be discussed and the setting up and planning of a convalescent home for the cure of infantile paralysis among their race. Also at this convention their national executive officers will be nominated and elected.

At this meeting "Rochester" stated: "I am in full accord with this great program which the Michigan Mayor's Assn and the National Mayor's Assn are fostering, and furthermore pledge my full support and cooperation to the program." Mayor Rochester continued, "I have traveled all over the United States and have taken, for my personal use, statistics of the present conditions that prevail among our people.

"At this visit we have discussed problems that call for vast sums of money, to better the terrible conditions existing in our race, however with the cooperation of every colored mayor in America, we intend to make great strides in lessening such conditions. If I am nominated and honored with the office of president of this National Organization, I shall do all in my power to serve in that capacity to the interest of my people. Oh yes, I am a candidate. I'll make sure of that."

## Mayors Talk It Over



Eddie (Rochester) Anderson, mayor of Los Angeles' Bronzeville, is shown here talking with Reuben J. Patten, president of Michigan Colored Mayor's Association. They are planning for the national convention of colored mayors. See story on Page One.

# Plot to 'Show Up' Rochester Bared By Staff Scribe

By Paul McGee

**Buck Benny Rides Again**, but if **Buck Benny** and his famed protege, **Rochester** (Eddie Anderson) have been so careless as to forget that old adage, inculcating an ounce of prevention, etc., the comical team according to a buzzing rumor, will be "taken for a ride" over the other by one bronco buster in the person of **Dudley Dickerson**, well-known comedian.

The plot cooked up for the local premiere of "Buck Benny Rides Again" so far has been shrouded in mystery and the only information we have been able to obtain lies in a reported opinion of Dickerson that 'Rochester and Buck Benny are the Bunk'—and could be run out of town and day, by none other than Dickerson and Fred Allen, of radio fame.

The premiere in Los Angeles, if and when it occurs, will be even more colorful than any previous and aided of course, by the surprise that is being cooked up by Dudley Dickerson.

It's destined to 'first show up' Rochester, second to show Fred Allen principal in one of the few coast radio programs, just how many more laughs he can create than Rochester.

While Dickerson is determined to carry out his 'threat,' we also know that Rochester plans to give not an inch of ground, which assuredly will cause a rolling and rollicking time to the tune of great guffaws. (Don't take this feud too literally: The real motive hidden in the crazy head of Dickerson is to land a spot on Fred Allen's program) - He's not so crazy.

# SENTINEL BENEFIT SHOW AT LINCOLN SATURDAY

## 'Rochester' and Other Top Stars to Headline Program

The Stars Are Ready! The Date Is Set!! The Curtain Goes Up Promptly at 1 p.m. The occasion is the Los Angeles SENTINEL'S annual Christmas benefit show, to be held Saturday, Dec. 17, at the Lincoln theatre, 23rd at Central avenue.

Stars galore, lined up for the program by Julius "Stuff" Crouch and J. T. Gipson, will be on hand in a four-hour long program which gets underway promptly at 1 p.m. and lasts until 5. Seventy-five cents admission by canned goods or toys only, will go to many needy families of the community.

Each year, around Christmas time, a mammoth program of stars of stage, screen and radio, is held at the Lincoln in what is generally rated the TOP show on the season's entertainment calendar. Various stars donate their time and talents for this worthy cause, which has been approved by the American Federation of Musicians, Local No. 767; the Department of Charities and the Civil Service bureau. They feel an honor to play The Sentinel benefit show, and has as always been the case with top stars of the profession, they are ever-ready and willing to lend their time and talents to ANY worthy cause. Each of the artists appearing on the Sentinel show do so with the knowledge and thought that they are contributing to a worthy occasion, to aid the needy and unfortunate families of the community in which they live.

Every artist approached by Gipson or Crouch have willingly agreed to appear on the Sentinel program, and a bouquet of orchids to each for donating their services to a very worthy cause.

Artists scheduled to appear are Eddie Anderson, the "Rochester" of the Jack Benny Show; Arthur Lee Simplins, Maurice Ellenhorn, Percy Mayfield with Maxwell Davis' band, Teddy Rudolph and the Four Bits O' Rhythm, Toni Harper, Columbia Recording artist, the Ebonyaires, singing quartet of the stage play, "Sugar Hill," Dolores Parker, ex-Duke Ellington vocalist, Smiley Turner with the Charlie Norris crew, Joel Turner, Dave Howard, Decca recording artist, Chick Touchstone and his band, featuring a musical "battle of the Tenor Saxes," Buddy Banks and his band, featuring lovely songstress, Baby Davis, The Hi-Hatters, Freddie James, formerly of the Four Step Brothers, now doing a solo, and reputed to be one of the top dancers in the theatrical profession, Hunter Hancock, KFV Disc jockey, who will emcee a portion of the show, Joe Adams, popular KOWL platter-spinner and "Mayor of Melody," Johnny Anderson and his orchestra, currently appearing at Eddie De Sure's and Curtis Mosby's Oasis club, Scatman Crothers, Larry Stevens, of the Jack Benny Show and star of the Oasis revue, Marie Bryant, Smilin' Smokey Lynn, Dick Sanford and his orchestra, Bettye Washington, the Flames, popular singing foursome, Mope and Dope, neat-wit comedy team, Cleo Brown, famous recording star, Martha Davis, Vivianne Green, Frankie Fay Thomas, Oscar Mack Lollie, recording artist, Dave Barry, appearing at the Biltmore Bowl who will appear through the courtesy of the Orpheum Theatre, Joyce Bryant, lovely young singing star, Phil Moore, Steve Gibson and the famous Red Caps, J. T. Gipson, Sentinel Theatrical Editor, who will emcee a portion of the show, the Page Cavanaugh trio, Nancy

Brown, Pee Wee Crayton and his orchestra, T-Bone Walker with Jim Wynn's band, Roy Milton, Camille Howard, Jimmie Witherspoon, The Trenier Twins, Bobby Strickland, Bardu All who discovered Ella Fitzgerald, Charles Brown and other top stars, Kitty White, Little Miss Cornshucks, Anita Echols, Ernie Andrews, Rudy Render, Joe Latcher, Nellie Latcher, and others.

Other famous names of the theatrical profession are being withheld due to the fact that some of the artists hadn't as yet received confirmation as to whether or not they will be in town on that particular date. But Jack Benny, Phil Harris, Tyrone Power, Dennis Day and other famed stars stated they will "definitely appear" if they are in town.

The date is Saturday, December 17. The Place: The Lincoln theatre, 23rd and Central avenue, Los Angeles. Occasion: The Los Angeles SENTINEL'S annual Christmas benefit show to aid needy families of the community.

# Supreme Court Sets New Date On Bias Ruling

WASHINGTON —The Supreme Court this week agreed to review practices of school segregation in Delaware, announcing a hearing set for Dec. 8.

The top court has already agreed to a study of similar practices in South Carolina, Virginia, Kansas, and the District of Columbia.

In another order, the high tribunal said that in the Kansas case, under appeal by a group of Negro parents, the State had not filed any briefs, and had not disclosed whether it would send an attorney to argue the issue.

According to reports, the Supreme court requested that Kansas authorities present its views at oral argument or advise whether the State's default shall be construed as a concession of invalidity.

Other reports say, however, that Kansas has no intention of filing arguments at the December meeting.

The five cases will be heard after the court returns from a two-week recess.

## Late X. N. Morris Not A Skid Row Resident

Fifth-three-year-old Xavier Nathaniel Morris, who was knifed to death Oct. 19, was not a "Skid Row man," as reported Oct. 23. His home address was 924 W. 50th place. The police blotter listed his address as 172 E. 5th street.

## Rochester Enters Court Action to Regain Property

Noted comedian Eddie Anderson, better known as "Rochester," this week is scheduled to appear in Department 1, Superior court, seeking to reclaim property — a \$35,000 apartment house located at 2623 South Cimarron—he reportedly gave his mother-in-law, Mrs. Annie Wiggins, who died late in 1949.

Rochester, along with his wife Marnie, began two suits against the estate to recover the property. Mrs. Wiggins' daughter, Mildred Bruce, also an entertainer of note, is administratrix of the estate and the defendant in the suit.

One suit seeks to set aside a "gift of community property." The other seeks to recover the property.

Rochester and his wife are represented by Atty. Louis C. Blunt, and Mrs. Bruce by Atty. Crispus A. Wright.

## Decision Near In Socialite's Traffic Case

At press time, a decision was said to be near in the trial of attractive socialite, Mrs. Ora McClain, who was on trial on charges of being negligent in connection with the death early this year of a Watts area youth.

According to court records, Mrs. McClain is said to have driven her car with such negligence that a traffic accident was caused, as a result of which the youth was killed.

Mrs. McClain, who is being represented by Attorney Earl C. Broady, is the former wife of local business figure, Leonard McClain, and a member of a prominent northern California and Michigan family.

According to court records, the parents of the dead youth have filed a \$100,000 civil suit against Mrs. McClain. The suit is expected to be heard following the current criminal action.

# BLACKS AND THE MOVIE INDUSTRY

Robertson, Stanley G

Los Angeles Sentinel (1934-2005); May 27, 1971; ProQuest Historical Newspapers: Los Angeles Sentinel

pg. A11

# BLACKS AND THE MOVIE INDUSTRY

By STANLEY G. ROBERTSON

There is the pungent aroma of Nostalgia in the land! In every aspect of the giant communications spectrum, one finds examples of the return-to-yesterday fever which now grips us: the popularity of books about the Thirties, the recreation on Broadway of oldtime musicals, a network television series in which various years will be featured and so forth.

America, in the beginning of the changing Seventies is seeking, as some social scientists have said, a revisit to the "good" things it recalls about the supposed "Good Old Days," which, under close and objective scrutiny, were not all that good.

As far as black people are concerned, the so called Golden Age of Hollywood, which is generally considered to be that period from the early 1920's until shortly after the Second World War, was never golden. Brass or Fools' Gold might have been more apt descriptions. In the strange manner in which history and events have a way of mocking the men and women who make them, in this period in which Hollywood is facing its greatest crisis in history, one might justifiably say that this is 'The Golden Age for blacks in films.

Today, there are more blacks working in the Hollywood film industry than ever before. There are more films being produced, written and directed by blacks than ever before. There are more black actors being utilized than ever before. There are more films dealing with black related issues or which feature story-lines revolving around blacks than ever before. And, more important, there are more blacks becoming involved in the creation, financing, making, and distribution of films than ever before.

"It has been a long journey to this moment," Sidney Poitier said when he received filmdom's Oscar as the Best Actor for his role in "Lilies of the Field" in 1963. Poitier was right and the symbolism in his words went beyond, obviously, his own personal struggles. He was reflecting the years and years of struggle on the part of black people for equality and dignity in the U.S.

cinema. In the eight years since his remarks, even more has been achieved but it was a long time in coming.

Almost from the inception of the modern motion picture art form, blacks were saddled with the odious stereotypes of being tumorous, lazy, stupid, and shiftless. In 1909, Edwin S. Porter, one of the first to use the camera in other than a stationary position, made the first of several versions of "Uncle Tom's Cabin," utilizing a white actor in blackface playing the title role. About the same time, films such as "Rastus" and "Sambo" were made which continued the stereotype.

However, the film which generally is considered to be not only the first "great" motion picture ever made and at the same time the most "offensive" ethnically ever made, "Birth of a Nation," probably did more than any film in history to set the guidelines of how Hollywood was to treat the Negro in films. Made in 1915 by David Wark Griffith, who with the Russian, Sergi Eisenstein, revolutionized the art of motion picture making, portrayed the Klu Klux Klan as "heroes" fighting to save the "virtue" of white Southern womanhood from the brutish, bestial, and animal like Negro male who spent all his waking hour lustling after white women.

Woodrow Wilson, who was not known to be the most liberal of our Presidents, said the movie was like "writing history with lightning bolts." It caused anti-Negro riots in many cities in which it was shown and even today, excepting for a limited "Art house" engagement, few theatre managers would risk showing the film. Sadly, from a directorial and editing standpoint, it is truly a remarkable piece of work which utilized forms which are the basis of many of our present day techniques.

Griffith, who was a genius even though a bigoted one, seven years after doing "The Birth of a Nation," created another Negro stereotype which hung on for years. In 1922, he made a film in which a Negro became so frightened that he turned white, a gimmick used all during the 1920s, '30s and into the early '40s. There's many a black adult today who recalls as a child seeing this scene in numerous films of the period. In the latter versions, at least black actors got work from this degrading stereotype but in Griffith's Version, a white actor in black face was used.

## THE ADVENT OF TALKIES AND 'SINGING'

Al Jolson in black face continued the stereotype in the first talking picture, "The Jazz Singer" in 1927. It was further extended by "Hearts of Dixie," generally said to be by most historians as the first all black talkie ever made by Hollywood. It was produced by 20th Century Fox in 1929 and starred Vivian Smith, Clarence Muse, Eugene Jackson and Stepin Fetchit in the "dear old Southland" setting so loved by Hollywood at that time. A few months later, MGM followed with "Hallelujah," which is sometimes mistakenly said to be the first all black talkie. Directed by King Vidor, it starred Nina Mae McKinney and Daniel Haynes, and continued along the same old line as those before it.

During the 1930s, when more people went to movies even though the country was going to hell in a hand basket, there were the string of Shirley Temple movies in which she always managed to have either the sentimental old darky servant, Bill Robinson, or the little pickinny children of one of the old servants, around to patronize to while they grinned, bowed, danced and scraped. Warner Brothers made "The Green Pastures," the film adaptation of the Marc Connelly play, and starred Rex Ingram as De Lawd, Eddie Anderson as Noah, and Ernest Whitman as Pharoah. It was advertised as a "delightful and daring portrayal of Negro religion." Those who have seen the film or the play know it's not.

In the late 1930s, without the auspices of the Hollywood major studios, some "colored" film companies came into existence. These companies, which were owned by whites, were the forerunners of things to come in that they began making films for a particular market, the country's growing Negro population. Although most were very poorly done with laughable plots and on shoe string budgets, they portrayed Negroes in other aspects of life than the stereotype Hollywood version.

One of the first done was a film called "Darktown Follies," produced and directed by a Negro actor named Nobel Johnson who got tired of playing Indian roles in early day Westerns. One of the better known of the companies was Ralph Cooper's Million Dollar Productions which made "The Duke Is Tops" which starred Cooper with a young band singer named Lena Horne. One of the milestones in this area was "Harlem on the Prairie," made in 1939 and believed to be the first all Negro Western.

In that same year, 1939, Hattie McDaniels became the first black person to win a coveted Academy Award when the motion picture industry voted her portrayal of the Mammy in the epic, "Gone With the Wind" as the best performance by an actress in a supporting role. Seen through the eyes of today, Miss McDaniels performance may seem like just another racial stereotyped caricature. However, those true students of the cinema and of racial relations look at the performance and marvel at what was and, what might have been had she been given a greater range of roles.

## SECOND WORLD WAR BRINGS CHANGES

With America's entry into the Second World War, Hollywood, as the chief propaganda arm of a country fighting to "make the world safe for democracy," looked at the Negro in a different light. It was the time of the all black musicals which, even though they gave a lot of talented people such as Lena Horne, Ethel Waters, Rex Ingram, and Eddie Anderson work, were only "slick versions" of the long line of movies which depicted Negroes as singin', dancin' and lovin' irresponsibles. It gaulled a lot of black people to see Hollywood's version of Negro love stories — the gorgeous and young Lena Horne romantically volved with the old and ancient, Bill "Bojangles" Robinson, the greatest tap dancer who ever lived but surely no he-man love interest for Miss Horne.

It was also the time for some first early awakenings of social consciousness in films dealing with black people. Lee

ky," 1949, and "Lost Boundries" of the same year.

There were the films of the 1950s: "Cry the Beloved Country" (1950), "No Way Out" (1950), "The Blackboard Jungle" (1955), "The Defiant Ones" (1958), "Paris Blues" (1960), and "Raisin in the Sun" (1961) which demonstrated that a black man — Sidney Poitier — was "box office."

There were the unfortunate films, "Carmon Jones" (1964) and the seven million dollar dud, "Porgy and Bess" (1959).

There were the progressive strides made by black film makers in the 1960s and early 1970s. People like Ossie Davis, a consummate creative talent in all aspects of the cinema, Gordon Parks, the pioneer Life Magazine photographer who laid aside his still camera for one with motion and sound, the aggressive and sometimes erratic Melvin van Peebles, Wendell Frank, the first black man to be accepted into the Director's Guild who is currently completing a film produced by the black owned K-Calb Production Company of Compton.

There are other, many others, blacks before and behind the camera, people with the dreams and aspirations of making movies, that strange calling to the celluloid which some call "the maddest of the creative arts," who are examples of the progress in the motion picture industry. It's much better than it was in the "Good Old Days" for both the image and the employment of blacks.

Yes, Sidney, "it has been a long journey to this moment," but we still have a long way to go.

## POST WAR PROGRESS

Lead by such progressive film makers as Stanley Kramer, Hollywood filmmakers — many of whom were ostracized for their liberal leanings — began dealing with the world as it really exists in relationship to racial problems. Canada Lee portrayed a half-blind fighter in the epic, "Body and Soul," 1947, the above mentioned Stanley Kramer analyzed bigotry in the military in "Home of the Brave," a 1949 release which not only introduced a young black actor named James Edwards but one which is regarded as a true milestone in the History of American Cinema. There were the films about blacks who "passed": "Pin-

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## ROCHESTER GOES TO WAR: EDDIE ANDERSON AND THE PACIFIC PARACHUTE COMPANY

September 18, 2015

By Elizabeth McLeod

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He was the most popular member of Jack Benny's supporting cast. He was a fixture of American popular culture for more than thirty years. He was one of the wealthiest African-Americans of his generation. And, he was a pioneer in promoting racially-integrated employment in the United States defense industry. He was Eddie "Rochester" Anderson, a man of many accomplishments who is practically unknown to anyone under the age of forty-five...unless they happen to be Old Time Radio enthusiasts.

Eddie Anderson never set out in life to be a pioneer in anything. All he ever wanted to do was entertain, and that was an ambition he came by naturally. His parents had greasepaint in their blood — his father was a minstrel-show comedian of many years' experience, while his mother was a circus acrobat, specializing in tight-wire tricks. Even his older brother Cornelius earned his show-biz spurs as a singing comedian. Eddie might have thought about being a singer himself, had he not sprung his larynx as a loud-shouting newsboy, scarring his voice for life with an unforgettable wheezing rasp. But, Eddie could dance, and he soon discovered that he could leverage his defective voice for laughs — even the moldiest of jokes took on a certain freshness when brayed out in Eddie's buzzsaw tenor.

By the middle of the 1930's, Eddie Anderson was a fixture on the nation's theatre screens, in bit roles and in the occasional featured part. His gin-smuggling impression of the biblical Noah was the hit of 1936's *The Green Pastures*, and he capped his success in that film with a hilarious walk-on role as a sarcastic railroad redcap on Jack Benny's radio program in the spring of 1937. That part led Anderson to a regular role on the Benny broadcast, and eventually to his full membership in Jack's "gang." As the bumptious valet Rochester Van Jones, he became a national favorite in the early 1940's, as popular with black audiences as he was with whites.

Jack Benny paid his cast well, and soon Eddie Anderson was earning a wage suited to one of the nation's most popular entertainers. He indulged in the sort of flashy show-biz habits that one might expect of a celebrity of his stature — the big house, the fancy cars, a yacht, and even a thoroughbred race horse. But, he wasn't a spendthrift by any means — Eddie Anderson had sound business sense, and he invested most of his money in real estate, creating the nucleus of a substantial personal fortune. By the time the U.S. entered the Second World War, Anderson was sitting on a comfortable pile of cash, and looking to do something meaningful with it. He bought War Bonds, but he wanted to do more. He was too old to serve in combat, but he gave freely to every bond-selling and USO campaign that asked for his help, he toured military bases at home and overseas, and he was a frequent contributor to Armed Forces Radio Service broadcasts. But he wanted to do *more*.

He got his opportunity in 1942, thanks to a man named Howard "Skippy" Smith, a man with some impressive accomplishments of his own. Smith was a skillful, rather flamboyant aviator at a time when few African-Americans held pilots' licenses. He made a name for himself as a daredevil, appearing regularly in the Hollywood Airshow as a death-defying skydiver. It was his business to know everything there was to know about parachutes — and it happened that, with the coming of the war, knowledge about parachutes suddenly became an extremely valuable commodity. Skippy Smith was ready, willing, and able to put that knowledge at Uncle Sam's disposal — but, the life of an airborne stuntman wasn't especially lucrative. As a show-business figure himself, however, he did happen to know Eddie Anderson — who agreed to bankroll Smith's plan to open a new parachute factory in San Diego.

With Smith's know-how and Eddie Anderson's money its prime assets, the Pacific Parachute Company opened in March of 1942. The new firm occupied a spanking new building, and there was something else new about it: its workforce was racially integrated. This was a requirement for any plant expecting to do business with the Government, thanks to the Fair Employment Act signed into law by President Franklin D. Roosevelt the previous summer. But, even with the new law on the books, San Diego remained one of the more racially-retrograde cities on the West Coast, and the idea of whites and blacks working side by side was a concept that left many residents far from comfortable. When the plant opened, newspaper accounts specifically mentioned that the initial workforce consisted of "twenty white and colored girls," most of whom had been trained as seamstresses in a New Deal program administered by the National Youth Administration. That number would quickly increase and, for the duration of the war, the plant would boast a racially-mixed workforce.

Pacific Parachute acted as a subcontractor to the famous Standard Parachute Company, specializing in the assembly and stitching of parachutes from narrow pie-shaped segments of silk fabric. As the war progressed, an impressive array of sewing machines hummed busily on the factory floor, with nearly a hundred women working side by side — about one-third white, one-third black, and one-third Mexican —

A screenshot of a social media post for SiriusXM Radio Classics. The post features the "Radio Classics" logo and the text "SiriusXM Radio Classics" with "8,491 likes" below it. There are two buttons: "Like Page" and "Shop Now". Below the buttons is a text box that says "Be the first of your friends to like this".

A promotional graphic for "Radio Vault". At the top, it says "Old-Time Radio Downloads". Below that is a logo featuring a radio tower inside a circle with the text "RADIO VAULT". At the bottom, a black banner with white text says "10 HOURS FREE!".

An advertisement for "Radio Spirits". The text at the top reads "EXPERIENCE THE AUDIO MAGIC OF THE LEGENDARY JACK BENNY". Below this is a collage of images including a book cover for "JACK BENNY TALKING TALES" and a portrait of Jack Benny. A red banner with white text says "OWN IT NOW". At the bottom, the "Radio Spirits" logo is displayed.

all pitching in to get the job done. African-Americans served as plant superintendent, factory foremen, and office administrators, and for the entire duration of the war, there were no reported racial incidents. "I must admit that racial tolerance was a problem with me at first," admitted one white employee, a woman from Missouri. "But working at Pacific has actually made me a different person. I wouldn't have missed the experience for anything." Pacific Parachute became a favorite example in the popular media of how "people of all races can to pull together for Victory." In 1943, Smith and Anderson were cited by the National Negro Business League as the owners of the outstanding black-owned business in America. As the war progressed, the firm moved from subcontracting to working under direct defense contracts of its own, and was cited by the National Commission on Interracial Cooperation as a prime example of real Americanism in action.

Racial idealism aside, life wasn't perfect at Pacific Parachute. The work was tough and arduous, and when several women attempted to organize the workers into a union, Skippy Smith had them fired — only to run afoul of the National Labor Relations Board, which ordered him to reinstate the organizers with full back pay. But, the publicity connected with the factory being "Rochester's parachute plant" was always good for a story in the popular press. Employees took a great deal of pride in what they did, how they did it, and for whom they worked. Pacific Parachute's fame spread far from San Diego — the plant was featured in Life magazine, the workers were photographed by the Office of War Information in a series of vivid pictures which have come to epitomize the "Rosie the Riveter" image of the female war worker, and Pacific was even featured in the New York-based civil rights radio series "New World A' Comin'," complete with a not-altogether-impressive actor impersonating Eddie Anderson.

The plant celebrated its first anniversary in 1943 with a gala presentation hosted by Rochester himself. Eddie Anderson was joined on stage by San Diego city dignitaries, high-ranking Army and Navy officers, and a two-foot high trophy presented by the San Diego Merchants and Manufacturers Association praising the plant for its achievements in manufacturing and in the promotion of racial understanding. It was one of the proudest moments in Eddie Anderson's life.

The end of the war meant the end of Pacific Parachute, but not its legacy. The original plant built by Skippy Smith with Eddie Anderson's money still stands on Eighth Avenue in San Diego, and surviving veterans of its sewing floor still take great pride in their wartime achievements — both for what they did to keep American paratroopers safe and for what they accomplished fighting for freedom on the Home Front. Eddie Anderson accomplished a great deal himself over the course of his life, but none of those accomplishments meant more to America than the pioneering Pacific Parachute Company.

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Happy Birthday, Basil Rathbone!



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ARCHIVES | 1977

## EDDIE ANDERSON, 71, BENNY'S ROCHESTER; Gravel-Voiced Comedian Noted for 'What's That, Boss?' Line Played Valet for More Than 30 Years

By ROBERT MCG. THOMAS JR. MARCH 1, 1977

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Eddie (Rochester) Anderson, the gravelvoiced comedian who played Jack Benny's valet for more than 30 years, died yesterday at the Motion Picture Country House and Hospital in Los Angeles. He was 71 years old and had been under treatment for a heart ailment since December.

From his first radio appearance on Easter Sunday in 1937 to the last of the television "specials" that followed the formal demise of Benny's television series in 1964, the surest laugh in show business was the one that renewed itself every time Mr. Anderson summoned a full measure of skepticism to his throat and punctured the ultimate poseur's latest pretension with a rasping, "What's that, boss?"

It was a line that exposed Benny for what the whole world knew him to be, a vain, penny-pinching charlatan who could not even fool his own servant.

Turned Verbal Tables

As the instrument that gave the vast radio audience its burst of satisfied glee every time he turned the verbal tables on his employer, Mr. Anderson became an

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To most listeners, however, lost in the “reality” that characterized big-time radio. Rochester was not a character on a show, but an actual employee of an actual person, who, after all, was playing himself.

Mr. Benny added to the illusion by omitting Mr. Anderson's name from the cast, so the audience would not think of him as an actor.

While Mr. Anderson was an accomplished actor who appeared in a number of movies his talent was upstaged by single, distinctive feature—his unforgettable voice.

The result of a strain on his vocal chords suffered when he was a 12-year-old hawking newspapers in his native Oakland, Calif., Mr. Anderson's voice was a challenge to describe. It was most often associated with gravel, frequently with sandpaper, and was described variously as rasping, wheezing and scratchy, and, in one valiant journalistic attempt, was likened to “a grinding rasp that sounds like a crosscut saw biting through a knot in a hardwood log.”

Mr. Anderson himself, noting that his natural voice was actually deeper than his performing voice, once described how he achieved the effect that became his trademark pitch it up and put more pressure behind it to get that vibration.” he said. “To me, I'm talking very high but on the radio it resonates very deep.”

#### Started in Pullman Skit

The part that made Mr. Anderson one of the most famous comedians in the country originated as a skit in which he played a Pullman porter during a trip the Benny troupe was making from New York to Los Angeles.

The part had been based on an actual porter during an actual trip, but after the show, Mr. Anderson, who had got the part by answering an open call proved as popular that the Benny writers had to, have Jack hire Rochester away from the railroads and become a permanent part of the Benny household.

Mr. Anderson whose father, Big Ed, was a minstrel performer and whose mother, Ella Mae was a circus tightrope walker began his own show-business career at the age of 14, appearing in an all black revue.

He and his older brother, Cornelius, formed a vaudeville team and he toured as a song-and-dance man for six years before he secured a choice movie part as Noah in the 1936 production of “Green Pastures.”

In the early 40's, he parlayed Rochester into a series of movie parts, including

As one of the first black performers to make a major dent, in Hollywood's color barrier. Mr. Anderson was grateful for his own rare opportunity and kept his distance from the angry voices demanding sweeping and immediate civil-rights reform.

He, himself figured in 1945 in one wellpublicized case, however, when one of his movies, "Brewster's Millions," was banned in Memphis as "inimical to the friendly relations between the races" because it portrayed "too much social equality and racial mixture."

While he enjoyed his success and wealth enormously—he made 5100,000 in 1942, and, as late as 1962, was listed by Ebony magazine as one of the 100 wealthiest Negroes in to country—he often reverted to the role of public clown.

After the Jack Benny show ended its scheduled run, Mr. Anderson lived in semiretirement, making an occasional personal appearance. He devoted most of his time to his stable of racehorses.

Mr. Anderson, whose first wife died in 1954, is survived by his second wife, Eva, from whom he was divorced, and three children Stephanie, Evangela and Edmond.

Other obituaries, page 34.

Eddie Anderson playing Rochester on "The Jack Benny Program" over Columbia Broadcasting System radio in 1949.

A version of this archives appears in print on March 1, 1977, on Page 24 of the New York edition with the headline: EDDIE ANDERSON, 71, BENNY'S ROCHESTER; Gravel-Voiced Comedian Noted for 'What's That, Boss?' Line Played Valet for More Than 30 Years.

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OFFICE OF HISTORIC PRESERVATION  
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Rick Moss  
Marshall McKay  
René Vellanoweth, PhD

## MEETING NOTICE

**FOR:** State Historical Resources Commission Quarterly Meeting

**DATE:** Friday, January 31, 2020

**TIME:** 9:00 A.M.

**PLACE:** State Resources Building—Auditorium  
1416 9<sup>th</sup> Street  
Sacramento, California 95814

This room is accessible to people with disabilities. Questions regarding the meeting should be directed to the Registration Unit (916) 445-7008.



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**4. National Park Service Certification**

I hereby certify that this property is:

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

---

Signature of the Keeper

Date of Action

---

**5. Classification**

**Ownership of Property**

(Check as many boxes as apply.)

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

**Category of Property**

(Check only **one** box.)

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

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>1</u>	buildings
<u>          </u>	<u>          </u>	sites
<u>          </u>	<u>          </u>	structures
<u>          </u>	<u>          </u>	objects
<u>2</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC/single dwelling

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**

(Enter categories from instructions.)

DOMESTIC/hotel

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

LATE 19<sup>TH</sup> & 20<sup>TH</sup> CENTURY REVIVALS

Colonial Revival

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Stucco, Wood, Concrete, Brick, Asphalt

### Narrative Description

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

---

### Summary Paragraph

The Edmund "Rochester" Anderson House is located at 1932 Rochester Circle on the south side of the street between Cimarron Street and S. Gramercy Place in the South Los Angeles neighborhood of the City of Los Angeles. The main house is a two-story, single-family Colonial Revival residence with a wood-framed structure. It faces north towards Rochester Circle and is rectangular plan with a two-story wing to the east and a one-to-two-story wing to the west. The cross-gabled roof has an off-centered, front-facing gable and is covered with composition shingles. The walls are primarily clad with stucco. The main entrance is located off-center to the west on the street-facing elevation and a port-cochère is located to the east. A porch with a shed roof is located at the center of the rear-facing elevation. The house's Colonial Revival style is expressed through details such as its main entrance with a broken triangular pediment and fluted pilasters with Doric capitals. To the rear or south of the main house is a backyard with an inground pool, pool house, and office building. The property is in fair condition and retains all aspects of integrity.

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## **Narrative Description**

The Edmund "Rochester" Anderson House is located at 1932 Rochester Circle in the South Los Angeles neighborhood of the City of Los Angeles. The property is located at the center of the south side of the street, which terminates at a dead end just to the east of the property, and is primarily surrounded by one-story, single-family residences. The property is irregular in shape and approximately 130 feet wide on the north, 126 feet long on the east, 132 feet wide on the south, and 101 feet long on the west. It comprises a main house, inground pool, pool house, and office building. The main house faces north onto Rochester Circle and is set back from the street. A grassy front lawn is surrounded by a low metal fence with fleur-de-lis pickets and brick posts. The main entrance is accessed via a front gate that leads to a concrete path with a brick border. To the east of the pedestrian path is a concrete driveway leading to a porte-cochère, which is accessed via a rolling metal gate. A low brick planter just to the west of the main entrance features two tall palm trees.

The main house is two stories in height and rectangular in plan. A two-story wing that is rectangular in plan is located at the east end of the building to the east of a porte-cochère. A one-to-two-story wing that is irregular in plan is located at the west end of the building and wraps around the southwest corner. A small one-story porch is located on the south elevation to the west of the porte-cochère. The house has a side-gabled roof with a single-front facing gable located off-center to the west. The east wing has a side-gable roof. Both are covered in composition shingles. The west wing has a combination roof. A shed roof covered with rolled asphalt is located over the two-story portion at the west end of the building. A flat roof with a raised concrete railing that forms a balcony is located at the one-story portion at the southwest corner. The porch on the south elevation has a shed roof that is covered with composition shingles. The house has two brick chimneys. One chimney is located towards the west end of the building and the other is located off-center to the east. Additionally, there are four mechanical dormer vents regularly spaced along the slope of the roof on the street-facing elevation.

The exterior is primarily clad with a lightly-textured stucco. The front-facing gable features wood horizontal siding, while the second-story of the west wing features tongue-and-groove wood siding with a pronounced channel. The street-facing elevation is ornamented with two double-height fluted Doric wood columns located on either side of front-facing gable and a wood cornice located beneath the eave.

The main entrance is located on the front-facing gable and accessed via a brick step leading to a wide brick landing. It consists of a wood paneled door painted red. It is flanked by two multi-light sidelights with wood frames. Both the main entrance and sidelights are recessed within a broken triangular pediment wood door surround. The porte-cochère is located off-center to the east and consists of an unornamented opening with paired metal gates.

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There are six secondary entrances. Two secondary entrances are on the south elevation. One is located towards the east end and consists of paired multi-light wood doors. The second entrance is located towards the west end and consists of a partially glazed wood door. Four of the secondary entrances are on the east wing. Three are located on the south elevation and consist of single or paired wood French doors. A fourth entrance is located within the porte-cochère and consists of a partially-glazed wood paneled door. All feature simple wood frames and wood thresholds. There are also two pairs of wood French doors and a single wood French door to the second-floor balcony at the west end of the house.

The house has an irregular fenestration pattern. Window openings vary in size and shape and are either single, paired, or grouped. On the street-facing elevation, window openings feature non-operable wood shutters. Additionally, on the ground-floor, four are ornamented with semi-circular moldings above the window opening. Window sashes primarily consists of two-over-two single-hung windows with wood frames and sills. On the west wing, there is a glass block window that curves around the corner on the ground-floor. There are also both fixed and sliding multi-light window sashes on the second-story. There are two bay windows. One is located on the street-facing elevation, and the other is located on the east elevation of the west wing. The bay window on the street-facing elevation is semi-circular and has fixed multi-light wood windows. The bay window on the west wing is canted and has two-over-two single-hung windows. Finally, there is an oriel window located on the south elevation with one-over-one single-hung wood windows.

The interior of the house has two floors above street level and one below with approximately 4,600 square feet of living space. The main portion of the house and west wing can be accessed from the main entrance on the street-facing elevation and two secondary entrances on the south elevation. The east wing is primarily accessed from the secondary entrances on the south elevation and the secondary entrance within the porte-cochère. It is also internally connected to the main portion of the house from the master bedroom on the second floor.

The ground floor of the main portion of the house and west wing is divided into a foyer, living room, family room, kitchen, dining room, office, laundry room, and bathroom. The ground-floor foyer is accessed via the main entrance. It features parquet flooring with a square pattern, plaster walls with wainscoting and a crown molding, and a plaster ceiling with a chandelier. The dominating feature of the room is a curving staircase, which leads to the second floor. To the east of the foyer is the family room. This room features wood plank flooring, floor-to-ceiling wood plank wall paneling topped with a crown molding, and a plaster ceiling. The dominant features of the family room are a brick fireplace with a wood mantel on the east wall and a curved bar on the west wall. The fireplace is also flanked by built-in bench seating. To the west of the foyer is the living room. The living room features wood plank floors, plaster walls with wood baseboard and crown molding, and a plaster ceiling. A mirrored fireplace is also located on the west wall and two chandeliers are located at the north end of the room, one in the northwest corner and one in the northeast corner.

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To the south of the foyer is a corridor that runs east-west and extends from the west wall of the living room to the east wall of the family room. The laundry room, bathroom, and stairs to the basement are all accessible from this corridor. The kitchen is located to the west of the laundry room, and the dining room is located to the west of the kitchen. Because the wood flooring in all three rooms has a unique parquet pattern that runs down the center of the spaces, the laundry room, kitchen, and dining room were likely originally one space that has since been subdivided.

The bedrooms on the second floor of the main house are arranged around an east-west corridor. Three bedrooms are located at the west end of the corridor and the master bedroom is located at the east end. All have carpeted floors, plaster walls with wood baseboards and crown moldings, and plaster ceilings. An enclosed porch is located off the northwest bedroom, and a balcony is located off the northeast bedroom. There are two ancillary rooms located to the east of the master bedroom and accessible via door openings on the east wall. There are also two bathrooms on the second floor, one located off the corridor and one off the master bedroom.

The ground floor of the east wing was originally a garage accessible via a garage opening at the west end of the south exterior wall. The ground floor has since been partitioned into two bedrooms that are located on either side of a foyer with a stair to the second floor. The ground-floor bedrooms are accessible via exterior entrances as well as interior entrances located within the foyer. On the second floor of the east wing are two bedrooms located to either side of the stair. These bedrooms have wood plank flooring, plaster walls with wood baseboards and crown moldings, and plaster ceilings. A door on the west wall of the west bedroom leads to one of the ancillary rooms located off the master bedroom.

To the rear or south of the main house is a backyard with an inground pool, pool house, and office building. The backyard is surrounded on three sides by a concrete block wall ornamented with stone paneling and brick pilasters. A concrete path with a brick border is located directly to the south of the main house. The inground pool is located at the center of the backyard. It is rectangular in shape with curved edges and is bordered by stone paving. To the south of the pool is a raised concrete-and-brick dais flanked by two free-standing Doric concrete columns.

The pool house is located near the west end of the backyard. It consists of two one-story wings with a central alcove that is open on the side facing the pool. The two wings and central alcove all have shed roofs covered with composition wood shingles and are clad in tongue-and-groove wood siding with a pronounced channel. There is a brick fireplace and chimney located within the alcove and bathrooms located within the two wings. The pool house was constructed in 1941 within the period of significance; therefore, it contributes to the character of the property.

The ancillary office building is located near the east end of the backyard. The office building is rectangular in plan and one-story in height. It has a flat roof and is clad in tongue-and-groove wood siding with a pronounced channel. The entrance is located on the west elevation and consists of paired wood French doors with multi-light sidelights. The office building was

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originally a carport that was enclosed in 2005; therefore, it does not retain integrity from the period of significance and does not contribute to the character of the property.

The property has not been substantially altered from the period between 1940 and 1977 when Anderson lived there. The only known major alteration to the house's exterior after 1977 is the removal of the garage opening on the east wing and replacement with new entry doors. New fences were erected around the front and rear yards, although the brick base of the fence at the front yard appears to be original. New paving was installed to the rear of the main house and around the pool. A carport at the east end of the rear yard was enclosed and converted into an office in 2005. On the interior, the original floor plan of the main house remains largely unaltered except for the subdividing of the space at the southwest corner into a laundry room, kitchen, and dining room. The original features and materials in the main living spaces and bedrooms have been preserved. The cabinets and counter tops in the laundry room, kitchen, and dining room are all non-original. The master bath has also been remodeled.

The Edmund "Rochester" Anderson House retains all aspects of integrity and meets the eligibility requirements as outlined in the Historic Resources Associated with African Americans in Los Angeles Multiple Property Submission for residences. The property retains its integrity of location, as it has not been moved from where it was constructed in 1940. The integrity of design is intact, as the historic function and aesthetic of the main house and surrounding property is still readily apparent. The house retains its integrity of materials, as key materials from the period of significance remain on the exterior and in the main living spaces and bedrooms on the interior. The integrity of workmanship is intact and is evident in the original finishes found throughout the interior and exterior of the house. The integrity of feeling is intact. The physical features of the main house and surrounding property still convey the feeling of a 1940s Colonial Revival-style single-family residence. The property retains its integrity of setting. Its immediate setting, its front and rear yard, have been minimally altered since 1977, and its essential features remain, including the grassy front lawn, concrete pathways at the main entrance and porte-cochère, and rear yard with a pool and pool house. The property's broader setting also remains, namely its prominent location on a block otherwise characterized by one-story single-family residences. Lastly, the property retains its integrity of association, as it retains sufficient physical integrity to convey its associative significance under Criterion B.

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## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

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

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

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**Areas of Significance**

(Enter categories from instructions.)

PERFORMING ARTS

ETHNIC HERITAGE: Black

\_\_\_\_\_

**Period of Significance**

1940–1977

\_\_\_\_\_

\_\_\_\_\_

**Significant Dates**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

Anderson, Edmund "Rochester"

\_\_\_\_\_

\_\_\_\_\_

**Cultural Affiliation**

N/A

\_\_\_\_\_

\_\_\_\_\_

**Architect/Builder**

Manson, Gerald (engineer)

Sweet, Harry W. (builder)

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

The Edmund "Rochester" Anderson House is eligible for listing in the National Register under Criterion B in the areas of Ethnic Heritage and Performing Arts. It meets the registration requirements for the residences of prominent persons outlined in the *Historic Resources Associated with African Americans in Los Angeles* Multiple Property Submission and is significant at the local level in the context of Entertainment and Culture. The property was the residence of Anderson, a radio, film, and television actor. He began his career in show business as a teenager performing on the vaudeville circuit. In 1937, Anderson became the first African American to have a regular role on a national radio program playing the part of Rochester on *The Jack Benny Program*. He continued to play the character when the series moved to television from 1950 to 1965. Anderson also performed in as many as 65 films, mostly between 1932 and 1946. The period of significance is 1940 to 1977, which corresponds with the period he resided at the property from its construction until his death.

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

Edmund Lincoln Anderson was an entertainer who was so strongly associated with his most famous role that he became commonly known as "Rochester" the name of his character on *The Jack Benny Program*. Anderson was born in Oakland, California on September 18, 1905.<sup>1</sup> By 1920, the family had moved to San Francisco. As a boy, Anderson sold newspapers on a street corner and permanently damaged his vocal cords from the constant shouting. As a result, he developed a raspy voice that would become his trademark. Anderson began singing and dancing in vaudeville houses as a teenager. He performed in various teams, which often included his older brother Cornelius. One such team, The Three Black Aces, enjoyed considerable success in the late 1920s and early 1930s. During one of his vaudeville tours on the East Coast, Anderson met the comedian Jack Benny. The men only shook hands, not knowing that one day they would be connected professionally and personally.<sup>2</sup>

Precisely when Anderson moved to Los Angeles is unknown, but it must have been in the early 1930s.<sup>3</sup> His first film appearance was *What Price Hollywood?* in 1932. The cast included the

<sup>1</sup> His parents Edmond L. and Maud M. Anderson are widely reported to have been entertainers, but in the 1900 U.S. Census they are noted as living in Kansas City and he listed his occupation as porter and she as dressmaker. By the 1910 U.S. Census, they were living in Oakland and he again listed his occupation as porter and she none. By the 1920 U.S. Census, they were living in San Francisco and Edmund Sr. listed his occupation as piano mover. Edmund Jr. was 14 years old at this time and he worked as a "errand boy" for an architecture firm.

<sup>2</sup> Henry T. Sampson, *Blacks in Blackface: A Sourcebook on Early Black Musical Shows* (London: The Scarecrow Press, 2014), 1373.

<sup>3</sup> Anderson is not listed in the 1930 U.S. Census or the *Los Angeles Negro City Directory*, 1930-1931.

Anderson, Edmund "Rochester," House  
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African American actress Louise Beavers. Anderson played a butler, while Beavers played a maid. During the Golden Age of Hollywood African American actors were mainly relegated to roles as servants and other demeaning parts.<sup>4</sup> With limited opportunities for upward mobility, many black actors calculated that playing a servant was better than being a servant. Anderson continued to work in films through the 1930s, but mostly uncredited parts such as bellhops, chauffeurs, and porters. His most important role during this period was in *The Green Pastures* (1936), the first film produced by a major Hollywood studio with an all-black cast since 1929.<sup>5</sup> The film depicted stories from the Bible with Anderson playing the part of Noah. He also performed in nightclubs such as the Apex Club on Central Avenue, the heart of the African American community of Los Angeles before World War II.

Anderson rose to national fame through the role of Rochester on *The Jack Benny Program*. The show starred none other than Jack Benny who also began his career in show business as a vaudeville performer. His radio program bounced back and forth between CBS and NBC between 1932 and 1955. Benny played a fictional version of himself, a vain miser who never aged past 39 and played the violin badly. The comedy of the show was mostly at Benny's expense as the supporting cast exposed his shortcomings. It was among the most highly rated programs during its run and is credited as one of the originators of the situational comedy form.

Anderson's first appearance on the program on March 28, 1937 was a one-time role as a porter. Five weeks later he was cast as a waiter. A few weeks later, Anderson was once again given a bit part on the program. The show received so much favorable mail about the gravel-voiced Anderson that Benny decided to create a regular role for him as his butler and valet, "Rochester van Jones." Anderson first appeared on the program as Rochester on June 20, 1937. This was the first time a black actor had achieved a reoccurring role on a radio program.

*The Jack Benny Program* was groundbreaking in that the two men lived and worked side-by-side. The fact that Anderson was cast as a black character was a major step forward from programs such as *Beulah* and *Amos and Andy* where white actors played blacks. While he played Benny's servant, "Anderson often got the better of his boss," as historian R.J. Smith points out.<sup>6</sup> While Rochester, especially in the early years, was a racist trope for a lazy servant with bad habits like drinking and gambling, the character was also smart, outspoken, and witty. Anderson often deflated Benny's pomposity with a single line "What's that, boss?" which became his catch phrase.

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<sup>4</sup> The Golden Age of Hollywood is generally considered 1915 to 1963.

<sup>5</sup> Donald Bogle, *Bright Boulevards, Big Dreams: The Story of Black Hollywood* (New York: One World Ballantine Books, 2005), 164; *Hallelujah!* (1929) directed by King Vidor was the first film produced by a major Hollywood studio with an all-black cast.

<sup>6</sup> R.J. Smith, *The Great Black Way: L.A. in the 1940s and the Lost African American Renaissance* (New York: Public Affairs, 2006), 157.

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After Anderson joined the cast of *The Jack Benny Program*, he continued to act in films on a regular basis. Two of the films in which he appeared won the Academy Award for Best Picture, *You Can't Take It with You* (1938) and *Gone with the Wind* (1939). His parts in those films were still small, because starring roles for African Americans in Hollywood were rare. In 1943, MGM decided to make a film version of the Broadway musical, *Cabin in the Sky*, which featured an all-black cast including Ethel Waters and Rex Ingram. Anderson was cast in the starring role of Little Joe Jackson, who dreams of being a better man. *Cabin in the Sky* was the feature film debut of the director Vincente Minnelli and the singer Lena Horne.

Like most African Americans moving to Los Angeles, Anderson originally settled near the Central Avenue corridor. By 1940, Anderson and his wife of eight years, Mamie (Wiggins) were living at 756 E. 43<sup>rd</sup> Street.<sup>7</sup> According to the U.S. Census, they were sharing the house with Charles and Bessie Kaverner, Fred Sims, and Ralph and Lillian Cooper. Ralph Cooper also listed his occupation as actor. Anderson was a fixture on Central Avenue and much admired in the community. In 1940, he was elected the honorary mayor of Central Avenue, a position he took somewhat seriously. In a campaign advertisement in the *California Eagle*, he said, "I believe the people of the Eastside are entitled to the same Civil, Political, and Social Rights as people of other communities...I believe that our streets should be cleaned, that we should have more efficient police protection..." The ad concludes with, "A vote for Rochester is a vote for yourself."<sup>8</sup>

Ironically, around the same time Anderson was campaigning for mayor he was planning to move from the Central Avenue corridor to the West Adams neighborhood. Black settlement in West Adams defied the white westside and non-white eastside racial dichotomy of Los Angeles with Main Street acting as the color line. Access, however, was mainly limited to wealthier African Americans who could afford the higher home prices. Anderson purchased three lots on W. 37<sup>th</sup> Street, a cul de sac off of Cimmaron Street. Although it has been reported in popular sources that he retained the distinguished African American architect Paul R. Williams to design his home, no supporting evidence could be found. The building permit for the residence indicates that it was designed by the engineer Gerald Manson and constructed by Harry Sweet. No information could be found on either Manson or Sweet regarding their professional lives.

The grand new house reflected Anderson's success in the entertainment industry. By this time, he was earning a salary of \$100,000 a year, making him the highest paid African American actor in Hollywood at the time.<sup>9</sup> During World War II, Anderson used his celebrity status to advocate for blacks in the military. He believed that African Americans should be given the opportunity to fly planes for the Armed Forces. To show his support, he visited the Tuskegee Airfield and meet

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<sup>7</sup> Mamie Wiggins Anderson died on August 5, 1954. Anderson remarried Evangela Simon on February 8, 1956. They divorced in 1973.

<sup>8</sup> Quote in Smith, 18-19; and Advertisement for Rochester, *California Eagle*, May 23, 1940.

<sup>9</sup> Harry Louis Gates Jr., *Harlem Renaissance Lives from the African American National Biography* (London: Oxford University Press 2009), 7.

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with pilots there. Anderson also supported the war effort by financing the Pacific Parachute Company that made parachutes for the Army and Navy during the war years.<sup>10</sup>

While *The Jack Benny Program* continued to air on CBS radio until 1955, a television version debuted in 1950. Following World War II, the racial humor on the show surrounding Rochester declined. Benny and the writers made a conscious effort to remove all stereotypical aspects from Rochester's character. The relationship between Benny and Rochester became more complex and familiar over time. Mary Livingston, Benny's wife in real life and on the show, decided to reduce her role. Despite her success, she suffered from stage fright, which grew more acute over time. As Livingston appeared less frequently, Rochester became Benny's primary foil. After the television show ended in 1965, by all accounts the two men held each other in high esteem and remained friends.<sup>11</sup>

During the late 1960s and early 1970s, Anderson enjoyed a life of semi-retirement. Occasionally, acting in a film, like Stanley Kramer's *It's a Mad, Mad, Mad, Mad World* (1970) or making a personal appearance. But the enormous success of his role as Rochester made casting him as anything else difficult. During the latter period of his life, he spent most of his time with his stable of racehorses, a hobby he had developed earlier in his life. Anderson died on February 28, 1977. He was posthumously awarded a star on the Hollywood Walk of Fame for Radio. It is located in front of the building at 6513 Hollywood Boulevard. He was inducted into the Radio Hall of Fame in 2001.

Anderson is significant as a rare example of an African American who found success in the early entertainment industry. Playing the role of Rochester on *The Jack Benny Show* (both radio and television) made Anderson one of the most popular and highest paid comedians of the 1940s, 50s, and 60s. The Edmund "Rochester" Anderson House is the only property closely associated with Anderson's life as an entertainer. The locations of his previous residences and the dates he resided there are unclear because of conflicting sources.<sup>12</sup> He lived at 1932 Rochester Circle from the completion of the house in 1940 until his death in 1977, which corresponds to the most important period of his career in Hollywood. In 1979, the City of Los Angeles changed the name of the street to Rochester Circle in his honor. The Eddie Rochester Anderson Foundation used the property as a sober living facility until recently, when the program moved to another location. The property is now used as a bed-and-breakfast.

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<sup>10</sup> Elizabeth McLeod, "Rochester Goes to War: Eddie Anderson and His Pacific Parachute Company," *Radio Classics*, accessed June 3, 2019, <http://www.radioclassics.com/rochester-goes-to-war-eddie-anderson-and-the-pacific-parachute-company/>.

<sup>11</sup> "Eddie 'Rochester' Anderson," *Wikipedia*, accessed June 3, 2019, [https://en.wikipedia.org/wiki/Eddie\\_%22Rochester%22\\_Anderson](https://en.wikipedia.org/wiki/Eddie_%22Rochester%22_Anderson).

<sup>12</sup> According to the 1938 City Directory he lived at 1603 W. 36<sup>th</sup> Street. By 1941, he had married and moved to 773 E. 43<sup>rd</sup> Street, also according to the City Directory. Since the completion of the house at 1932 Rochester Circle in 1940 is documented with building permits, the listing in the 1941 City Directory may have been an error. The 1940 U.S. Census indicates that he and his wife were living at 756 E. 43<sup>rd</sup> Street and had resided there since 1935. They shared the house with five other people.

Anderson, Edmund "Rochester," House  
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## 9. Major Bibliographical References

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

Bogle, Donald. *Bright Boulevards, Big Dreams: The Story of Black Hollywood*. New York: One World Ballantine Books, 2005.

Gates, Harry Louis Jr. *Harlem Renaissance Lives from the African American National Biography*. London: Oxford University Press 2009.

Los Angeles Department of Building and Safety. Building Permits. Various dates.

Sampson, Henry T. *Blacks in Blackface: A Sourcebook on Early Black Musical Shows*. London: The Scarecrow Press, 2014.

Smith, R.J. *The Great Black Way: L.A. in the 1940s and the Lost African American Renaissance*. New York: Public Affairs, 2006.

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### Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

### Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: \_\_\_\_\_

Historic Resources Survey Number (if assigned): \_\_\_\_\_

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## 10. Geographical Data

**Acreage of Property** Less than one acre

**Latitude/Longitude Coordinates (decimal degrees)**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

1. Latitude: 34.020889 Longitude: -118.315000

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

The boundary of the property is the full extent of the Los Angeles County Assessor's Parcel No. 5042-019-018 and corresponds to the Sketch Map/Photo Key.

**Boundary Justification** (Explain why the boundaries were selected.)

The boundary is the parcel on which the building was constructed and has been historically associated.

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## 11. Form Prepared By

name/title: Teresa Grimes, Principal and Emily Rinaldi, Associate Architectural Historian

organization: GPA Consulting

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

city or town: Los Angeles state: CA zip code: 90035

e-mail emily@gpaconsulting-us.com

telephone: (310) 792-2690

date: June 24, 2019

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## Additional Documentation

Submit the following items with the completed form:

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

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### **Photographs**

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

### **Photo Log**

Name of Property: Edmund "Rochester" Anderson House

City or Vicinity: Los Angeles

County: Los Angeles

State: California

Photographer: Emily Rinaldi

Date Photographed: April 17, 2019

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

1 of 15 (CA\_Los Angeles\_African Americans in Los Angeles MPS\_EAnderson House\_0001)

North (Rochester Circle) and west (side) elevations of main house and front yard, view looking southeast.

2 of 15 (CA\_Los Angeles\_African Americans in Los Angeles MPS\_EAnderson House\_0002)

North elevation of house and front yard, view looking south.

3 of 15 (CA\_Los Angeles\_African Americans in Los Angeles MPS\_EAnderson House\_0003)

Main entrance to house, view looking south.

4 of 15 (CA\_Los Angeles\_African Americans in Los Angeles MPS\_EAnderson House\_0004)

Porte-cochère, view looking south towards rear yard.

5 of 15 (CA\_Los Angeles\_African Americans in Los Angeles MPS\_EAnderson House\_0005)

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South (rear) elevation of house and rear yard, view looking west towards inground pool and pool house.

6 of 15 (CA\_Los Angeles\_African Americans in Los Angeles MPS\_EAnderson House\_0006)

South elevation of house and rear yard, view looking north.

7 of 15 (CA\_Los Angeles\_African Americans in Los Angeles MPS\_EAnderson House\_0007)

South elevation of house and rear yard, view looking east towards inground pool and ancillary office building.

8 of 15 (CA\_Los Angeles\_African Americans in Los Angeles MPS\_EAnderson House\_0008)

Pool house to the rear of the house, view looking west.

9 of 15 (CA\_Los Angeles\_African Americans in Los Angeles MPS\_EAnderson House\_0009)

Interior, foyer on first floor of house, view looking south.

10 of 15 (CA\_Los Angeles\_African Americans in Los Angeles MPS\_EAnderson House\_0010)

Interior, family room on first floor of house, view looking northeast.

11 of 15 (CA\_Los Angeles\_African Americans in Los Angeles MPS\_EAnderson House\_0011)

Interior, family room on first floor of house, view looking northwest.

12 of 15 (CA\_Los Angeles\_African Americans in Los Angeles MPS\_EAnderson House\_0012)

Interior, living room on first floor of house, view looking northwest.

13 of 15 (CA\_Los Angeles\_African Americans in Los Angeles MPS\_EAnderson House\_0013)

Interior, staircase and corridor on second floor of house, view looking east.

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14 of 15 (CA\_Los Angeles\_African Americans in Los Angeles MPS\_EAnderson House\_0014)

Interior, bedroom on second floor of house, view looking northwest.

15 of 15 (CA\_Los Angeles\_African Americans in Los Angeles MPS\_EAnderson House\_0015)

Interior, bedroom on second floor of east wing, view looking northwest.

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

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

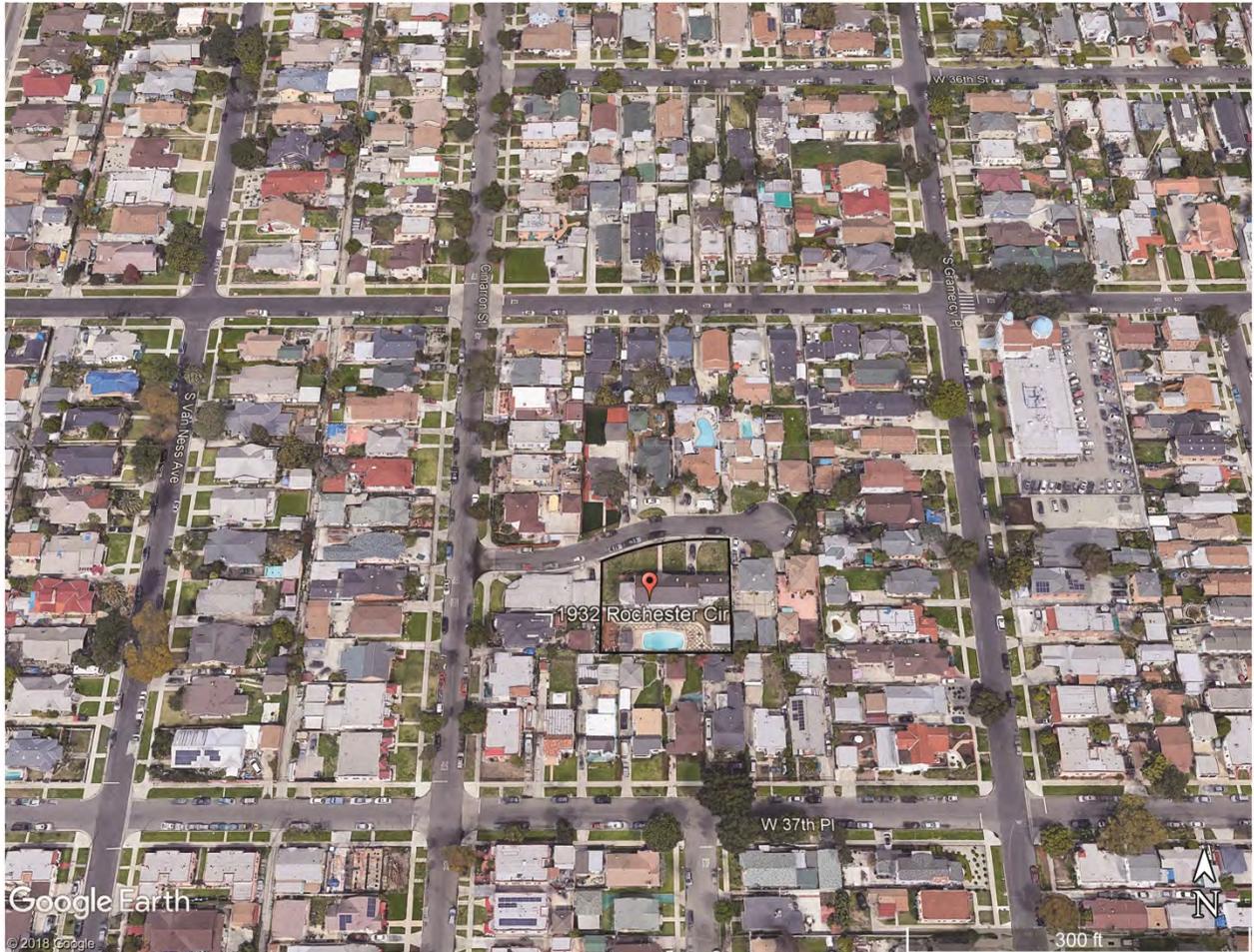
Anderson, Edmund "Rochester," House  
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**Location Map**

Latitude: 34.020889

Longitude: -118.315000



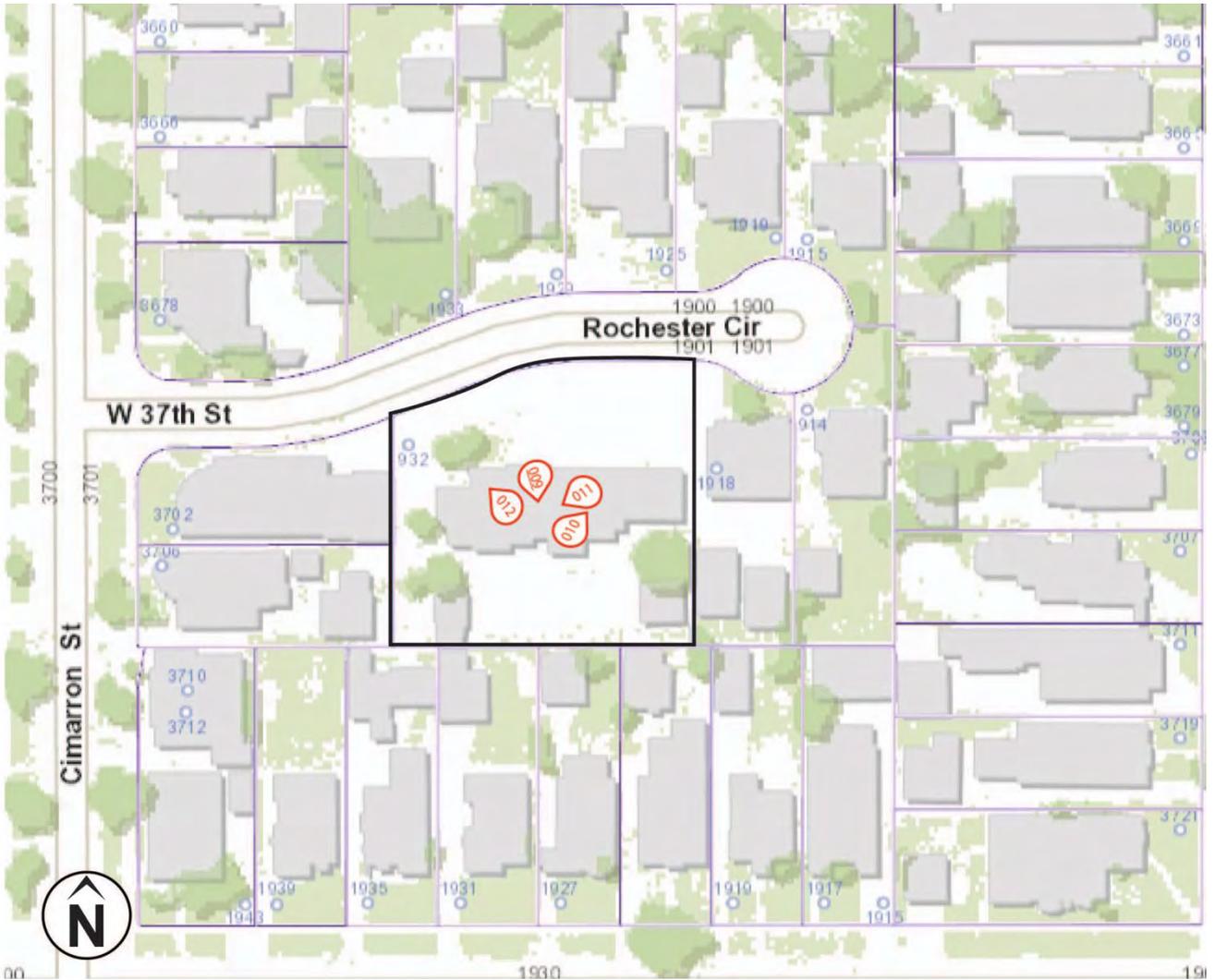
Base image courtesy of Google Earth. Property indicated with placemark. Property boundary indicated with black boundary.



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**Photo Key (Ground Floor):**

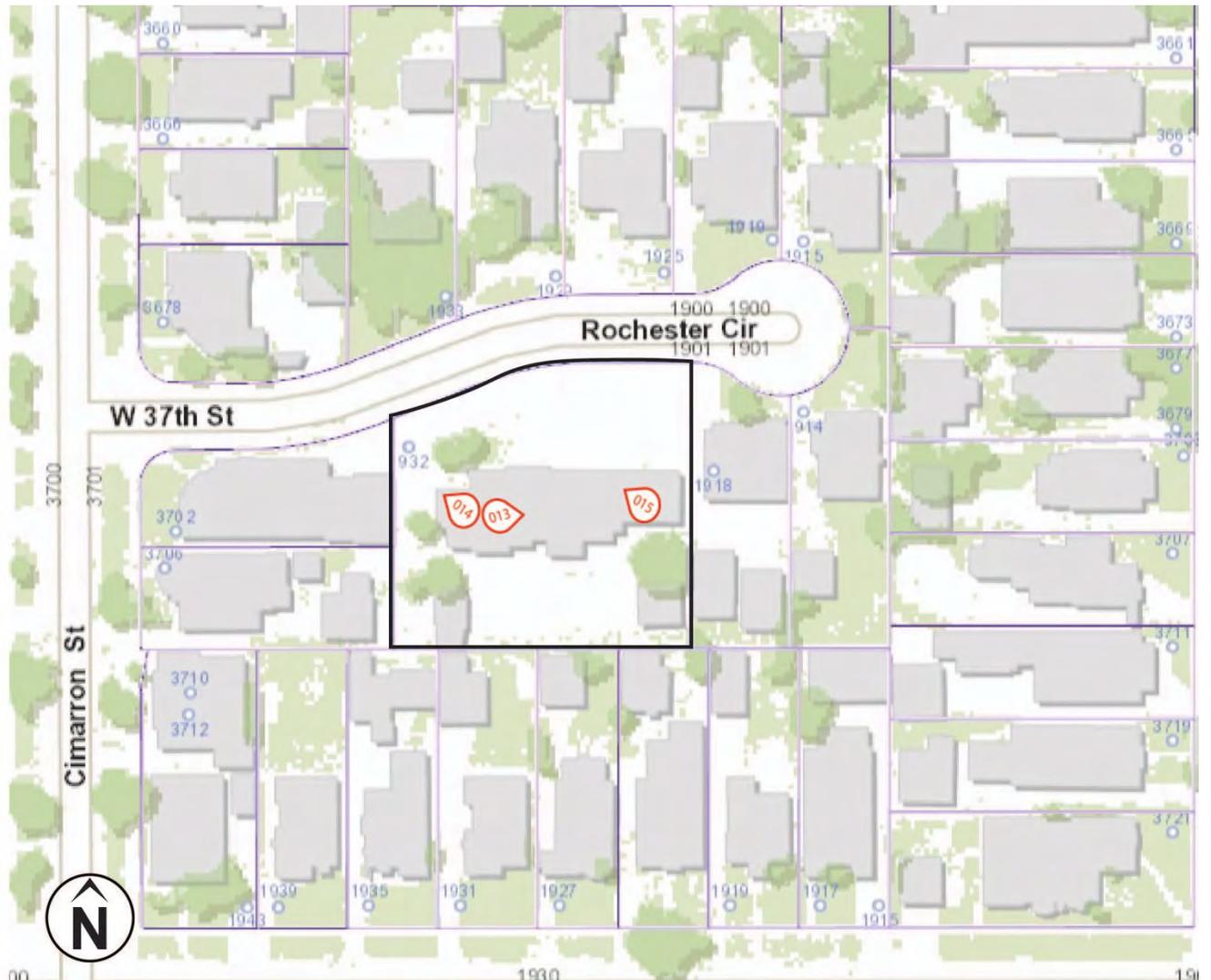


Property boundary indicated with black outline. Photo Key base images courtesy Los Angeles County GIS.

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**Photo Key (Second Floor):**

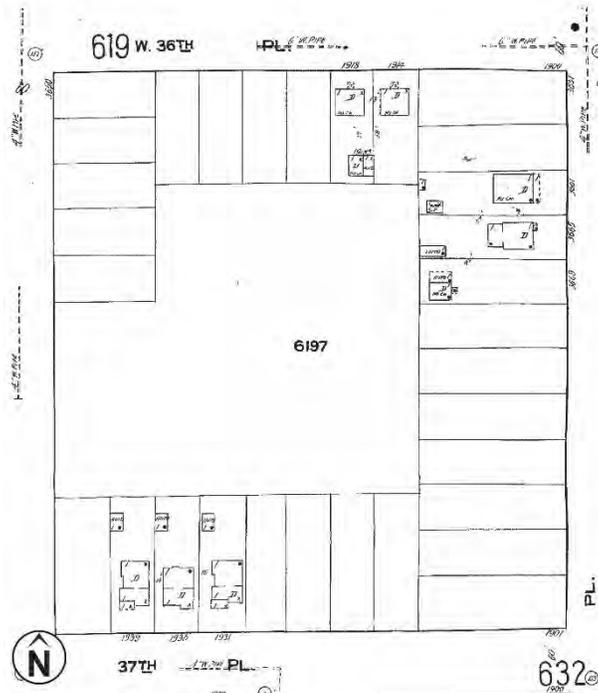


Property boundary indicated with black outline. Photo Key base images courtesy Los Angeles County GIS.

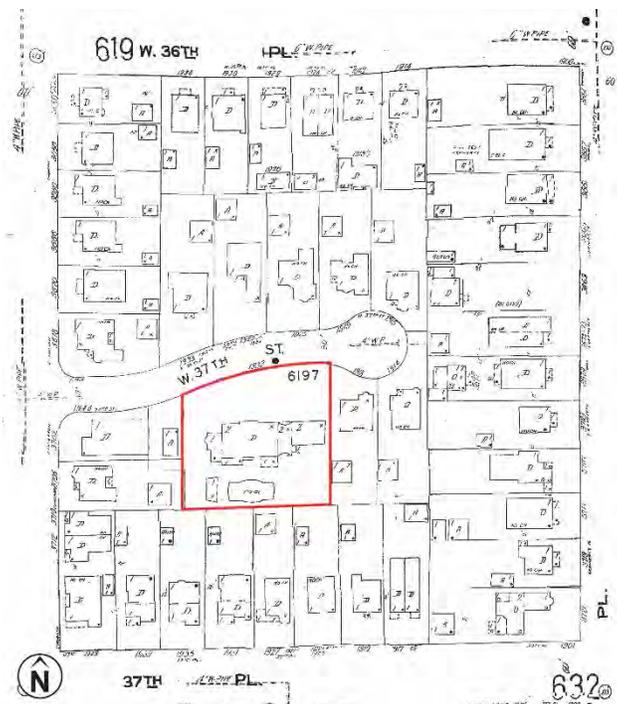
Anderson, Edmund "Rochester," House  
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**Figure 1:** 1922 Sanborn Map, Los Angeles, Vol. 6, Sheet 631, property not yet subdivided (Los Angeles Public Library)



**Figure 2:** 1951 Sanborn fire insurance map of Los Angeles, Vol. 6, Sheet 631, property outlined in red (Los Angeles Public Library)



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**Figure 3:** Vintage post card of Edmund "Rochester" Anderson House, date unknown (en.wikimedia.org)



**Figure 4:** Mamie Anderson at home in 1940s, photographer and date unknown (UCLA Library, Walter L. Gordon and William C. Beverly Jr. Collection)



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**Figure 5:** Anderson (third from left) holding model airplane. Julius Crouch and his wife are standing to the left and a woman named Angela to the right, Ted Merriman photographer and date unknown, circa 1945 (Los Angeles Public Library)



**Figure 6:** Anderson as "Rochester" with Jack Benny, date unknown, circa 1950 (Radio Spirits)



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**Figure 7:** Portrait of Anderson, photographer and date unknown (Radio Classics)



## Building Permits for Major Alterations

3

CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles: Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth.

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof. Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles. Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM

REMOVED TO

Lot..... Lot.....

Tract..... Tract.....

Present location of building } 1932 West 37 St (House Number and Street)

New location of building } ' ' ' ' (House Number and Street)

Between what cross streets }

Approved by City Engineer.

Deputy.

1. Purpose of PRESENT building Residence Families 1 Rooms.....

2. Use of building AFTER alteration or moving ' Families ' Rooms.....

3. OWNER (Print Name) E. ANDERSON Phone.....

4. Owner's Address 1932 W. 37 St

5. Certificated Architect..... State License No..... Phone.....

6. Licensed Engineer..... State License No..... Phone.....

7. Contractor ARLINGTON TILE & MANTEL CO. G. NESTINGEN State License No. 3069 Phone PA 7580

8. Contractor's Address 2015 Ashington Ave

9. VALUATION OF PROPOSED WORK Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon. \$ T 742

10. State how many buildings NOW on lot and give use of each. One Residence (Residence, Hotel, Apartment House, or any other purpose)

11. Size of existing building.....x.....Number of stories high.....Height to highest point.....

12. Class of building.....Material of existing walls.....Exterior framework..... (Wood or Steel)

Describe briefly and fully all proposed construction and work:

Installed Interior Tile work

Fill in Application on other Side and Sign Statement

(OVER)

FOR DEPARTMENT USE ONLY PERMIT NO. 50183 PLANS Rec'd..... Plans and Specifications checked Zone Fire District No. Corrections verified Bldg. Line Street Widening Ft. Ft. Application checked and approved DEC 13 1940 Inspector [Signature]



2

CITY OF LOS ANGELES  
DEPARTMENT OF BUILDING AND SAFETY  
BUILDING DIVISION

Application for the Erection of a Building  
OF  
CLASS "D"

To the Board of Building and Safety Commissioners of the City of Los Angeles:  
Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:  
First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof.  
Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.  
Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

Lot No. 13 + 14 + 15

Tract. 12353 -

Location of Building 1932 W. 37th St. (House Number and Street) Approved by City Engineer

Between what cross streets Gramercy Pl. & Cimarron Deputy

USE INK OR INDELIBLE PENCIL

1. Purpose of building Residence Families 1 Rooms 12  
(Store, Residence, Apartment House, Hotel, or any other purpose)

2. Owner (Print Name) Mayme Anderson Phone

3. Owner's address 1108 Sierra Alta Way

4. Certificated Architect State License No. Phone

5. Licensed Engineer Gerald Manner State License No. 3407 Phone Pr 23791

6. Contractor Harry W. Sweet State License No. 22986 Phone

7. Contractor's address 1108 Sierra Alta Way

8. VALUATION OF PROPOSED WORK Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon. \$1600

9. State how many buildings NOW on lot and give use of each. (Store, Residence, Apartment House, Hotel, or any other purpose)

10. Size of new building 30 x 80 No. Stories 2 Height to highest point 25 Size lot 120 x 120

11. Type of soil adobe Foundation (Material) concrete Depth in ground 12"

12. Width of footing 16" Width of foundation wall 16" Size of redwood sill 2 x 6

13. Material exterior wall stucco Size of studs: (Exterior) 2 x 4 (Interior bearing) 2 x 4

14. Joist: First floor 2 x 10 Second floor 2 x 10 Rafters 2 x 4 Material of roof shingles

15. Chimney (Material) Brick (Size Flue) 8 x 17 No. inlets each flue 1 Depth footing in ground 16"

I have carefully examined and read the above completed Application and know the same is true and correct, and hereby certify and agree that if a permit is issued all the provisions of the Building Ordinance and State Laws will be complied with whether herein specified or not; I also certify that plans and specifications filed will conform to all the Building Ordinances and State Laws.

INSIDE LOT KEY LOT CORNER LOT  
Plans, Specifications and other data must be filed if required  
Sign here Harry W. Sweet (Owner or Authorized Agent)  
By

PERMIT NO. 42178  
FOR DEPARTMENT USE ONLY  
Plans and Specifications checked W.H. Tarrant  
Zone B Fire District No. 710  
Corrections verified J. M. ...  
Bldg. Line 710 Ft. Street Widening 210 Ft.  
Plans, Specifications and Application rechecked and approved J. M. ... Clerk  
SPRINKLER Specified Yes - No  
Inspector ...

**FOR DEPARTMENT USE ONLY**

Application <u>WMT</u>	Fire District <u>1</u>	Bldg. Line <u>1</u>	Forced Draft Ventil. <u>1</u>
Construction <u>WMT</u>	Zoning <u>WMT</u>	Street widening <u>1</u>	

(1) **REINFORCED CONCRETE**

Barrels of Cement.....

Tons of Reinforcing Steel.....

(2) The building referred to in this Application will be more than 100 feet from \_\_\_\_\_ Street

Sign here.....  
(Owner or Authorized Agent)

(3) This building will be not less than 10 feet from any other building used for residential purposes on this lot.

Sign here.....  
(Owner or Authorized Agent)

(4) There will be an unobstructed passageway at least 10 feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.

Sign here.....  
(Owner or Authorized Agent)

REMARKS:.....

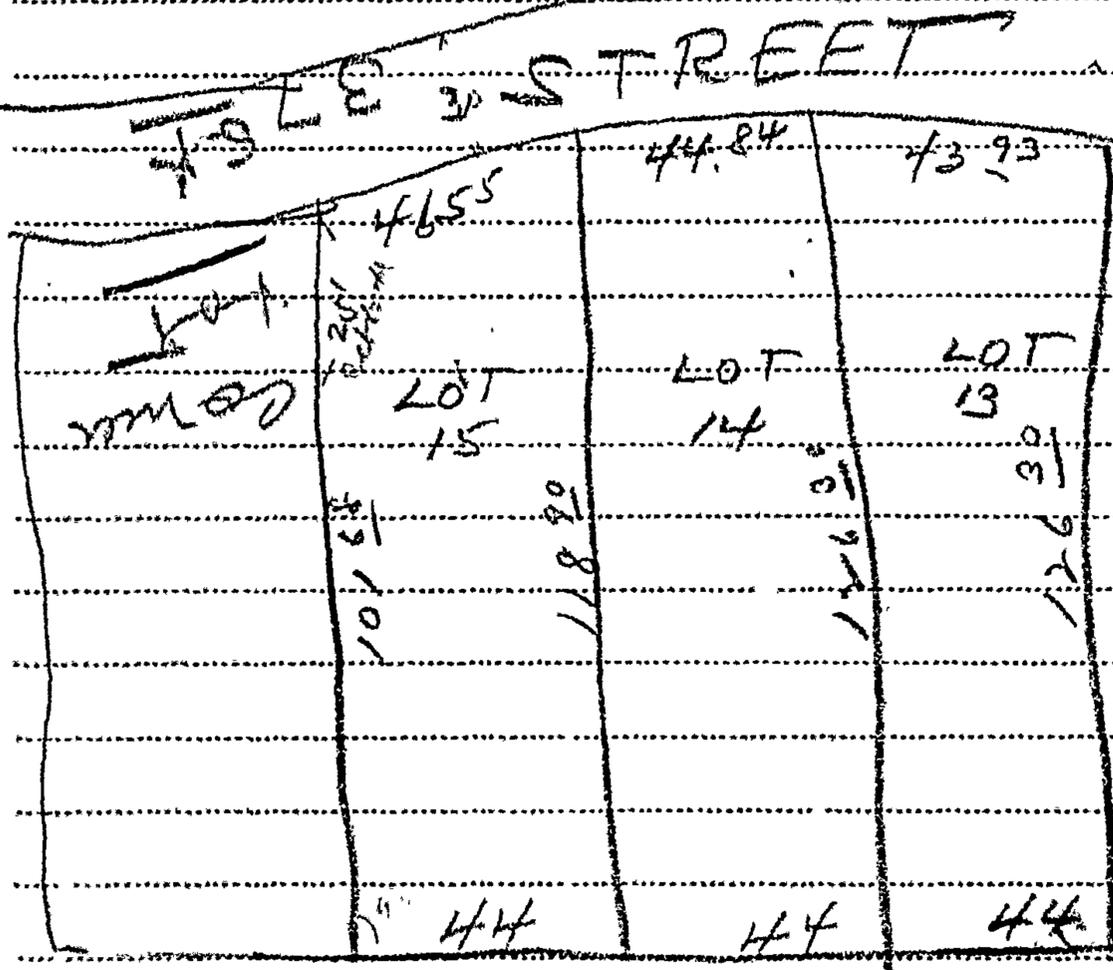
**PLAN CHECKING**

RECEIPT NO. 4177A

VALUATION \$ 10000

FEE PAID \$ 50.00

*NOTICE: If there is any excavation of this land of more than 50 cubic yards or any filling of this land of more than 20 cubic yards in connection with this building, it is required under Ord. 2124 of the Municipal Code that permits for the excavation be obtained at the City Engineer's Office, Room 108, City Hall, Storm Drain Division, or at the District Office of the City Engineer in the district where the work is to be done.*



2

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Application for the Erection of a Building
OF
CLASS "D"

To the Board of Building and Safety Commissioners of the City of Los Angeles:
Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

- First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof.
Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.
Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

Lot No. ....

Tract. ....

Location of Building. 1432 E. 37th Street (House Number and Street) } Approved by City Engineer

Between what cross streets. Commercial } Deputy.

USE INK OR INDELIBLE PENCIL

- 1. Purpose of building. Show room Families 1 Rooms
2. Owner (Print Name) Marguerite Anderson Phone
3. Owner's address 1108 Sierra Alta Way
4. Certificated Architect NONE State License No. Phone
5. Licensed Engineer NONE State License No. Phone
6. Contractor Harry J. Smith State License No. 22986 Phone
7. Contractor's address 1108 Sierra Alta Way W.P.
8. VALUATION OF PROPOSED WORK \$300
9. State how many buildings NOW } 1 (Residence) (Store, Residence, Apartment House, Hotel, or any other purpose)
10. Size of new building 6 x 14 No. Stories 1 Height to highest point 7 Size lot 13 1/2 x 110
11. Type of soil granite Foundation (Material) concrete Depth in ground 12"
12. Width of footing 12" Width of foundation wall 6" Size of redwood sill 3 x 4
13. Material exterior wall plaster Size of studs: (Exterior) 2 x 4 (Interior bearing) 2 x 4
14. Joist: First floor 4" slab Second floor x Rafter 2 x 4 Material of roof shingles
15. Chimney (Material) NONE Size Flue x No. inlets each flue Depth footing in ground

I have carefully examined and read the above completed Application and know the same is true and correct, and hereby certify and agree that if a permit is issued all the provisions of the Building Ordinance and State Laws will be complied with whether herein specified or not; I also certify that plans and specifications filed will conform to all the Building Ordinances and State Laws.

Sign here. Harry J. Smith (Owner or Authorized Agent)

Plans, Specifications and other data must be filed if required.

By 1/8/41 M. Macken

Table with 4 main columns: PERMIT NO. (840), FOR DEPARTMENT USE ONLY (Plans checked, Zone B, Fire District No, Blg. Line No, Street Widening No, Application checked and approved by M. Macken), SPRINKLER (Required/Specified), Fee (2.50), and Inspector (E. H. Robinson). Includes date stamp JAN - 6 1941.



3

CITY OF LOS ANGELES

DEPARTMENT OF BUILDING AND SAFETY

BUILDING DIVISION

APPLICATION TO ALTER, REPAIR, MOVE OR DEMOLISH A BUILDING OF TYPE \_\_\_\_\_

REMOVED FROM		REMOVED TO	
Lot _____	Lot _____	Tract _____	Tract _____
Present location of building } <u>1937 West 37<sup>th</sup> St</u> (House Number and Street)		Approved by City Engineer _____	
New location of building } _____ (House Number and Street)		Deputy _____	
Between what cross streets } <u>W. Cimarron</u>			

USE INK OR INDELIBLE PENCIL

- Use of existing building Dwelling Families 1 Rooms 10  
(Store, Dwelling, Apartment House, Hotel or other purpose)
- State how long building has been used for present occupancy 5 years
- Use of building AFTER alteration or moving Apartment Families 1 Rooms 11
- Owner (Print Name) EDDIE - L - ANDERSON Phone \_\_\_\_\_
- Owner's Address 1937 W 37<sup>th</sup> St P. O. Los Angeles
- Certificated Architect \_\_\_\_\_ State License No. \_\_\_\_\_ Phone \_\_\_\_\_
- Licensed Engineer \_\_\_\_\_ State License No. \_\_\_\_\_ Phone \_\_\_\_\_
- Contractor John + Naturo Wood State License No. \_\_\_\_\_ Phone \_\_\_\_\_
- Contractor's Address \_\_\_\_\_
- VALUATION OF PROPOSED WORK \$500.00  
including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment thereon or thereon.
- State how many buildings NOW 3 + Rest Garage + Work Shop on lot and give use of each.  
(Store, Dwelling, Apartment House, Hotel or other purpose)
- Size of existing building 30 x 100 Number of stories high 2 Height to highest point 4 ft
- Material Exterior Walls Plaster Exterior framework wood  
(Wood, Steel or Masonry) (Wood or Steel)
- Describe briefly all proposed construction and work:  
To cover an upper balcony to make 1<sup>st</sup> extra room  
with 4 studs 3x6 Rafter 1" Red Ply Comp Sheat  
interior below such as the cabinet wiring etc  
etc. flooring

Fill in Application on other Side and Sign Statement

(Over)

FOR DEPARTMENT USE ONLY					
PERMIT No.	Inside Lot	Key Lot	Lot Size	_____ Ft. rear alley	Clerk
	Corner Lot	Corner Lot Keyed	_____	_____ Ft. side alley	_____
PLANS	Plans and Specifications checked		Zone	Fire District	
	Corrections verified		Bldg. Line	Street Widening	
	Plans, Specifications and Application rechecked and approved		Application checked and approved		Inspector
_____	For Plans See	Filed with	_____	_____	_____
			Continuous Inspection	SPRINKLER Specified Required	Valuation Included Yes - No

PLANS, SPECIFICATIONS, and other data must be filed if required.

### NEW CONSTRUCTION

15. Size of Addition 36' x 18' Size of Lot x Number of Stories when complete 1

16. Type of Roofing Asph/Flt

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

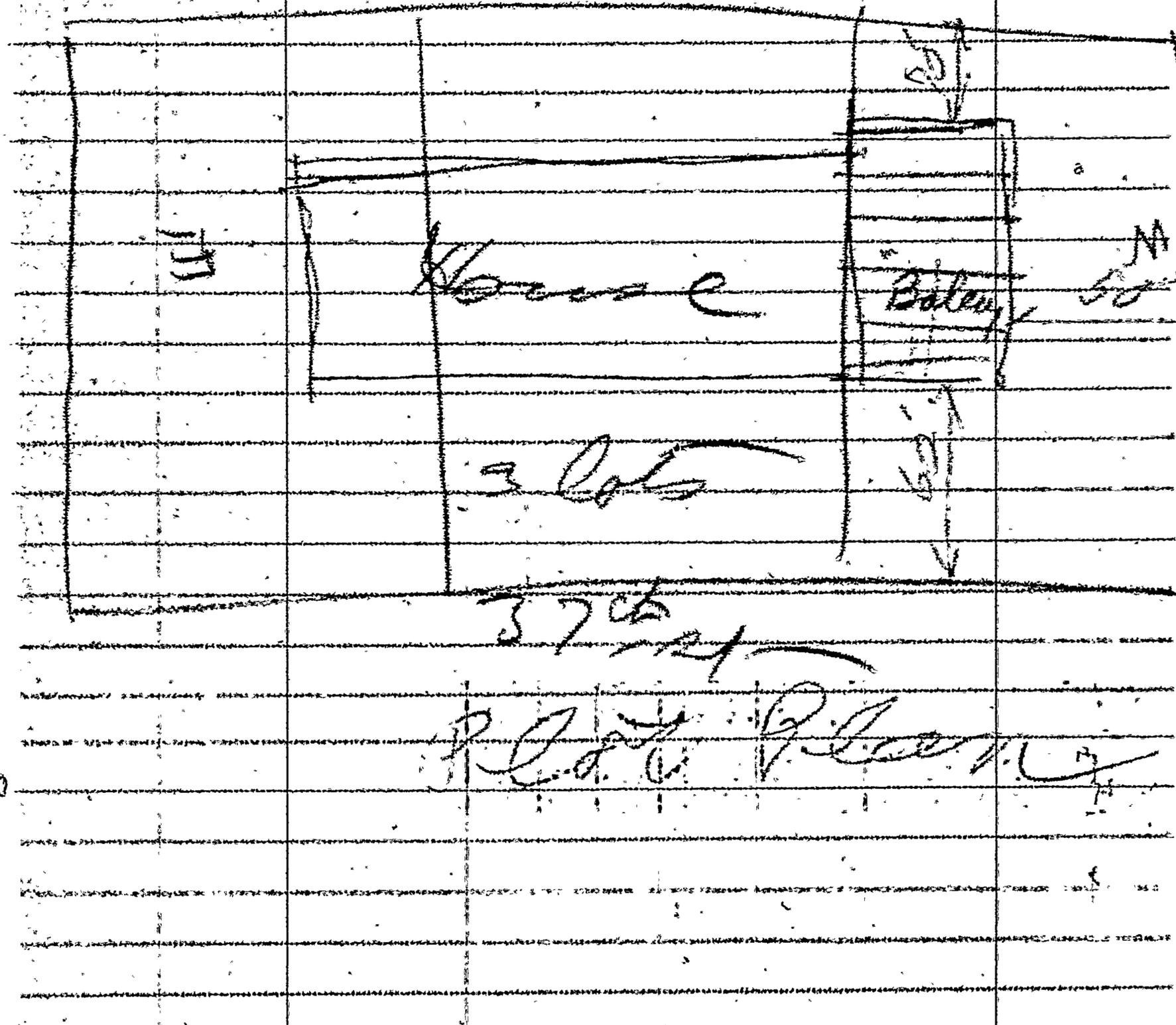
Sign here G. Laushtetter  
(Owner or Authorized Agent)

By [Signature]

#### FOR DEPARTMENT USE ONLY

(a) Footing: Width <u>16"</u> Depth in Ground <u>12"</u> Width of Wall <u>8"</u>	
(b) Size of Studs <u>2" x 4"</u> Material of Floor <u>Wood</u>	
(c) Size of Floor Joists <u>2" x 8"</u> Size of Rafters <u>2" x 6"</u>	
(1) PLAN CHECKING Receipt No. _____ Valuation \$ _____ Fee Paid \$ _____	(2) REINFORCED CONCRETE Barrels of Cement _____ Tons of Reinforcing Steel _____
(3) The building referred to in this Application will be more than 100 feet from _____ Street Sign here _____ (Owner or Authorized Agent)	

#### REMARKS:





Bldg-New 1 or 2 Family Dwelling Plan Check at Counter No Submit Plan Check	City of Los Angeles - Department of Building and Safety <b>APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY</b>	Last Status: Ready to Issue Status Date: 05/18/2005
---	--	--

1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
TR 12353		13		M B 232-18/19	117B189 26	5042 - 019 - 018

**3. PARCEL INFORMATION**

Area Planning Commission - South Los Angeles LADBS Branch Office - LA Council District - 8 Certified Neighborhood Council - Empowerment Congre Community Plan Area - South Los Angeles	Census Tract - 2220.00 District Map - 117B189 Energy Zone - 8 Earthquake-Induced Liquefaction Area - Yes Lot Size - IRR	Lot Type - Interior Methane Hazard Site - Methane Buffer Zone Near Source Zone Distance - 3.6 Thomas Brothers Map Grid - 673-H1
--	---	--

ZONE(S): R1-1-O /

**4. DOCUMENTS**

ZI - ZI-1231 South Central Alcohol Sale: ORD - ORD-171682 SPA - South Central Alcohol Sales ORD - ORD-162128 ORD - ORD-167121-SA1506	CPC - CPC-1983-506-SP CPC - CPC-1986-603 CDBG - LARZ-Central City
---	---

**5. CHECKLIST ITEMS**

**6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION**

Owner(s): Anderson, Edmund L Heir Anderson, Eddie D 1932 Rochester Cir LOS ANGELES CA 90018

Tenant:  
Applicant: (Relationship: Contractor) Robert Taylor - (888) 261-2059

7. EXISTING USE	PROPOSED USE
	(07) Carport

**8. DESCRIPTION OF WORK**

PROPOSED NEW 18'X18' 2-CAR CARPORT PER CITY STANDARD DETAIL. PERMIT TO COMPLY W/ CASE # 134097.

9. # Bldgs on Site & Use: 1: SFD

**10. APPLICATION PROCESSING INFORMATION**

BLDG. PC By: Eduardo Rodriguez      DAS PC By: \_\_\_\_\_  
OK for Cashier: Eduardo Rodriguez      Coord. OK: \_\_\_\_\_  
Signature: *[Signature]*      Date: 5/18/05

For information and/or inspection requests originating within LA County,  
**Call toll-free (888) LA4BUILD**  
Outside LA County, call (213) 482-0000. (LA4BUILD = 524-2845)

For Cashier's Use Only      W/O #: 51002310

**11. PROJECT VALUATION & FEE INFORMATION** Final Fee Period

Permit Valuation: \$4,212	PC Valuation:
---------------------------	---------------

FINAL TOTAL Bldg-New	274.38
Permit Fee Subtotal Bldg-New	143.00
Energy Surcharge	
Plan Check Subtotal Bldg-New	92.82
Fire Hydrant Refuse-To-Pav	0.00
E.O. Instrumentation	0.50
O.S. Surcharge	4.73
Sys. Surcharge	14.18
Planning Surcharge	14.15
Planning Surcharge Misc Fee	5.00
Permit Issuing Fee	0.00

Sewer Cap ID: \_\_\_\_\_      Total Bond(s) Due: \_\_\_\_\_

LA Department of Building and Safety  
SL 15 04 082052 05/18/05 11:32AM

BUILDING PLAN CHECK	\$92.82
BUILDING PERMIT-RES	\$143.00
EI RESIDENTIAL	\$0.50
ONE STOP SURCH	\$4.73
SYSTEMS DEVT FEE	\$14.18
MISCELLANEOUS	\$5.00
CITY PLANNING SURCH	\$14.15
Subtotal:	\$274.38
Carry Over FROM Tran# 082051	\$100.00
Total Due:	\$374.38
Credit Card:	\$374.38

05SL 38787

**12. ATTACHMENTS**

Misc. (See Comments) *[Signature]*  
Plot Plan *[Signature]*



**13. STRUCTURE INVENTORY** (Note: Numeric measurement data in the format "number / number" implies "change in numeric value / total resulting numeric value")

05010 - 70000 - 02310

- (P) Height (BC): +9 Feet / 9 Feet
- (P) Height (ZC): +9 Feet / 9 Feet
- (P) Length: +18.33 Feet / 18.33 Feet
- (P) Stories: +1 Stories / 1 Stories
- (P) Width: +18.33 Feet / 18.33 Feet
- (P) U1 Occ. Group: +324 Sqft / 324 Sqft
- (P) Parking Req'd for Site (Auto+Bicycle): 0 Stalls / Stal
- (P) Type V-N Construction
- (P) Floor Construction - Concrete Slab on Grade
- (P) Foundation - Spread (Pad) Footing

(P) Roof Construction - Wood Frame/Sheathing

**14. APPLICATION COMMENTS**

\*\* Approved Seismic Gas Shut-Off Valve may be required. \*\* Granted modification for reduced drive access aisle width from 26'-8" to 23'-0" by DM. on 5/18/05.

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless, the information printed exceeds that required by Section 19825 of the Health and Safety Code of the State of California.

**15. Building Relocated From:**

16. CONTRACTOR, ARCHITECT, & ENGINEER NAME	ADDRESS	CLASS	LICENSE#	PHONE #
(C) Taylor R Construction	9234 Palm Street #O,	B	592177	888-261-2059

**PERMIT EXPIRATION/REFUNDS:** This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by LADBS (Sec. 22.12 & 22.13 LAMC). The permittee may be entitled to reimbursement of permit fees if the Department fails to conduct an inspection within 60 days of receiving a request for final inspection (HS 17951).

**17. LICENSED CONTRACTOR'S DECLARATION**

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. The following applies to B contractors only: I understand the limitations of Section 7057 of the Business and Professional Code related to my ability to take prime contracts or subcontracts involving specialty trades.

License Class: \_\_\_\_\_ Lic. No.: \_\_\_\_\_ Contractor: \_\_\_\_\_

**18. WORKERS' COMPENSATION DECLARATION**

I hereby affirm, under penalty of perjury, one of the following declarations:

I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.

I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are:

Carrier: \_\_\_\_\_ Policy Number: \_\_\_\_\_

I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

**WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.**

**19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING**

I certify that notification of asbestos removal is either not applicable or was sent to the AQMD or EPA as per section 19827.5 of the Health and Safety Code. Due to the possible presence of lead-based paint, lead safe work practices are required on all repairs in pre-1979 buildings that disturb paint. Failure to do so could create lead hazards that violate California Health and Safety Code Section 17920.10 and Section 105256 and may be subject to a \$1000 fine or criminal prosecution. For more information call LA County's Department of Health Services at (800)524-5323. In order to locate a Lead Certified Professional and obtain additional information, call California DHS at (800)597-5323 or go to the DHS Website at <http://www.dhs.ca.gov/childlead/html/GENclst.html>.

**20. CONSTRUCTION LENDING AGENCY DECLARATION**

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civil Code).

Lender's name (if any): \_\_\_\_\_ Lender's address: \_\_\_\_\_

**21. FINAL DECLARATION**

I certify that I have read this application **INCLUDING THE ABOVE DECLARATIONS** and state that the above information **INCLUDING THE ABOVE DECLARATIONS** is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board, department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed. I further affirm under penalty of perjury, that the proposed work will not destroy or unreasonably interfere with any access or utility easement belonging to others and located on my property, but in the event such work does destroy or unreasonably interfere with such easement, a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0106.4.3.4 LAMC).

**By signing below, I certify that:**

- (1) I accept all the declarations above namely the Licensed Contractor's Declaration, Workers' Compensation Declaration, Asbestos Removal Declaration / Lead Hazard Warning, Construction Lending Agency Declaration and Final Declaration; and
- (2) This permit is being obtained with the consent of the legal owner of the property.

Print Name: ROBERT TAYLOR

Sign: Robert Taylor

Date: 18 05 05

Contractor  Authorized Agent

Bldg-New  
1 or 2 Family Dwelling  
No Submit Plan Check

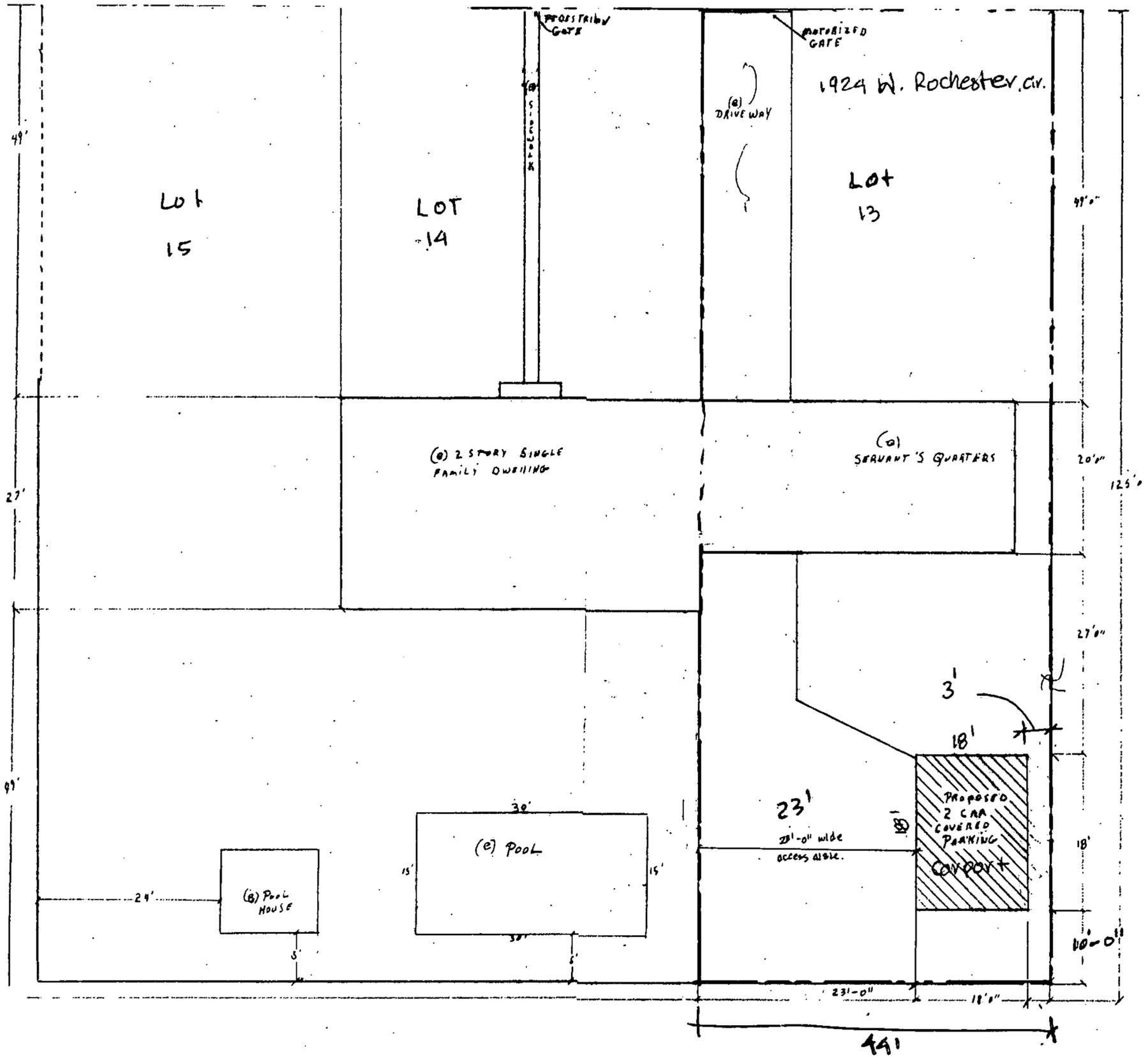
City of Los Angeles - Department of Building and Safety

Plan Check #:  
Initiating Office: SOUTH LA  
Printed on: 05/18/05 11:21:40

PLOT PLAN ATTACHMENT

1010531200518233

(DO NOT DRAW, WRITE, OR PASTE ATTACHMENTS OUTSIDE BORDER)



## Additional Contemporary Photographs



Edmund "Rochester" Anderson House, view of north elevation and front yard.  
(GPA Consulting, April 2019)



Edmund "Rochester" Anderson House, view of main entrance to house.  
(GPA Consulting, April 2019)



Edmund "Rochester" Anderson House, view of porte-cochère.  
(GPA Consulting, April 2019)



Edmund "Rochester" Anderson House, view of rear yard, pool, and pool house.  
(GPA Consulting, April 2019)



Edmund "Rochester" Anderson House, view of rear yard, pool, and ancillary office building  
(GPA Consulting, April 2019)



Edmund "Rochester" Anderson House, view of pool house.  
(GPA Consulting, April 2019)



Edmund "Rochester" Anderson House, view of foyer on first floor of house.  
(GPA Consulting, April 2019)



Edmund "Rochester" Anderson House, view of family room on first floor of house.  
(GPA Consulting, April 2019)



Edmund "Rochester" Anderson House, view of family room on first floor of house.  
(GPA Consulting, April 2019)



Edmund "Rochester" Anderson House, view of living room on first floor of house.  
(GPA Consulting, April 2019)



Edmund "Rochester" Anderson House, view of staircase and corridor on second floor of house.  
(GPA Consulting, April 2019)



Edmund "Rochester" Anderson House, view of typical bedroom on second floor of house.  
(GPA Consulting, April 2019)



Edmund "Rochester" Anderson House, view of typical bedroom on second floor of east wing.  
(GPA Consulting, April 2019)

## Historical Photographs



Vintage post card of Edmund "Rochester" Anderson House, date unknown.  
(en.wikimedia.org)



Mamie Anderson at home in 1940s, photographer and date unknown.  
(UCLA Library, Walter L. Gordon and William C. Beverly Jr. Collection)



Anderson (third from left) holding model airplane. Julius Crouch and his wife are standing to his left and a woman named Angela to his right, Ted Merriman photographer and date unknown, circa 1945.

(Los Angeles Public Library)



Anderson as "Rochester" with Jack Benny, date unknown, circa 1950.  
(Radio Spirits)



Portrait of Anderson, photographer and date unknown.  
(Radio Classics)

## Zimas Parcel Report



# City of Los Angeles Department of City Planning

## 6/7/2021 PARCEL PROFILE REPORT

### PROPERTY ADDRESSES

1932 W ROCHESTER CIR

### ZIP CODES

90018

### RECENT ACTIVITY

CHC-2021-4678-HCM

ENV-2021-4679-CE

### CASE NUMBERS

CPC-2008-1552-CPU

CPC-1990-346-CA

CPC-1986-603-GPC

CPC-1986-447-GPC

CPC-1983-506

CPC-12643

ORD-171682

ORD-171681

ORD-167121-SA1506

ORD-162128

ORD-121729

ENV-2008-1781-EIR

### Address/Legal Information

PIN Number	117B189 28
Lot/Parcel Area (Calculated)	4,865.9 (sq ft)
Thomas Brothers Grid	PAGE 673 - GRID G1
Assessor Parcel No. (APN)	5042019018
Tract	TR 12353
Map Reference	M B 232-18/19
Block	None
Lot	15
Arb (Lot Cut Reference)	None
Map Sheet	117B189 120B189

### Jurisdictional Information

Community Plan Area	South Los Angeles
Area Planning Commission	South Los Angeles
Neighborhood Council	Empowerment Congress North Area
Council District	CD 8 - Marqueece Harris-Dawson
Census Tract #	2220.02
LADBS District Office	Los Angeles Metro

### Planning and Zoning Information

Special Notes	None
Zoning	R1-1-O
Zoning Information (ZI)	ZI-1231 Specific Plan: South Los Angeles Alcohol Sales ZI-2452 Transit Priority Area in the City of Los Angeles ZI-2462 Modifications to SF Zones and SF Zone Hillside Area Regulations ZI-2374 State Enterprise Zone: Los Angeles
General Plan Land Use	Low II Residential
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	SOUTH LOS ANGELES ALCOHOL SALES
Subarea	None
Special Land Use / Zoning	None
Historic Preservation Review	Yes
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
HCR: Hillside Construction Regulation	No
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RFA: Residential Floor Area District	None
RIO: River Implementation Overlay	No
SN: Sign District	No

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at [zimas.lacity.org](http://zimas.lacity.org)  
(\*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Streetscape	No
Adaptive Reuse Incentive Area	None
Affordable Housing Linkage Fee	
Residential Market Area	Low
Non-Residential Market Area	Low
Transit Oriented Communities (TOC)	Tier 3
RPA: Redevelopment Project Area	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No
<b>Assessor Information</b>	
Assessor Parcel No. (APN)	5042019018
Ownership (Assessor)	
Owner1	ANDERSON,EVA ET AL
Owner2	MOORE VISION ASSET MANAGEMENT
Address	1932 W ROCHESTER CIR LOS ANGELES CA 90018
Ownership (Bureau of Engineering, Land Records)	
Owner	ANDERSON, EVA MOORE VISION ASSET MANAGEMENT
Address	1932 ROCHESTER CIR LOS ANGELES CA 90018
APN Area (Co. Public Works)*	0.355 (ac)
Use Code	0100 - Residential - Single Family Residence
Assessed Land Val.	\$1,089,269
Assessed Improvement Val.	\$277,569
Last Owner Change	10/17/2019
Last Sale Amount	\$9
Tax Rate Area	67
Deed Ref No. (City Clerk)	1105657
Building 1	
Year Built	1941
Building Class	D9A
Number of Units	1
Number of Bedrooms	4
Number of Bathrooms	4
Building Square Footage	4,619.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
Rent Stabilization Ordinance (RSO)	No [APN: 5042019018]
<b>Additional Information</b>	
Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	No
Fire District No. 1	No
Flood Zone	Outside Flood Zone
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	Methane Buffer Zone
High Wind Velocity Areas	No

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 (\*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Special Grading Area (BOE Basic Grid Map A-13372) No

Wells None

### Seismic Hazards

#### Active Fault Near-Source Zone

Nearest Fault (Distance in km) 3.7392864  
Nearest Fault (Name) Puente Hills Blind Thrust  
Region Los Angeles Blind Thrusts  
Fault Type B  
Slip Rate (mm/year) 0.70000000  
Slip Geometry Reverse  
Slip Type Moderately / Poorly Constrained  
Down Dip Width (km) 19.00000000  
Rupture Top 5.00000000  
Rupture Bottom 13.00000000  
Dip Angle (degrees) 25.00000000  
Maximum Magnitude 7.10000000

Alquist-Priolo Fault Zone No

Landslide No

Liquefaction Yes

Preliminary Fault Rupture Study Area No

Tsunami Inundation Zone No

### Economic Development Areas

Business Improvement District None

Hubzone Redesignated until Dec 2021

Opportunity Zone No

Promise Zone None

State Enterprise Zone LOS ANGELES STATE ENTERPRISE ZONE

### Housing

Direct all Inquiries to Housing+Community Investment Department

Telephone (866) 557-7368

Website <http://hcidla.lacity.org>

Rent Stabilization Ordinance (RSO) No [APN: 5042019018]

Ellis Act Property No

AB 1482: Tenant Protection Act See Notes

Assessor Parcel No. (APN) 5042019018

Address 1932 ROCHESTER CIRCLE

Year Built 1941

Use Code 0100 - Residential - Single Family Residence

Notes The property is subject to AB 1482 only if the owner is a corporation, limited liability company, or a real estate investment trust.

### Public Safety

#### Police Information

Bureau South

Division / Station Southwest

Reporting District 355

#### Fire Information

Bureau South

Battalion 18

District / Fire Station 34

Red Flag Restricted Parking No

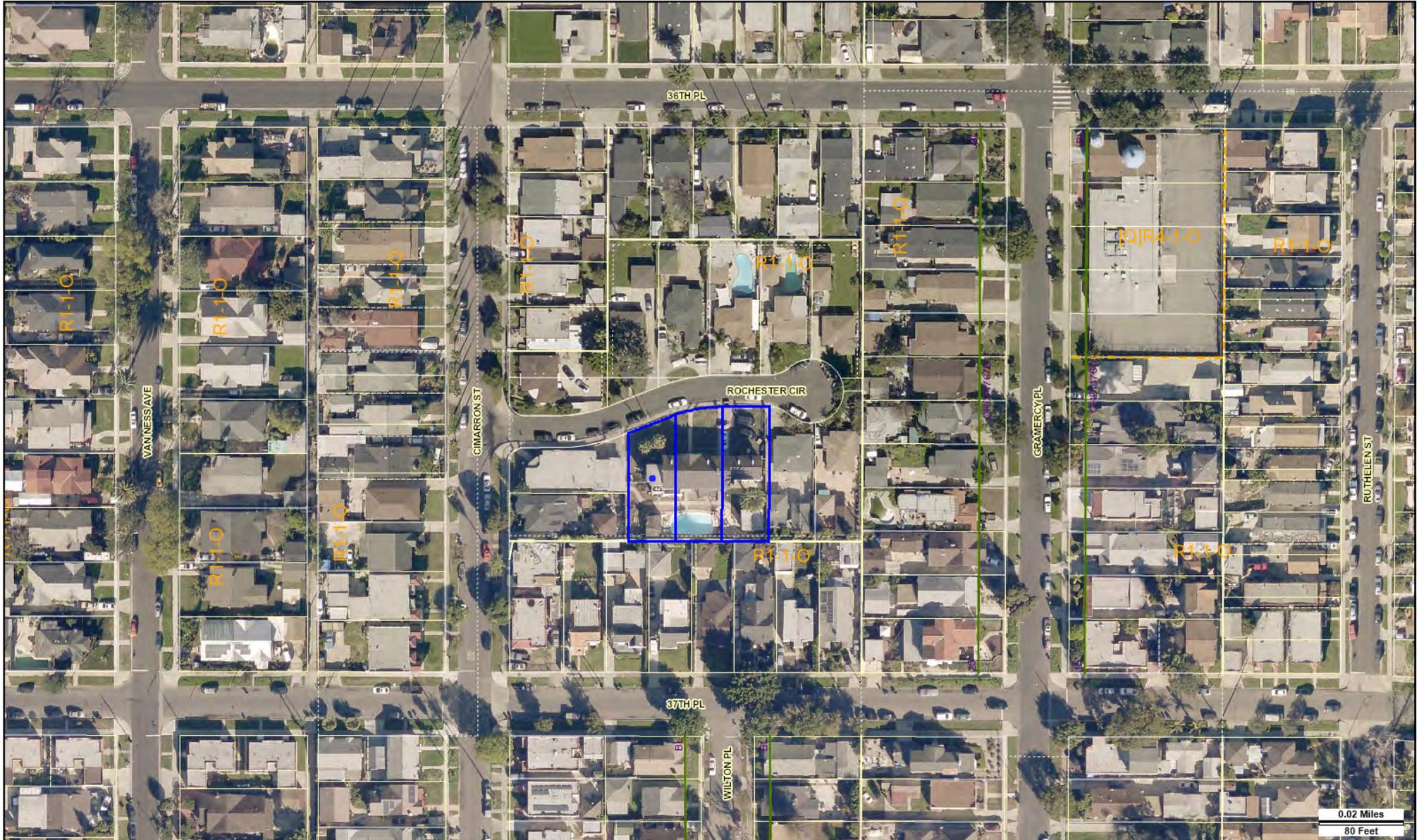
## CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number:	CPC-2008-1552-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	SOUTH LOS ANGELES NEW COMMUNITY PLAN PROGRAM
Case Number:	CPC-1990-346-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	AMENDMENT TO THE L.A.M.C. TO - DRAFT AN ORDINANCE TO PROHIBIT THE GRANTING OF A CONDITIONAL USE PERMIT FOR THE OFF-SITE SALE OF ALCOHOLIC BEVERAGES (LOURDES GREEN/KAREN HOO)\
Case Number:	CPC-1986-603-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	GENERAL PLAN/ZONING CONSISTENCY PROGRAM
Case Number:	CPC-1986-447-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	PLAN AND ZONE CONSISTENCY - SOUTH CENTRAL LOS ANGELES (HERB GLASCOW)
Case Number:	CPC-1983-506
Required Action(s):	Data Not Available
Project Descriptions(s):	SPECIFIC PLN ORD FOR INTERIM CONDITIONAL USE APPRVL FOR ESTABLISHMENTS FOR THE SALE OF ALCOHOL WHICH ARE GENERALLY LOCATED INTHE SOUTH CENTRAL AREA OF THE CITY
Case Number:	ENV-2008-1781-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	SOUTH LOS ANGELES NEW COMMUNITY PLAN PROGRAM

## DATA NOT AVAILABLE

CPC-12643  
ORD-171682  
ORD-171681  
ORD-167121-SA1506  
ORD-162128  
ORD-121729



Address: 1932 W ROCHESTER CIR

APN: 5042019018

PIN #: 117B189 28

Tract: TR 12353

Block: None

Lot: 15

Arb: None

Zoning: R1-1-O

General Plan: Low II Residential

