

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: National Chicano Moratorium March August 29, 1970

Other names/site number: Laguna Park, Salazar Park

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

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

2. Location

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

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

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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


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

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

___ national ___ statewide X local

Applicable National Register Criteria:

X A ___ B ___ C ___ D

	
State Historic Preservation Officer	October 7, 2020
Signature of certifying official/Title:	Date
<u>California State Office of Historic Preservation</u>	
State or Federal agency/bureau or Tribal Government	

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

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4. National Park Service Certification

I hereby certify that this property is:

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

Paul R. Lusignan
Signature of the Keeper

11/16/2020
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only one box.)

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RECREATION AND CULTURE/outdoor recreation

LANDSCAPE/park

TRANSPORTATION/road-related

COMMERCE/TRADE/restaurant

HEALTHCARE/clinic

Current Functions

(Enter categories from instructions.)

RECREATION AND CULTURE/outdoor recreation

LANDSCAPE/park

TRANSPORTATION/road-related

COMMERCE/TRADE/specialty store

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH & 20TH CENTURY REVIVALS

Mission/Spanish Colonial Revival

MODERN MOVEMENT

Materials: (enter categories from instructions.)

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

Narrative Description

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

Summary Paragraph

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

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Narrative Description

March Route (approximately 3.26 miles long)

CONTRIBUTING: one site

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

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

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

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

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

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Alterations

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

El Barrio Free Clinic

CONTRIBUTING: one building

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

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

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

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

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

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

Alterations

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

Silver Dollar Café

CONTRIBUTING: one building

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

The storefront and its entrance are flush with the sidewalk and do not have a bulkhead. 4945 East Whittier Boulevard is three bays wide with a centered, fully glazed aluminum frame door with aluminum transom flanked by aluminum frame picture windows of slightly different sizes. A retractable security gate spans the storefront. A small black plaque that reads “Ruben Salazar – March 3, 1928 - August 29, 1970” is affixed to the elevation west of the picture window. At the rear (north) elevation, the building is stucco, with an entrance at a small entry projecting from the west side of the building. A storage shed abuts the rear elevation at the east end. The rear of the parcel is a surface parking lot.

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

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Alterations

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

Ruben Salazar Park

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

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

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

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

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

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

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

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

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

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

Alterations

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

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Integrity

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

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

SOCIAL HISTORY

ETHNIC HERITAGE: Hispanic

POLITICS/GOVERNMENT

Period of Significance

1970

Significant Dates

1970

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Unknown

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

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

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

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

Planning the March

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

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

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

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

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

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

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

⁹ David Sánchez Oral History Interview, UCLA Oral History Collection, accessed June 1, 2015,

<http://oralhistory.library.ucla.edu/viewItem.do?ark=21198/zz002hkcv5&title=%20Sanchez,%20David>.

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

¹¹ William J. Drummond, "How East L.A. Protest Became a Major Riot," *Los Angeles Times*, September 16, 1970, 1. "Event Profile – 1970 National Chicano Moratorium." *Latinopia.com*, accessed January 15, 2014,

<http://latinopia.com/latino-history/1970-national-chicano-moratorium>.

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

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

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

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

¹⁶ Chávez, "¡Mi Raza Primero!," 67.

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

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

A variety of accounts describe the moments the peaceful rally ended as skirmishes in the crowd and outside Laguna Park escalated to violence.²¹ The Sheriff’s Department did not initiate plans previously made with the Moratorium Committee to calm and disperse the crowd if needed, nor did they contact Committee members to help prevent chaos.²² Consequently, unrest ensued.²³ Law enforcement entered the park and announced that the demonstration was an illegal assembly. The crowd was dispersed by indiscriminately using tear gas on the marchers.²⁴ Conflicts erupted as demonstrators attempted to flee. Some people fled for safety, hiding in restroom buildings, buses, and houses near the park.²⁵ LAPD officers in riot gear were called in for backup.²⁶ Officers boarded buses used by the marchers and beat passengers.²⁷ By the end of the day, as many as thirty-one civilians, and forty-three LAPD officers and sheriff’s deputies, were injured. Three people were killed, including prominent journalist Ruben Salazar.²⁸

Silver Dollar Café

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

¹⁸ Chávez, “*¡Mi Raza Primero!*,” 69.

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

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

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

²¹ Chávez, “*¡Mi Raza Primero!*,” 69.

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

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

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

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

²⁵ Chávez, “*¡Mi Raza Primero!*,” 70.

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

²⁷ Chávez, “*¡Mi Raza Primero!*,” 70.

²⁸ Lorena Oropeza, *¡Raza Sí, Guerra No!: Chicano Protest and Patriotism during the Viet Nam War Era* (Berkeley: University of California Press, 2005), 171-172.

²⁹ Mario T. Garcia, *Ruben Salazar: Border Correspondent* (Berkeley: University of California Press, 1995), 8.

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Salazar was covering the National Chicano Moratorium march for the *Los Angeles Times* and the Spanish-language television station KMEX. His team had covered the nonviolent march and demonstration in Laguna Park and continued to document the events that followed as civil unrest spread eastward along Whittier Boulevard. Two hours after the chaos began, Salazar and his colleagues retreated to the Silver Dollar Café on Whittier Boulevard. Shortly after, patrol cars stopped in front of the bar and several officers approached the door. Los Angeles County Sheriff's Deputy Thomas Wilson fired two tear gas projectiles into the bar. One of the nine-inch tear gas projectiles struck Salazar in the head, instantly killing him.³⁰

In the immediate aftermath of August 29, the circumstances of Salazar's death were viewed with suspicion; many believed that Salazar had become a target for the police because of his relationship to the Chicano movement's organizations and leaders.³¹ Conflicting reports led many to question if Salazar's death was an accident or assassination. Though a tear gas projectile struck Salazar, initial reports following the riot misreported, "Deputies found him sprawled on the floor inside the Silver Dollar Café, 4945 Whittier Blvd., with a bullet wound in the head."³² There were discrepancies between the testimony of the sheriff's deputies and the testimony of Salazar's colleagues who were with him at the Silver Dollar Café.³³ An official investigation into Salazar's death highlighted different reports of the events and fueled suspicion and tension between the Latino community and law enforcement communities. Causing further resentment was the nature of the investigation. The inquest was supposed to be confined to the circumstances directly surrounding Salazar's death, but many felt the investigation was an attempt "...to inculcate the public with the idea that the sheriff's deputies were justified in all their actions."³⁴ Many Chicanos held the police guilty of murder.³⁵ Although Salazar's death was ruled an accident, many members of the community continue to doubt the veracity of the investigation.

The march and the civil unrest that followed was documented in a thirty-minute student- and activist-produced film entitled *Requiem 29*, which consists of footage of the day's events,

³⁰ Jaime Pelayo, "The Chicano Movement and the Vietnam War" (unpublished senior thesis, Yale University, 1997), 7, located at Gloria Arellanes Papers, California State University, Los Angeles.

³¹ Pelayo, *The Chicano Movement*, 5.

³² Charles T. Powers and Jeff Perlman, "One dead, 40 Hurt in East L.A. Riot," *Los Angeles Times*, August 30, 1970, 50A.

³³ The deputies reported they received a call saying someone in the bar had a gun. They called for people to come out, no one responded, and they fired tear gas projectiles into the bar. Salazar's colleagues reported that there was no warning to clear the bar before the tear gas was fired. Other witnesses reported that when individuals in the bar tried to come out, the officers pushed them back into the bar. According to the deputies, they were unaware anyone had been hurt until several hours later, when the head public relations officer for the department entered the bar and found Salazar's body. A civilian witness said that an ambulance, called by one of Salazar's colleagues, came to the front of the bar immediately after Salazar was hit, and the ambulance was sent away by the deputies.

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

³⁴ *Los Angeles Times*, September 13, 1970. Quoted in Marin, *Social Protest in an Urban Barrio*, 215.

³⁵ Garcia, *Ruben Salazar*, 5.

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compiled from a variety of sources, including independent cinematographers as well as footage taken from television news broadcasts. The film also includes footage of the wake for Salazar following his death. In the aftermath, *Requiem 29* was exhibited at local theaters and college campuses to present an alternative perspective on the tragic events so as to challenge the perceived biases of the police and local news media.

Anger over the death of Salazar—a respected public voice of the burgeoning movement for Chicano rights—and frustration over the investigation of events at the Silver Dollar Café galvanized more Latinos to join the civil rights struggle.³⁶ It also led many people in the Latino community to distrust law enforcement specifically and, more broadly, the institutions of power that backed it. Salazar’s death and the events of August 29, 1970 steered the Chicano movement toward more domestic issues affecting the Chicano movement, including police brutality.³⁷ Salazar became a martyr in the Latino community, and his death brought attention to the violent conflict between government authorities and Chicano activists.³⁸

El Barrio Free Clinic

El Barrio Free Clinic was founded in May 1969 by the Brown Berets and run by active members of the organization from its founding until December 1970.³⁹ Also known as “the Brown Beret Free Clinic,” El Barrio Free Clinic was the first free clinic in East Los Angeles and was established to address the specific health care needs of the Chicano community.⁴⁰ The creation and management of the free clinic illustrates the leadership roles assumed by women in the Chicano movement. The clinic is cited as one of the Brown Berets’ most impressive accomplishments.⁴¹ El Barrio Free Clinic promoted equal access to health care and demonstrated that the organizers of the Chicano Moratorium had a mission of social justice extending beyond the antiwar movement to address wider issues of social inequality.

Chicano activists in the late 1960s recognized that for decades the Mexican American community in Los Angeles had been confined to separate neighborhoods, creating a basis of inequality that touched multiple realms of life, especially health care.⁴² Mexican neighborhoods suffered much higher rates of infant mortality and communicable disease than the general population. In 1927, one labor camp in Los Angeles County recorded the highest infant mortality

³⁶ Albert Camarillo, *Chicanos in California: A History of Mexican Americans* (San Francisco: Boyd & Fraser, 1984), 93-97; Rosales, *Dictionary of Latino Civil Rights History*, 286.

³⁷ Oropeza, *¡Raza Si, Guerra No!*, 147.

³⁸ Ernesto Chávez, “¡Mi Raza Primero!”: *Nationalism, Identity, and Insurgency in the Chicano Movement in Los Angeles, 1966-1978* (Berkeley: University of California Press, 2002), 70.

³⁹ The clinic opened on May 30, 1969, although the idea was discussed as early as October 1968.

⁴⁰ Myrna Johnson, “Inside the Barrio Free Clinic,” *Elan* XXII, no. 2 (1972): 2-4.

⁴¹ Marguerite V. Marin, *Social Protest in an Urban Barrio: A Student of the Chicano Movement, 1966-1974* (New York: University Press of American, 1991), 154.

⁴² GPA Consulting, National Register of Historic Places Multiple Property Documentation Form, *Latinos in Twentieth Century California*, (2015), E 100-101.

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rates in the U.S.⁴³ Housing location dictated access to such “social resources and public accommodations as jobs, neighborhood schools, health care, grocery stores, public utilities, and religious and cultural institutions.”⁴⁴ Activists were galvanized by statistics illustrating inequality. While statistics demonstrating disproportionate casualty rates for Latino soldiers in Vietnam spurred antiwar sentiment, the Chicano movement rallied around a cry of “La batalla esta aquí” (the battle is here), arguing that the real battle was in the United States, not in Vietnam. The money that was being spent on the war abroad would be better spent on improving health care, housing, and educational opportunities for Americans of color.

Part of the Brown Berets’ mission was community service to address social inequality, and they first proposed creating a health care clinic in 1968, shortly after their first meetings. The Brown Berets felt that it was essential for a Chicano group to create and manage a clinic for their community because they believed only a Chicano organization could truly identify and address the unique health care needs of the Chicano community. As Gloria Arellanes, a member of the Brown Berets who was chosen by the organization to serve as the founding director, explained, “At this time there were very few free clinics in existence, and those existing were for the hippie [sic] long haired Anglo youth.”⁴⁵ David Sánchez, prime minister of the Brown Berets, wrote the initial proposal for the clinic as part of a class project at Cal State Los Angeles.⁴⁶ The Brown Berets planned a free clinic for the Chicano community that emphasized family planning and basic health education instead of venereal disease and “freaked out acid trips...” that were the focus of existing free clinics in distant neighborhoods.⁴⁷ Female Brown Berets, who played a vital role in the Moratorium Committee from its inception, took charge of the creation and management of the free clinic.⁴⁸

Located on Whittier Boulevard along a major commercial district in unincorporated East Los Angeles, El Barrio Free Clinic succeeded despite initial community skepticism about free medical services and the role of the Brown Berets, better known for their cultural nationalism than their community service. Facilities and operations at the clinic were modeled after Fairfax Free Clinic in Hollywood. All medical staff was volunteer. Financial help came from the Ford Foundation, United Way, and Catholic Church’s Campaign for Human Development. The Los Angeles Regional Family Planning Council donated supplies.⁴⁹ Women’s health, family planning, and “well baby” initiatives were the services most in demand. The clinic provided

⁴³ David Gutiérrez, *Walls and Mirrors: Mexican Americans, Mexican Immigrants, and the Politics of Ethnicity* (Berkeley: University of California Press, 1995), 91-92.

⁴⁴ Margaret Montoya, “Latinos and the Law,” in *American Latinos and the Making of the United States: A Theme Study* (Washington, D.C.: National Park Service, 2013), 299.

⁴⁵ Jaime Pelayo, “The Chicano Movement and the Vietnam War,” (unpublished senior thesis, Yale University, 1997) 33, located at Gloria Arellanes Papers, California State University Los Angeles.

⁴⁶ David Sánchez Oral History Interview, UCLA Oral History Collection, accessed June 1, 2015, <http://oralhistory.library.ucla.edu/viewItem.do?ark=21198/zz002hkcv5&title=%20Sanchez,%20David>

⁴⁷ Folder 2, Series I, Box 1, Gloria Arellanes Papers 1967-1979, Special Collections and Archives, John F. Kennedy Memorial Library, California State University, Los Angeles.

⁴⁸ Pelayo, “The Chicano Movement,” 4.

⁴⁹ Ruben Salazar, “Brown Berets Hail ‘La Raza’ and Scorn the Establishment,” *Los Angeles Times*, June 16, 1969, 3; Marin, *Social Protest in an Urban Barrio: A Student of the Chicano Movement, 1966-1974*, 154.

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services for Chicanas, especially adolescents, disseminating information that was not easily accessible in a community with limited financial resources and minimal geographic access to primary care physicians.

The Brown Berets began using one of the rooms in the clinic as a temporary headquarters in 1969. They added a large red cross on top of the building to ward off the Los Angeles County Sheriff's deputies.⁵⁰ The first meetings of the Moratorium Committee also took place at the clinic. Many Brown Berets hoped the legacy of their role in the Chicano movement would be as the leaders of a transition from antiwar protests to social justice.⁵¹

Internal conflicts within the Brown Berets led to the closure of the free clinic after a brief period of operation. The female members of Brown Berets resigned from the organization in February 1970 because of a political split and formed the all-female group Las Adelitas.⁵² The split had to do with the gender politics within the organization where men were assigned to leadership roles, while women were relegated to secretarial positions. Incidentally, this blatant sexism was endemic to the American countercultural movement, not just Mexican Americans. Remaining male Brown Berets were leery of aligning themselves with outside organizations, which alienated funding sources for the clinic.⁵³ The United Way withdrew its financial support and the volunteer staff resigned. Gloria Arellanes and Las Adelitas formed another free clinic, La Clinica del Barrio, with many of El Barrio Free Clinic's volunteers.⁵⁴ La Clinica del Barrio continued the "social-action agenda" without the participation of the Brown Berets and antiwar protest groups.⁵⁵

Though El Barrio Free Clinic was not in operation for a long period of time, it had lasting effects on the community by setting a precedent for access to free and affordable health care in Los Angeles' eastside Latino community. The women who organized and managed the free clinic continued to play a role in the social justice components of the Chicano movement after leaving El Barrio Free Clinic. Las Adelitas created La Clinica del Barrio. AltaMed, an expansive network of health care clinics for the underserved communities of Southern California, was founded by several volunteers who participated in the creation of El Barrio Free Clinic and La Clinica del Barrio. At the AltaMed clinic in Montebello there is an interpretative display on the history of the organization that proudly traces its roots to El Barrio Free Clinic. With these clinics as its legacy, El Barrio Free Clinic demonstrated that the Brown Berets and Chicano Moratorium Committee were not focused solely on protests, but on the everyday mission of bringing resources to an underserved community and creating systems with lasting impacts for social improvement of Chicano people through equal access to health and welfare.

⁵⁰ David Sánchez Oral History Interview, UCLA Oral History Collection, accessed June 1, 2015, <http://oralhistory.library.ucla.edu/viewItem.do?ark=21198/zz002hkcv5&title=%20Sanchez,%20David>

⁵¹ Ibid.

⁵² Mario García, *The Chicano Generation: Testimonios of the Movement* (Berkeley: University of California Press, 2015) 191.

⁵³ Marin, *Social Protest in an Urban Barrio: A Student of the Chicano Movement, 1966-1974*, 154.

⁵⁴ La Clinica del Barrio opened March 15, 1971 at 274 Atlantic Boulevard.

⁵⁵ Lorena Oropeza, *¡Raza Sí! ¡Guerra No!* (Berkeley: University of California Press, 2005), 140.

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Conclusion

According to historian Lorena Oropeza, “A day of unparalleled unity and tragedy, the National Chicano Moratorium march on August 29, 1970, marked both the pinnacle of the organizational achievement for Chicano movement activists and their most serious setback.”⁵⁶ The events of August 29, 1970 were seen by many as a culmination of a growing conflict between law enforcement and activists who were becoming more militant.⁵⁷ Others believed the peaceful march became violent and deadly because of provocation by law enforcement. Following the march, the Moratorium Committee shifted its focus from antiwar causes to police brutality. By emphasizing an issue many felt was too focused on the local situation in Los Angeles, the Moratorium Committee and Brown Berets lost their coalitions with national groups, including the Crusade for Justice and other antiwar groups.⁵⁸ The National Chicano Moratorium March on August 29, 1970 was a singular event in the history of the Chicano movement and a turning point when activists within the community became polarized between those focused on conflict with law enforcement and those focused on correcting broader social inequalities affecting Chicanos.

⁵⁶ Lorena Oropeza, *¡Raza Si! ¡Guerra No!*, 148.

⁵⁷ Jones, “Officials Blamed for Not Listening,” 1.

⁵⁸ Chávez, “*¡Mi Raza Primero!*,” 72.

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9. Major Bibliographical References

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

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

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

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

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

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 44 acres

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

- | | | |
|--------------------------------------|---------------------|------------------------|
| 1. E 3 rd St and Fetterly | Latitude: 34.037222 | Longitude: -118.160000 |
| 2. E 3 rd St and Beverly | Latitude: 34.033392 | Longitude: -118.155716 |

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

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

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

Boundary Justification (Explain why the boundaries were selected.)

The boundary follows the route of the National Chicano Moratorium March, August 29, 1970, and includes the buildings occupied by El Barrio Free Clinic and Silver Dollar Café, lacking sufficient integrity to be individually eligible for the National Register. The two buildings were included within the boundary because they are directly associated with the march as opposed to other properties along the route. El Barrio Free Clinic is pivotal to the understanding the broader social activism that resulted in the march. The Silver Dollar Café is the site where prominent journalist Ruben Salazar was killed in the midst of the civil disturbance. The boundary was determined by the actual route of the march and not any informal pre-march gatherings or post-march escape routes.

11. Form Prepared By

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telephone: (310) 792-2690

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

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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.)

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: National Chicano Moratorium March August 29, 2970
City or Vicinity: East Los Angeles
County: Los Angeles County
State: California
Photographer: As noted (Teresa Grimes, Manuel Huerta, Allison M. Lyons, Audrey von Ahrens, Amanda Yoder)
Date Photographed: As noted (June 2, 2015; January 29, 2016; June 17, 2016; January 24, 2020; November 10, 2020)

Note: The 2015 and 2016 photographs still essentially convey the character of the property at the time of nomination.

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

1 of 32 Third Street at Fetterly Avenue, East Los Angeles Civic Center (west) elevation and (south) elevation (building in center distance) and East Los Angeles Civic Center metro stop (yellow arches in foreground), camera facing northeast (Audrey von Ahrens; January 24, 2020)

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- 2 of 32 Third Street at Civic Center Way, Roybal center side (south) elevation and primary (west) elevation overlooking Fetterly Avenue (in center distance) and East Los Angeles Civic Center metro stop (yellow arches in left distance), camera facing northwest (Audrey von Ahrens; January 24, 2020)
- 3 of 32 Third Street at Civic Center Way, East Los Angeles Library (south) elevation on left, camera facing east (Audrey von Ahrens; January 24, 2020)
- 4 of 32 Beverly Boulevard, camera facing southeast (Manuel Huerta; June 17, 2016)
- 5 of 32 Atlantic Boulevard, St. Alphonsus Church on left, camera facing southeast (Manuel Huerta; June 17, 2016)
- 6 of 32 Atlantic Boulevard, camera facing southeast (Manuel Huerta; June 17, 2016)
- 7 of 32 Golden Gate Theater from northeast corner of intersection of Atlantic and Whittier Boulevards, camera facing southwest (Manuel Huerta; June 17, 2016)
- 8 of 32 Whittier Boulevard, United Artist Theater on left, camera facing south (Manuel Huerta; June 17, 2016)
- 9 of 32 El Barrio Free Clinic, north elevation, camera facing south (Amanda Yoder; January 29, 2016)
- 10 of 32 El Barrio Free Clinic, north elevation, signage, camera facing southwest (Amanda Yoder; January 29, 2016)
- 11 of 32 El Barrio Free Clinic, south and west elevations, camera facing northeast (Amanda Yoder; January 29, 2016)
- 12 of 32 Whittier Boulevard at La Verne Avenue, camera facing northwest (Manuel Huerta; June 17, 2016)
- 13 of 32 Silver Dollar Café, south elevation and surrounding property, camera facing north (Teresa Grimes; November 10, 2020)
- 14 of 32 Silver Dollar Café, north elevation, camera facing south (Allison M. Lyons; June 2, 2015)
- 15 of 32 Whittier Boulevard at Ferris Avenue, camera facing west (Manuel Huerta; June 17, 2016)

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- 16 of 32 Whittier Boulevard at Arizona Avenue, camera facing north (Manuel Huerta; June 17, 2016)
- 17 of 32 Whittier Boulevard at McDonnell Avenue, camera facing west (Manuel Huerta; June 17, 2016)
- 18 of 32 Whittier Boulevard archway at Arizona Avenue, photographed from McDonnell Avenue, camera facing east (Manuel Huerta; June 17, 2016)
- 19 of 32 Whittier Boulevard from McBride Avenue, camera facing west (Manuel Huerta; June 17, 2016)
- 20 of 32 Whittier Boulevard from below Long Beach Freeway underpass, camera facing east (Manuel Huerta; June 17, 2016)
- 21 of 32 Whittier Boulevard between Record Avenue and Bonnie Beach Place, corresponding to Figure 3, camera facing east (Manuel Huerta; June 17, 2016)
- 22 of 32 Whittier Boulevard at Ditman Avenue (northeast corner of Salazar Park), camera facing east (Manuel Huerta; June 17, 2016)
- 23 of 32 Salazar Park from Whittier Boulevard at Ditman Avenue (northeast corner of Salazar Park), camera facing west (Manuel Huerta; June 17, 2016)
- 24 of 32 Salazar Park, community center (left) and swimming pool entrance and park facilities building (right), camera facing northwest (Manuel Huerta; June 17, 2016)
- 25 of 32 Salazar Park, baseball diamond, camera facing southwest (Manuel Huerta; June 17, 2016)
- 26 of 32 Salazar Park, baseball diamond, camera facing northwest (Manuel Huerta; June 17, 2016)
- 27 of 32 Salazar Park, picnic grounds at southwest corner and baseball fields (background), camera facing east (Manuel Huerta; June 17, 2016)
- 28 of 32 Salazar Park, picnic grounds at southwest corner, camera facing east (Manuel Huerta; June 17, 2016)
- 29 of 32 Salazar Park, recreational equipment (foreground) and senior center side (north) elevation (background), camera facing southeast (Manuel Huerta; June 17, 2016)

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- 30 of 32 Salazar Park, gymnasium side (west) elevation mural, camera facing east (Manuel Huerta; June 17, 2016)
- 31 of 32 Salazar Park, gymnasium front (north) elevation from Whittier Boulevard, camera facing west (Manuel Huerta; June 17, 2016)
- 32 of 32 Salazar Park, children's playground (foreground) and parking lot (background, left), camera facing south (Manuel Huerta; June 17, 2016)

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

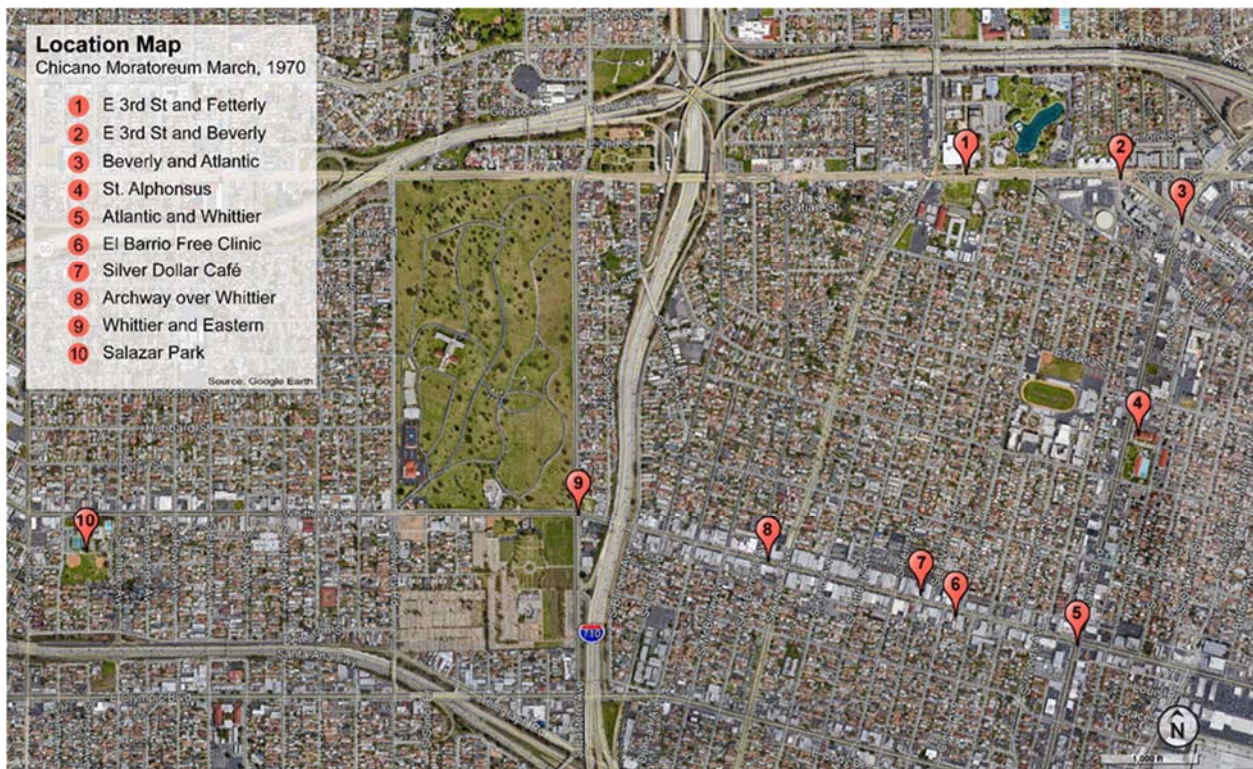
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form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

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Location Map

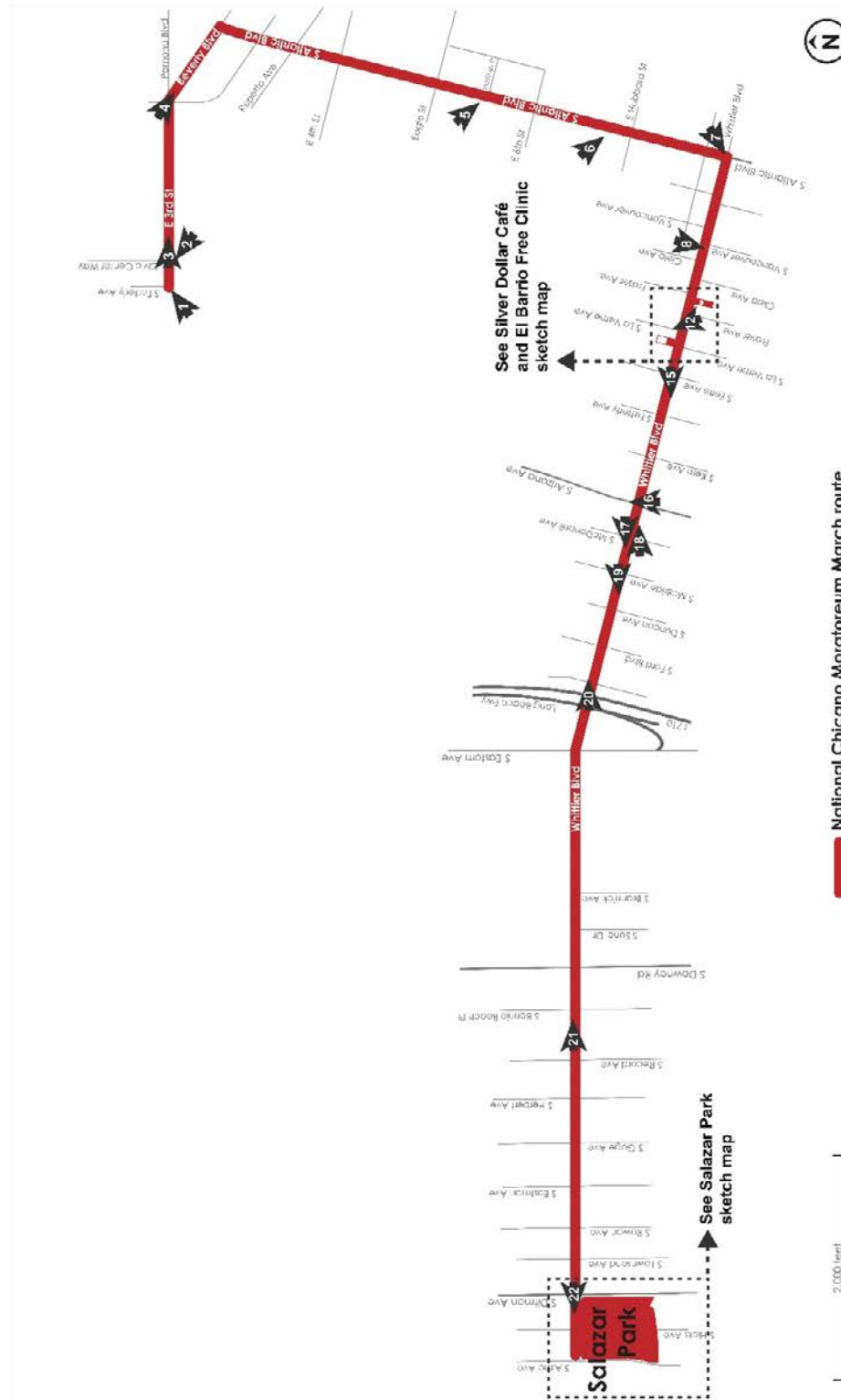
1. E 3 rd St and Fetterly	Latitude: 34.037222	Longitude: -118.160000
2. E 3 rd St and Beverly	Latitude: 34.033392	Longitude: -118.155716
3. Beverly and Atlantic	Latitude: 34.032147	Longitude: -118.153638
4. St. Alphonsus	Latitude: 34.026203	Longitude: -118.155522
5. Atlantic and Whittier	Latitude: 34.020405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



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Sketch Map/Photo Key 1 of 3: March Route



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

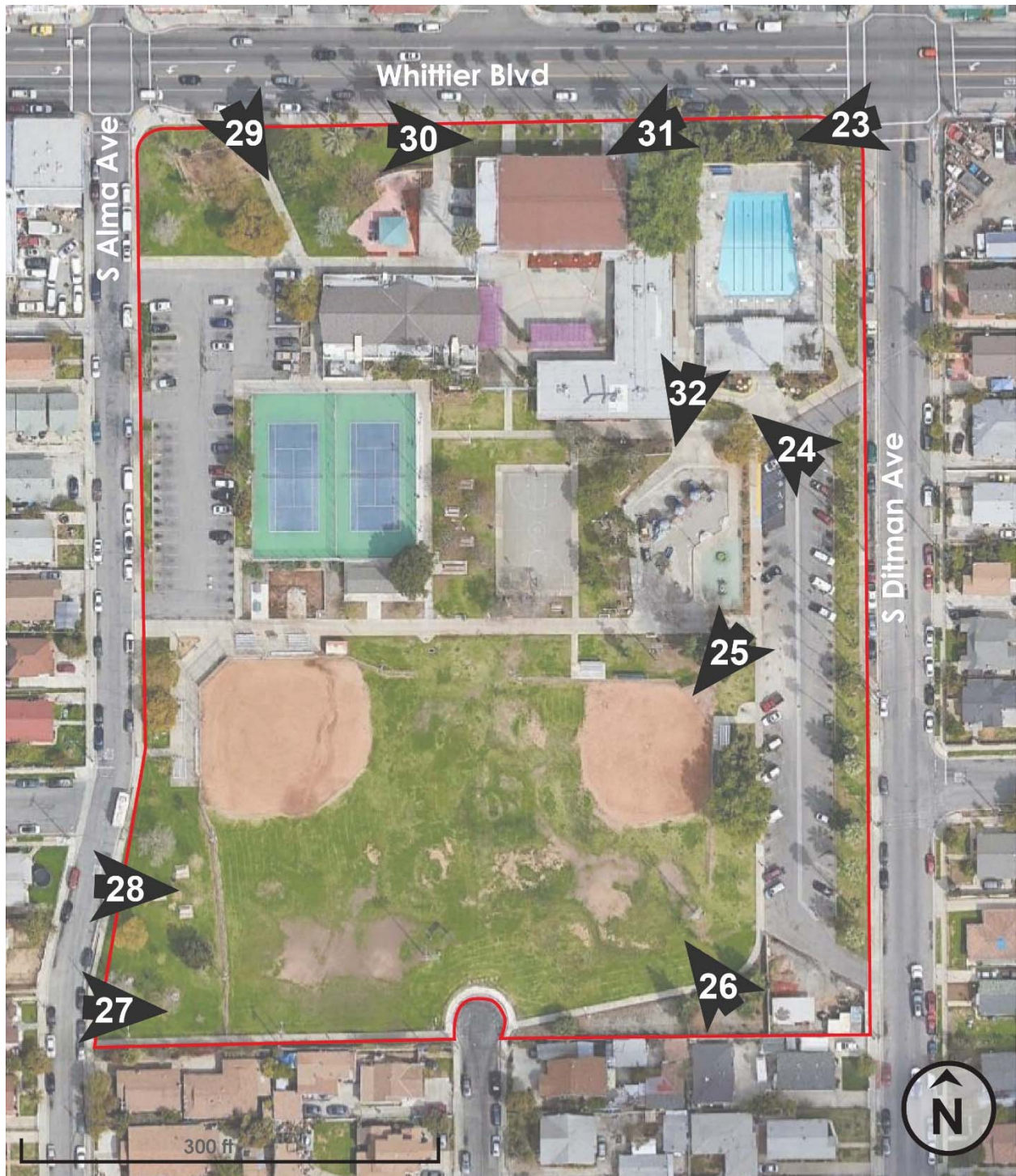


Base map courtesy of Google

National Chicano Moratorium March August 29, 1970
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Sketch Map/Photo Key 3 of 3: Salazar Park—March End



Base map courtesy of Google

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



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



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



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



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Photo 1 Third Street at Fetterly Avenue, East Los Angeles Civic Center (west) elevation and (south) elevation (building in center distance) and East Los Angeles Civic Center metro stop (yellow arches in foreground), camera facing northeast



Photo 2 Third Street at Civic Center Way, Roybal center side (south) elevation and primary (west) elevation overlooking Fetterly Avenue (in center distance) and East Los Angeles Civic Center metro stop (yellow arches in left distance), camera facing northwest



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Photo 3 Third Street at Civic Center Way, East Los Angeles Library (south) elevation on left, camera facing east



Photo 4 Beverly Boulevard, camera facing southeast



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Photo 5 Atlantic Boulevard, St. Alphonsus Church on left, camera facing southeast



Photo 6 Atlantic Boulevard, camera facing southeast



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Photo 7 Golden Gate Theater from northeast corner of intersection of Atlantic and Whittier Boulevards, camera facing southwest



Photo 8 Whittier Boulevard, United Artist Theater on left, camera facing south



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Photo 9 El Barrio Free Clinic, north elevation, camera facing south



Photo 10 El Barrio Free Clinic, north elevation, signage, camera facing southwest



National Chicano Moratorium March August 29, 1970
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Photo 11 El Barrio Free Clinic, south and west elevations, camera facing northeast

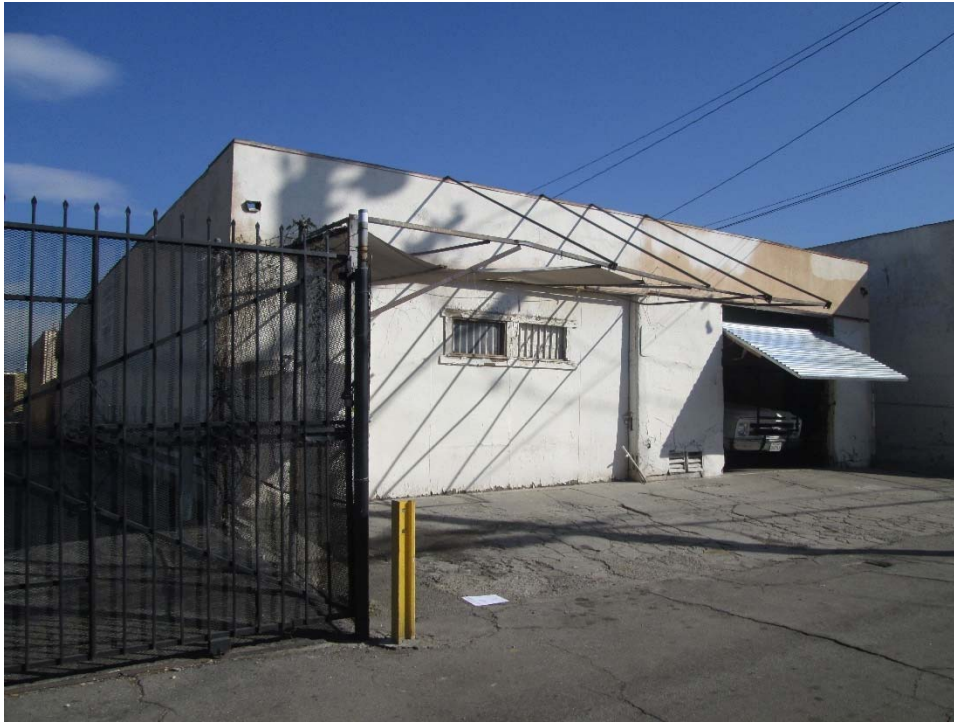


Photo 12 Whittier Boulevard at La Verne Avenue, camera facing northwest



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Photo 13 Silver Dollar Café, south elevation and surrounding property, camera facing north



Photo 14 Silver Dollar Café, north elevation, camera facing south



National Chicano Moratorium March August 29, 1970
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Photo 15 Whittier Boulevard at Ferris Avenue, camera facing west



Photo 16 Whittier Boulevard at Arizona Avenue, camera facing north



National Chicano Moratorium March August 29, 1970
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Photo 17 Whittier Boulevard at McDonnell Avenue, camera facing west



Photo 18 Whittier Boulevard archway at Arizona Avenue, photographed from McDonnell Avenue, camera facing east



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Photo 19 Whittier Boulevard from McBride Avenue, camera facing west



Photo 20 Whittier Boulevard from below Long Beach Freeway underpass, camera facing east



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Photo 21 Whittier Boulevard between Record Avenue and Bonnie Beach Place, corresponding to Figure 3, camera facing east



Photo 22 Whittier Boulevard at Ditman Avenue (northeast corner of Salazar Park), camera facing east



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Photo 23 Salazar Park from Whittier Boulevard at Ditman Avenue (northeast corner of Salazar Park), camera facing west



Photo 24 Salazar Park, community center (left) and swimming pool entrance and park facilities building (right), camera facing northwest



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Photo 25 Salazar Park, baseball diamond, camera facing southwest



Photo 26 Salazar Park, baseball diamond, camera facing northwest



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Photo 27 Salazar Park, picnic grounds at southwest corner and baseball fields (background), camera facing east



Photo 28 Salazar Park, picnic grounds at southwest corner, camera facing east



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Photo 29 Salazar Park, recreational equipment (foreground) and senior center side (north) elevation (background), camera facing southeast



Photo 30 Salazar Park, gymnasium side (west) elevation mural, camera facing east



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Photo 31 Salazar Park, gymnasium front (north) elevation from Whittier Boulevard, camera facing west



Photo 32 Salazar Park, children's playground (foreground) and parking lot (background, left), camera facing south







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National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.



**DEPARTMENT OF PARKS AND RECREATION
OFFICE OF HISTORIC PRESERVATION**

Lisa Ann L. Mangat, Director

Julianne Polanco, State Historic Preservation Officer
1725 23rd Street, Suite 100, Sacramento, CA 95816-7100
Telephone: (916) 445-7000 FAX: (916) 445-7053
calshpo.ohp@parks.ca.gov www.ohp.parks.ca.gov



May 24, 2018

J. Paul Loether
Chief, National Register of Historic Places/National Historic Landmarks Program
Keeper, National Register of Historic Places
National Park Service
Mail Stop 7228
1849 C Street, NW
Washington D.C. 20240

Subject: **Chicano Moratorium in Los Angeles County MPS
Los Angeles County, California
National Register of Historic Places MPDF and Four (4) Nominations**

Dear Mr. Loether:

The enclosed disks contain the true and correct copy of the CHICANO MORATORIUM IN LOS ANGELES COUNTY Multiple Property Documentation Form and nominations for the CHICANO MORATORIUM MARCH DECEMBER 20, 1969, NATIONAL CHICANO MORATORIUM MARCH AUGUST 29, 1970, BROWN BERET HEADQUARTERS, and EL BARRIO FREE CLINIC to the National Register of Historic Places. On May 17, 2018 in Palo Alto, California, the California State Historical Resources Commission unanimously approved the cover documentation and found the properties eligible for the National Register at the local level of significance under Criterion A in the areas of Social History, Ethnic Heritage: Hispanic, and Politics/Government. The properties satisfy Criteria Consideration G on the basis of sufficient scholarship to document their exceptional importance.

Properties are nominated on behalf of the Los Angeles Conservancy. Three letters of support have been received to date. If you have any questions regarding these nominations, for the MPDF and march districts, please contact Amy Crain of my staff at (916) 445-7009; for the buildings, please contact William Burg at (916) 445-7004.

Sincerely,

Jenan Saunders
Deputy State Historic Preservation Officer

Enclosure

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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



1. Name of Property

Historic name: National Chicano Moratorium March August 29, 1970
Other names/site number: Belvedere Park, Laguna Park, Salazar Park
Name of related multiple property listing:
Chicano Moratorium in Los Angeles [primary]; Latinos in Twentieth Century California [secondary]
(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: Belvedere Park, Mednik Avenue, East Third Street, Beverly Boulevard, Atlantic Avenue, Whittier Boulevard, and Salazar Park
City or town: East Los Angeles State: California County: Los Angeles
Not For Publication: Vicinity:

3. State/Federal Agency Certification

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


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

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

___ national ___ statewide X local

Applicable National Register Criteria:

X A ___ B ___ C ___ D



Jenan Saunders/Deputy State Historic Preservation Officer Date 5/24/18
California State Office of Historic Preservation
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official: Date

Title : State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

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

Returned

National Chicano Moratorium March August 29, 1970
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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>8</u>	<u>5</u>	buildings
<u>3</u>	<u>0</u>	sites
<u>8</u>	<u>24</u>	structures
<u>0</u>	<u>7</u>	objects
<u>19</u>	<u>36</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RECREATION AND CULTURE/outdoor recreation

LANDSCAPE/park

TRANSPORTATION/road-related

Current Functions

(Enter categories from instructions.)

RECREATION AND CULTURE/outdoor recreation

LANDSCAPE/park

TRANSPORTATION/road-related

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH & 20TH CENTURY REVIVALS

Mission/Spanish Colonial Revival

MODERN MOVEMENT

Materials: (enter categories from instructions.)

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

Narrative Description

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

Summary Paragraph

The August 29, 1970 National Chicano Moratorium March began at Belvedere Park and ended at Laguna Park, later known as Ruben Salazar Park (Salazar Park), in an unincorporated area of Los Angeles County known as East Los Angeles. From Belvedere Park, the route follows a level street path for approximately 3.7 miles, and proceeds east along East Third Street towards Atlantic Boulevard. It continues south on Atlantic Boulevard to East Whittier Boulevard, moving west through the commercial corridor of Whittier Boulevard, past the Silver Dollar Café, to Salazar Park. The march route runs through the center of the public right-of-way, from Atlantic Boulevard, a wide street characterized by a variety of commercial and institutional buildings, to Whittier Boulevard, a narrower street characterized by low-rise commercial buildings from the 1920s to 1960s. At the west end of the march route, Whittier Boulevard passes below the Long Beach (710) Freeway, continuing past Calvary Cemetery to the north and Beth Israel Cemetery to the south. Whittier Boulevard returns to low-rise commercial building types as it passes Salazar Park, a small urban park. Within the district's 72 acres are nineteen contributing resources—eight buildings, three sites, and eight structures—and thirty-six noncontributing resources—five buildings, twenty-four structures, and seven objects. The character of the neighborhood along the route and the parks at the beginning and terminus of the route retain sufficient integrity to the time of the march to convey the district's significance.

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Narrative Description

Belvedere Park

CONTRIBUTING: three buildings, one site, three structures
NONCONTRIBUTING: four buildings, eighteen structures

Belvedere Park is bounded by East Cesar E. Chavez Avenue (Chavez Avenue) to the north, East First Street to the south, and North Mednick Avenue to the west. The eastern boundary of the park follows the rear of a residential block fronting on Vancouver Avenue. Belvedere Park is a large park of 30.9 acres.¹

A surface parking lot, community center, and gymnasium line the northern edge, fronting Chavez Avenue. The community center is a one-story U-shaped building with an enclosed central courtyard featuring a hexagonal fountain. A covered walkway connects the two wings of the U. The building is sheathed in painted concrete bricks. Each wing of the U is covered by a separate low-pitched gable roof. Wide oval arched openings lead to entrances into the interior from the courtyard. Metal slab doors are used throughout. The gymnasium is a one-story concrete building sheathed in stucco and covered by a flat roof. The roof has a raised fly loft at the western end. There are multi-light steel sash windows below the roofline. A covered walkway surrounds the building. Metal slab doors are used throughout.

Mature trees line the edges of two sunken baseball diamonds at the northeastern section of the park. The baseball diamonds are dirt and grass with chain link fences shielding metal bleachers near home plate. Two outdoor basketball courts are south of the baseball diamonds. At the southeast corner are four concrete swimming pools and a changing facility. One large and one small pool are rectangular, and two small pools are square. The changing facility is a one-story Spanish Colonial Revival style building sheathed in stucco and covered by a series of side gable roofs with clay tiles. The main entrance comprises three arched doorways in the center of the west elevation, which leads to the pools on the east elevation through an octagonal bay with arched doorways on three sides.

A surface parking lot is located along the southern boundary. On the western edge along Mednick Avenue are two soccer fields, a fitness zone with metal exercise equipment, and at the southwest corner, a concrete skate park with a concrete restroom facility. The middle section of the park consists of two tennis courts, a children's play area with fixed metal and plastic equipment, and four picnic shelters. The shelters are octagonal structures with standing seam metal roofs supported by round columns. Also in the middle section are three single-story buildings: a concrete restroom facility, a concrete storage building, and a concrete snack stand with a projecting front gable roof over picnic tables. All of the surface parking lots are finished with asphalt.

¹ "Belvedere Community Regional Park" *Los Angeles County Parks*, accessed June 30, 2015, http://parks.lacounty.gov/wps/portal/dpr/Parks/Belvedere_Community_Regional_Park

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Contributing resources are those that were present at the time of the march. The park is a contributing site and is associated with the activities of the march as a gathering space. Other contributing resources were present at the time of the march, and were not directly involved in the events. The gymnasium, community center, and swimming pool changing facility are contributing buildings. The northern surface parking lot and two baseball diamonds are contributing structures.

Resources added to the park after the period of significance are noncontributing. The two restroom facilities, storage building, and snack stand are noncontributing buildings. The two outdoor basketball courts, southern surface parking lot, two soccer fields, fitness zone, skate park, two tennis courts, children's play area, and four picnic shelters are noncontributing structures.² The swimming pool was altered and divided into four pools after the period of significance, classified as four noncontributing structures.³

March Route (approximately 3.65 miles long)

CONTRIBUTING: one site

The march route consists only of the street and does not include any of the surrounding buildings, structures, objects, or other resources alongside. The route progresses south on Mednik Avenue, under the Pomona (60) Freeway to East Third Street. At Mednik Avenue and Third Street, the route passes the East Los Angeles Civic Center, a superblock, multi-building facility at the northeast corner of the intersection. The Civic Center continues along the north side of Third Street. The sections of the route along Third Street follow the Metro Gold Line light rail, with a pedestrian platform located in the center of the street east of Mednik Avenue. The route veers southeast at Beverly Boulevard towards Atlantic Boulevard. Along Beverly and Atlantic Boulevards, the route is characterized by a wide street lined by large commercial and institutional buildings separated by surface parking lots. Prominent buildings and sites along the route include Atlantic Park, a small park with a war memorial dedicated in 1930 to "To the Fallen Heroes of All Wars."⁴ The route also passes St. Alphonsus Church, a Catholic church constructed in 1951. Commercial buildings along the route feature prominent, automobile-oriented signage. Trees are sporadically planted along the route. Streetlights are mostly minimal metal arc types dating from the 1960s and 1970s. The route turns west at the intersection of Atlantic and Whittier Boulevards. The 1927 Churrigueresque-style Golden Gate Theater is located at the intersection's southwest corner, set back from the street by a surface parking lot.⁵

One block west of the intersection, Whittier Boulevard becomes a narrower commercial corridor with low-rise commercial buildings constructed primarily between 1920 and 1960 set flush with the concrete sidewalks lining both sides of the boulevard. The businesses are mostly department stores, furniture stores, restaurants, bars, and small movie theaters featuring prominent blade signs. Streetlights are decorative, double-globe models replicating a popular style from the

² "Belvedere Park," *Historic Aerials*, accessed November 14, 2017, <http://www.historicaerials.com/>.

³ Alterations took place between 2012 and 2014.

⁴ "City's Masses Bow Their Tribute to Hero Dead," *Los Angeles Times*; May 31, 1930, A1.

⁵ GELA Cultural Heritage Survey Team, National Register of Historic Places Registration Form, Golden Gate Theatre, 1980 (listed 1982).

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1920s. Along the commercial corridor, there are minimal street trees. A gateway sign spans the boulevard in the middle of the commercial district at South Arizona Avenue, east of the 710 Freeway underpass.

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

Silver Dollar Café

CONTRIBUTING: one building

The Silver Dollar Café was located in the easternmost storefront of the single-story commercial building at 4941-45 East Whittier Boulevard. Constructed in 1922,⁶ the building is situated on the north side of East Whittier Boulevard between South La Verne Avenue on the east and South Ferris Avenue on the west. The building has a rectangular plan and stucco cladding. A flat roof with a low parapet covers the building.

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

Access to the interior was denied, and therefore the interior cannot be described.

Ruben Salazar Park

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

Salazar Park, known as Laguna Park at the time of the march, is approximately eight acres, bounded by Whittier Boulevard to the north, South Ditman Boulevard to the east, and South Alma Avenue to the west. The southern boundary abuts residential development approximately half a block south of Verona Street. South Hicks Avenue terminates at the midpoint of the southern boundary with a cul-du-sac that projects into the park. The northern boundary along Whittier Boulevard and eastern boundary along Ditman Boulevard are lined with mature palm

⁶ "4945 East Whittier Boulevard." Los Angeles County Assessor, accessed June 3, 2015, http://maps.assessor.lacounty.gov/GVH_2_2/Index.html?configBase=http://maps.assessor.lacounty.gov/Geocortex/Essentials/REST/sites/PAIS/viewers/PAIS_hv/virtualdirectory/Resources/Config/Default.

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trees. Facilities and buildings in Salazar Park are concentrated in the northern half of the park. They include a gymnasium, community center, senior center, picnic shelter, swimming pool, and park facilities building.

A one story, Mid-Century Modern gymnasium is set back from Whittier Boulevard by a small, grass-covered lawn featuring a plaque dedicated to Ruben Salazar, in whose memory the park was renamed in September 1970.⁷ The concrete masonry building has a rectangular plan. The middle section is a large volume space covered by a side gable roof. There are multi-light steel sash windows below the roofline on the north and south elevations. To the east is a one-story, flat-roofed volume and to the west is a two-story, flat-roofed volume that features a prominent mural on its west elevation. The mural was painted in 2001 by Paul Botello and is entitled *The Wall that Speaks, Sings and Shouts*. Metal slab doors are disposed about the exterior in no particular pattern.

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

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

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

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

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

⁷ "Ruben F. Salazar Park," *Ruben Salazar Project*, accessed November 17, 2017, <http://rubensalazarproject.com/2012/04/17/mapping-salazars-life/>.

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

Alterations

Since the march on August 29, 1970, there have been no major changes to the street pattern followed by the marchers. The character of the boulevards along the route remains the same. Signage and storefronts may have changed since 1970; low-rise commercial buildings continue to typify the streets. Changes along Whittier Boulevard include replacement of minimal metal arc type street lamps with more decorative double globe models, modeled after a popular style from the 1920s. The Metro Gold Line light rail along Third Street was added in the early 2000s, opening in 2009. The East Los Angeles Civic Center continuously evolved from the 1970s through 2008, including the addition of the Edward R. Roybal Comprehensive Health Center at the intersection of Mednik Avenue and Third Street, completed in December 1979.⁸

Belvedere Park and Salazar Park are slightly altered from the time of the march. Though their locations remain the same, boundaries have expanded, and buildings and recreational facilities in the parks have undergone changes since 1970. The boundaries of Belvedere Park were expanded west to Mednik Avenue from Belvedere Avenue between 1972 and 1980.⁹ In Salazar Park, the senior center building was expanded and tennis courts and a surface parking lot on the western edge were added. Open space in the southern half of Salazar Park remains relatively unchanged except for the addition of second baseball diamond at the east side of the park.

The Silver Dollar Café building has undergone some alterations since 1970. Photographs from 1970 show a stucco storefront with a central entrance covered by a projecting awning. The central entrance was a single door framed by two shallow relief pilasters with Art Deco-stylized palm fan capitals. Two windows with segmental arch window openings framed the entry and were in-filled with stucco from the ground up to form semi-circle openings. Window glazing was covered mostly by solid material painted with “The Silver Dollar” signage. At the time of the march, the exterior of the building was painted with decals, including lounging women and modern star-shaped abstractions. Existing storefronts were installed sometime after the Silver Dollar Café closed in the 1990s. Occupied by a church at the time of nomination, the condition

⁸ Agustin Gurza, “Culture Mix; A beautiful new heart for East L.A.; Latino artists help revamp a place where the community can proudly feel at home,” *Los Angeles Times*, April 26, 2008, E.1.

⁹ “Belvedere Park,” *Historic Aerials*, accessed June 3, 2015, <http://www.historicaerials.com/>.

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of, or any alterations to, the interior is not known. The building is in overall good condition and retains sufficient integrity to convey its significance as a district contributor.

Integrity

The route of the National Chicano Moratorium march retains sufficient integrity as the site of a historic event to meet the eligibility requirements as outlined in the primary *Chicano Moratorium in Los Angeles County* Multiple Property Submission (MPS) as well as the secondary *Latinos in Twentieth Century California* MPS. The route retains integrity of location, as the street pattern and terminus of the march have not been moved from where they were located in 1970. The integrity of setting, design, feeling, and association is intact, as the surrounding neighborhood is much the same as it was during the period of significance: low-rise commercial corridors along a wide Atlantic Boulevard and narrow Whittier Boulevard. Minimal alterations to the streets, such as repaving, have not affected integrity of materials and workmanship. While there have been alterations and additions to Belvedere Park and Salazar Park since 1970, the overall plans of the parks, each of which contains wide open spaces for gathering crowds, has not been substantially revised since the march, and the minor changes do not compromise the integrity of design, materials, workmanship, feeling, or association. Thus, the route of the National Chicano Moratorium march retains essential physical features that enable it to convey its historic significance as the location of the march on August 29, 1970.

Returned

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

SOCIAL HISTORY

ETHNIC HERITAGE: Hispanic

POLITICS/GOVERNMENT

Period of Significance

1970

Significant Dates

1970

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Unknown

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

The National Chicano Moratorium March August 29, 1970 is eligible at the local level of significance under Criterion A in the areas of Social History, Ethnic Heritage: Hispanic, and Politics/Government. The property meets the registration requirements for sites of historic events in the context of "Making A Democracy: Latino Struggles for Inclusion" in both the primary *Chicano Moratorium in Los Angeles County* Multiple Property Submission (MPS) as well as the secondary *Latinos in Twentieth Century California* MPS. Approximately 20,000 to 30,000 protestors from across the country gathered in Belvedere Park and marched down Atlantic and Whittier Boulevards to a rally in Laguna Park.¹⁰ The march was an antiwar demonstration channeling anti-Vietnam War sentiment to draw attention to domestic issues affecting the Chicano community. It was hailed as the largest demonstration of Mexican Americans in history up to that time. The importance of the demonstration was overshadowed by the events that followed. The peaceful rally turned into a major conflict between protestors and police officers and sheriff's deputies. By the end of the day, dozens of people were injured, approximately 152 were arrested, and three were killed, including prominent journalist Ruben Salazar. The violent outcome to the August 1970 march convinced many Chicano activists and community members to focus on the unique struggles of the Chicano community and was a milestone for organizing the Chicano community around struggles for equality.¹¹ The period of significance for the National Chicano Moratorium March is 1970, the year the march took place. As an event sufficiently studied by scholars to determine its exceptional importance to the County of Los Angeles, the property meets Criteria Consideration C Properties That Have Achieved Significance Within the Past Fifty Years.

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

The August 29, 1970 National Chicano Moratorium March was the largest demonstration of Mexican Americans up to that time and, due to its violent outcome, became one of the pivotal moments in the Chicano movement. The march was organized by the Chicano Moratorium Committee and focused on the disproportionately high death rate of Mexican American soldiers in Vietnam as the rallying point for Mexican American participation in the antiwar movement. The organizers hoped awareness of inequality during foreign armed service would garner attention for domestic issues of inequality for the Chicano community. The Chicano Moratorium held its first march on December 20, 1969. The event was well attended and its success led to

¹⁰ Articles from the period tend to place the number of demonstrators at 25,000 or 30,000, while articles on the twentieth anniversary of the march place the number at 20,000. For a map of the route see George Ramos, "20 Years Later, Latinos Will March Again: Demonstration: Chicano Empowerment was the Message in 1970," *Los Angeles Times*, August 24, 1990, B3.

¹¹ Lorena Oropeza, *¡Raza Si! ¡Guerra No!* (Berkeley: University of California Press, 2005), 147.

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other smaller events held in cities throughout the Southwest, including California.¹² A second Los Angeles demonstration, held in the rain on February 28, 1970, attracted several thousand protestors, including members of the Chicano Veterans Association, previously supporters of the Vietnam War. Organizers traveled throughout the Southwest to recruit Chicano activists for the August 29, 1970 march in East Los Angeles.¹³

The Moratorium Committee took many steps to ensure the day would proceed peacefully. Committee organizers maintained communication with law enforcement, keeping police and the Los Angeles County Sheriff's Department fully informed of the program for the march, rally, and related events that would take place on August 29, 1970.¹⁴ Carlos Muñoz and other organizers worked with the Sheriff's Department to develop a plan to mitigate any problems that might arise during the march.¹⁵ Despite the cooperation with organizers, the Sheriff's Department was concerned by the influx of Chicanos into Los Angeles County from cities throughout the Southwest. Working with the Los Angeles Police Department (LAPD), they arranged to position officers with riot guns at street corners throughout the march route and assembled barricades in preparation for a possible riot.¹⁶

Accounts of the National Chicano Moratorium march and unrest that followed vary widely, though, "All agree that the march along East Third Street, Atlantic Boulevard, and Whittier Boulevard was peaceful, festive and non-violent."¹⁷ The march began at Belvedere Park at ten in the morning and proceeded along East Third Street towards Atlantic Boulevard and Whittier Boulevard.¹⁸ Members of the Moratorium Committee accompanied the marchers, maintaining order. Near the corner of Eastern Avenue and Whittier Boulevard a young man threw a bottle at a parked patrol car. Parade monitors immediately reprimanded him.¹⁹

The procession reached the end of the route at Laguna Park around one in the afternoon and an organized rally began. The first events were entertainment groups, reinforcing the festive nature of the event.²⁰ Speakers were prominent Chicano and Latino leaders, including Muñoz and Rodolfo "Corky" Gonzáles, an author and activist leader of the Chicano movement in

¹² Marches took place in San Francisco, Fresno, San Diego, Oakland, Oxnard, San Fernando, and San Pedro Oropesa, "The Making of the Chicano Moratorium Against the War in Vietnam," 10.

¹³ William J. Drummond, "How East L.A. Protest Became a Major Riot," *Los Angeles Times*, September 16, 1970, 1. "Event Profile – 1970 National Chicano Moratorium." *Latinopia.com*, accessed January 15, 2014, <http://latinopia.com/latino-history/1970-national-chicano-moratorium>.

¹⁴ Marguerite V. Marin, *Social Protest in an Urban Barrio: A Student of the Chicano Movement, 1966-197* (New York: University Press of American, 1991), 207.

¹⁵ Marin, *Social Protest in an Urban Barrio*, 213.

¹⁶ Marin, *Social Protest in an Urban Barrio*, 209.

¹⁷ *U.S. Commission on Civil Rights, October 1970: 16-70*, quoted in: Marin, *Social Protest in an Urban Barrio*, 210-211.

¹⁸ Chávez, "¡Mi Raza Primero!," 67.

¹⁹ Drummond, "How East L.A. Protest Became a Major Riot," 1.

²⁰ Chávez, "¡Mi Raza Primero!," 69.

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Colorado.²¹ Mexican Americans assembled at the park were joined by Anglos and African Americans. The crowd included many families and young children.²²

A variety of accounts describe the moments the peaceful rally ended as skirmishes in the crowd and outside Laguna Park escalated to violence.²³ The Sheriff's Department did not initiate plans previously made with the Moratorium Committee to calm and disperse the crowd if needed, nor did they contact Committee members to help prevent chaos.²⁴ Consequently, unrest ensued.²⁵ Law enforcement entered the park and announced that the demonstration was an illegal assembly. The crowd was dispersed by indiscriminately using tear gas on the marchers.²⁶ Conflicts erupted as demonstrators attempted to flee. Some people fled for safety, hiding in restroom buildings, buses, and houses near the park.²⁷ LAPD officers in riot gear were called in for backup.²⁸ Officers boarded buses used by the marchers and beat passengers.²⁹ By the end of the day, 31 civilians, and 43 LAPD officers and sheriff's deputies were injured. Three people were killed, including prominent journalist Ruben Salazar.

Salazar's coverage of the Chicano movement made him well known in the community and his death greatly impacted the legacy of the August 29, 1970 march. Salazar is perhaps the most famous Latino journalist of the twentieth century. He achieved success and esteem in both Anglo and Latino media, and was a prominent voice for the Latino community in Los Angeles during the civil rights movement of the 1960s.³⁰

Salazar was covering the National Chicano Moratorium march for the *Los Angeles Times* and the Spanish-language television station KMEX. His team had covered the nonviolent march and demonstration in Laguna Park and continued to document the events that followed as civil unrest spread eastward along Whittier Boulevard. Two hours after the chaos began, Salazar and his colleagues retreated to the Silver Dollar Café on Whittier Boulevard. Shortly after, patrol cars stopped in front of the bar and several officers approached the door. Los Angeles County

²¹ Rodolfo "Corky" Gonzáles was the head of Crusade for Justice and organizer of the National Chicano Youth Liberation Conference in Denver where the concept of Aztlán was introduced. He was a former prizefighter, poverty agency official, and author of the epic poem "I am Joaquin"/"Yo Soy Joaquin."

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

²² *U.S. Commission on Civil Rights, October 1970: 16-70*, quoted in: Marin, *Social Protest in an Urban Barrio*, 210-211.

²³ Chávez, "¡Mi Raza Primero!," 69.

²⁴ The assembly was not declared unlawful at the time the sheriff's deputies entered the park.

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

²⁵ Marin, *Social Protest in an Urban Barrio*, 211-33.

²⁶ Armando Morales, *Ando Sangrando (I Am Bleeding)*, (La Puente, CA: Perspectiva Publications, 1972), 101.

²⁷ Chávez, "¡Mi Raza Primero!," 70.

²⁸ Marin, *Social Protest in an Urban Barrio*, 211.

²⁹ Chávez, "¡Mi Raza Primero!," 70.

³⁰ Mario T. Garcia, *Ruben Salazar: Border Correspondent* (Berkeley: University of California Press, 1995), 8.

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Sheriff's Deputy Thomas Wilson fired two tear gas projectiles into the bar. One of the nine-inch tear gas projectiles struck Salazar in the head, instantly killing him.³¹

In the immediate aftermath of August 29, the circumstances of Salazar's death were viewed with suspicion; many believed that Salazar had become a target for the police because of his relationship to the Chicano movement's organizations and leaders.³² Conflicting reports led many to question if Salazar's death was an accident or assassination. Though a tear gas projectile struck Salazar, initial reports following the riot misreported, "Deputies found him sprawled on the floor inside the Silver Dollar Café, 4945 Whittier Blvd., with a bullet wound in the head."³³ There were discrepancies between the testimony of the sheriff's deputies and the testimony of Salazar's colleagues who were with him at the Silver Dollar Café.³⁴ An official investigation into Salazar's death highlighted different reports of the events and fueled suspicion and tension between the Latino community and law enforcement communities. Causing further resentment was the nature of the investigation. The inquest was supposed to be confined to the circumstances directly surrounding Salazar's death, but many felt the investigation was an attempt "...to inculcate the public with the idea that the sheriff's deputies were justified in all their actions."³⁵ Many Chicanos held the police guilty of murder.³⁶ Although Salazar's death was ruled an accident, many members of the community continue to doubt the veracity of the investigation.

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

³¹ Jaime Pelayo, "The Chicano Movement and the Vietnam War" (unpublished senior thesis, Yale University, 1997), 7, located at Gloria Arellanes Papers, California State University, Los Angeles.

³² Pelayo, *The Chicano Movement*, 5.

³³ Charles T. Powers and Jeff Perlman, "One dead, 40 Hurt in East L.A. Riot," *Los Angeles Times*, August 30, 1970, 50A.

³⁴ The deputies reported they received a call saying someone in the bar had a gun. They called for people to come out, no one responded, and they fired tear gas projectiles into the bar. Salazar's colleagues reported that there was no warning to clear the bar before the tear gas was fired. Other witnesses reported that when individuals in the bar tried to come out, the officers pushed them back into the bar. According to the deputies, they were unaware anyone had been hurt until several hours later, when the head public relations officer for the department entered the bar and found Salazar's body. A civilian witness said that an ambulance, called by one of Salazar's colleagues, came to the front of the bar immediately after Salazar was hit, and the ambulance was sent away by the deputies.

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

³⁵ *Los Angeles Times*, September 13, 1970. Quoted in Marin, *Social Protest in an Urban Barrio*, 215.

³⁶ Garcia, *Ruben Salazar*, 5.

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Anger over Salazar's death—a respected public voice of the burgeoning movement for Chicano rights—and frustration over the investigation of events at the Silver Dollar Café galvanized more Latinos to join the civil rights struggle.³⁷ It also led many people in the Latino community to distrust law enforcement specifically and, more broadly, the institutions of power that backed it. Salazar's death and the events of August 29, 1970 steered the Chicano movement toward more domestic issues affecting the Chicano movement, including police brutality.³⁸ Salazar became a martyr in the Latino community, and his death brought attention to the violent conflict between government authorities and Chicano activists.³⁹

According to historian Lorena Oropeza, “A day of unparalleled unity and tragedy, the National Chicano Moratorium march on August 29, 1970, marked both the pinnacle of the organizational achievement for Chicano movement activists and their most serious setback.”⁴⁰ The events of August 29, 1970 were seen by many as a culmination of a growing conflict between law enforcement and activists who were becoming more militant.⁴¹ Others believed the peaceful march became violent and deadly because of provocation by law enforcement. Following the march, the Moratorium Committee shifted its focus from antiwar causes to police brutality. By emphasizing an issue many felt was too focused on the local situation in Los Angeles, the Moratorium Committee and Brown Berets lost their coalitions with national groups, including the Crusade for Justice and other antiwar groups.⁴² The National Chicano Moratorium March on August 29, 1970 was a singular event in the history of the Chicano movement and a turning point when activists within the community became polarized between those focused on conflict with law enforcement and those focused on correcting broader social inequalities affecting Chicanos.

³⁷ Albert Camarillo, *Chicanos in California: A History of Mexican Americans* (San Francisco: Boyd & Fraser, 1984), 93-97; Rosales, *Dictionary of Latino Civil Rights History*, 286.

³⁸ Lorena Oropeza, *¡Raza Si, Guerra No!: Chicano Protest and Patriotism during the Viet Nam War Era* (Berkeley: University of California Press, 2005), 147.

³⁹ Ernesto Chávez, “*¡Mi Raza Primero!*”: *Nationalism, Identity, and Insurgency in the Chicano Movement in Los Angeles, 1966-1978* (Berkeley: University of California Press, 2002), 70.

⁴⁰ Lorena Oropeza, *¡Raza Si! ¡Guerra No!*, 148.

⁴¹ Jones, “Officials Blamed for Not Listening,” 1.

⁴² Chávez, “*¡Mi Raza Primero!*,” 72.

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9. Major Bibliographical References

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

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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 # _____

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Primary location of additional data:

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

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

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property 72 acres

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1.	Belvedere Park	Latitude: 34.039093	Longitude: -118.159113
2.	Mednik and E 3 rd St	Latitude: 34.033756	Longitude: -118.162148
3.	E 3 rd St and Beverly	Latitude: 34.033392	Longitude: -118.155716
4.	Beverly and Atlantic	Latitude: 34.032147	Longitude: -118.153638
5.	St. Alphonsus	Latitude: 34.026203	Longitude: -118.155522
6.	Atlantic and Whittier	Latitude: 34.020405	Longitude: -118.157278
7.	Silver Dollar Café	Latitude: 34.021869	Longitude: -118.162871
8.	Archway over Whittier	Latitude: 34.022426	Longitude: -118.166936
9.	Whittier and Eastern	Latitude: 34.023934	Longitude: -118.173955
10.	Salazar Park	Latitude: 34.022772	Longitude: -118.190415

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

The route of the National Chicano Moratorium March corresponds to the boundaries of Belvedere Park, the public right-of-way along the march route—Mednik Avenue, East Third Street, Atlantic Boulevard, and Whittier Boulevard—and the boundaries of Salazar Park.

Boundary Justification (Explain why the boundaries were selected.)

The boundary follows the route of the National Chicano Moratorium March, August 29, 1970.

11. Form Prepared By

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date: August 2016; Revised April 2017, November 2017

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property: National Chicano Moratorium March August 29, 2970
City or Vicinity: East Los Angeles
County: Los Angeles County
State: California

National Chicano Moratorium March August 29, 1970

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Photographs:	1-15, 42-43	16-41
Photographer:	Allison M. Lyons	Manuel Huerta
Date Photographed:	June 2, 2015	June 17, 2016

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

- 1 of 43 Belvedere Park, gymnasium rear (south) and side (west) elevations, camera facing northeast
- 2 of 43 Belvedere Park, gymnasium front (north) elevation from Chavez Boulevard, camera facing southeast
- 3 of 43 Belvedere Park, community center entry courtyard, camera facing southwest
- 4 of 43 Belvedere Park, entrance sign (east elevation), camera facing west
- 5 of 43 Belvedere Park, community center from Chavez Boulevard, camera facing southwest
- 6 of 43 Belvedere Park, baseball field, camera facing northeast
- 7 of 43 Belvedere Park, restroom building (west elevation), camera facing southeast
- 8 of 43 Belvedere Park, rear (south) elevation of refreshment kiosk and fields, camera facing east
- 9 of 43 Belvedere Park, front (north) and side (west) elevation of refreshment kiosk, camera facing southeast
- 10 of 43 Belvedere Park, terraces and storage, camera facing northeast
- 11 of 43 Belvedere Park, fields and picnic pavilions, camera facing northwest
- 12 of 43 Belvedere Park, swimming pool entrance building (west elevation), camera facing northeast
- 13 of 43 Belvedere Park, skate park restroom building (west elevation), camera facing southeast
- 14 of 43 Belvedere Park, fields, camera facing southeast
- 15 of 43 Belvedere Park, fields, camera facing east

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- 16 of 43 Mednik Avenue and Third Street, Roybal center rear (west) elevation (left foreground) and East Los Angeles Civic Center metro stop (yellow arch in center distance), camera facing southeast
- 17 of 43 Beverly Boulevard, camera facing southeast
- 18 of 43 Atlantic Boulevard, St. Alphonsus Church on left, camera facing southeast
- 19 of 43 Atlantic Boulevard, camera facing southeast
- 20 of 43 Golden Gate Theater from northeast corner of intersection of Atlantic and Whittier Boulevards, camera facing southwest
- 21 of 43 Whittier Boulevard, United Artist Theater on left, camera facing south
- 22 of 43 Whittier Boulevard at La Verne Avenue, camera facing northwest
- 23 of 43 Whittier Boulevard at Ferns Avenue, camera facing west
- 24 of 43 Whittier Boulevard at Arizona Avenue, camera facing north
- 25 of 43 Whittier Boulevard at McDonnell Avenue, camera facing west
- 26 of 43 Whittier Boulevard archway at Arizona Avenue, photographed from McDonnell Avenue, camera facing east
- 27 of 43 Whittier Boulevard from McBride Avenue, camera facing west
- 28 of 43 Whittier Boulevard from below Long Beach Freeway underpass, camera facing east
- 29 of 43 Whittier Boulevard between Record Avenue and Bonnie Beach Place, corresponding to Figure 3, camera facing east
- 30 of 43 Whittier Boulevard at Ditman Avenue (northeast corner of Salazar Park), camera facing east
- 31 of 43 Salazar Park from Whittier Boulevard at Ditman Avenue (northeast corner of Salazar Park), camera facing west
- 32 of 43 Salazar Park, community center (left) and swimming pool entrance and park facilities building (right), camera facing northwest
- 33 of 43 Salazar Park, baseball diamond, camera facing southwest

National Chicano Moratorium March August 29, 1970

Los Angeles, CA

Name of Property

County and State

- 34 of 43 Salazar Park, baseball diamond, camera facing northwest
- 35 of 43 Salazar Park, picnic grounds at southwest corner and baseball fields (background), camera facing east
- 36 of 43 Salazar Park, picnic grounds at southwest corner, camera facing east
- 37 of 43 Salazar Park, recreational equipment (foreground) and senior center side (north) elevation (background), camera facing southeast
- 38 of 43 Salazar Park, gymnasium side (west) elevation mural, camera facing east
- 39 of 43 Salazar Park, gymnasium front (north) elevation from Whittier Boulevard, camera facing west
- 40 of 43 Salazar Park, swimming pool entrance and park facilities building side (east) elevation entrance, camera facing south
- 41 of 43 Salazar Park, children's playground (foreground) and parking lot (background, left), camera facing south
- 42 of 43 Silver Dollar Café, south elevation and surrounding property, camera facing north
- 43 of 43 Silver Dollar Café, north elevation, camera facing south

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.

National Chicano Moratorium March August 29, 1970
 Name of Property

Los Angeles, CA
 County and State

Location Map

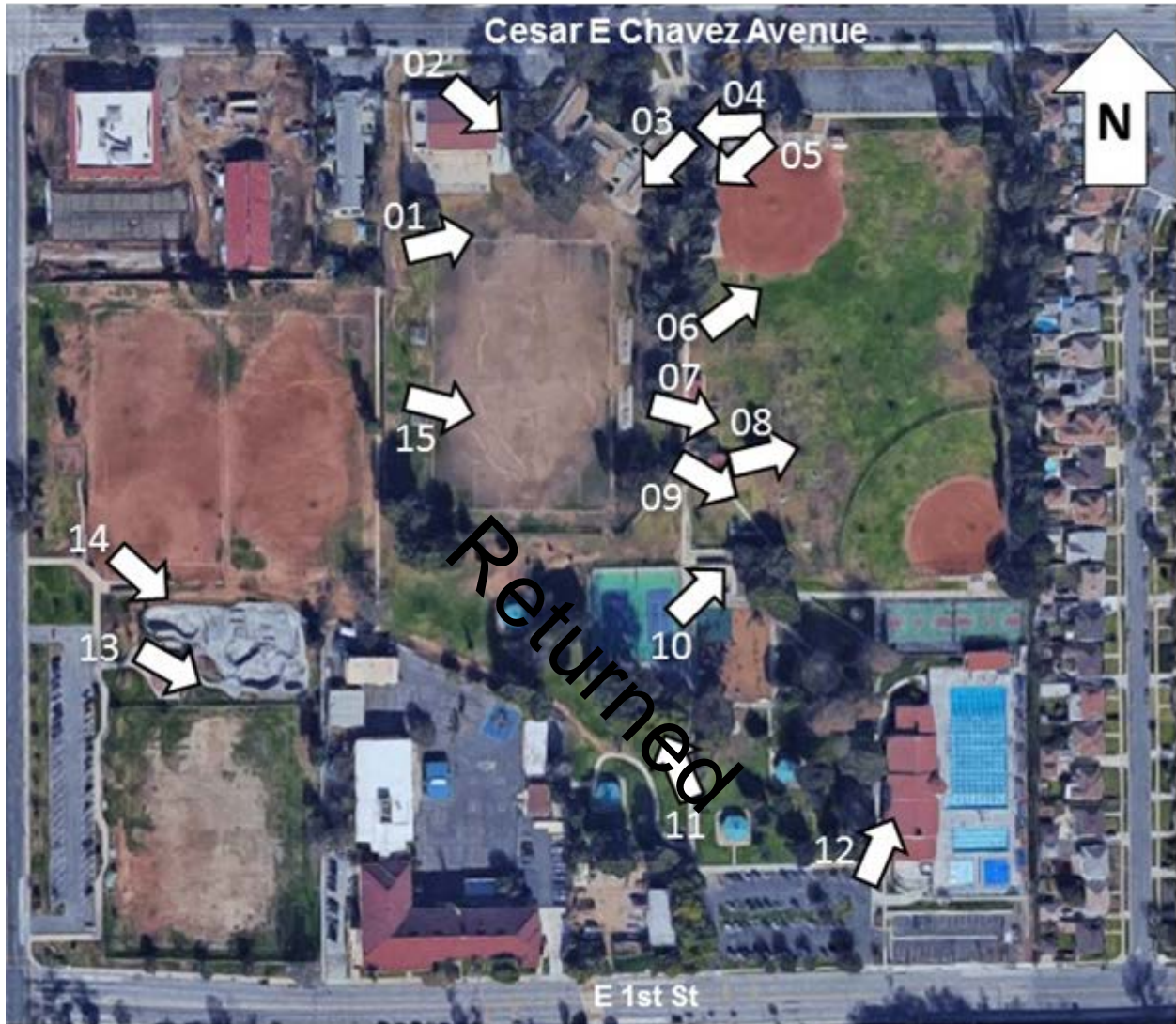


1. Belvedere Park	Latitude: 34.039093	Longitude: -118.159113
2. Mednik and E 3 rd St	Latitude: 34.033356	Longitude: -118.162148
3. E 3 rd St and Beverly	Latitude: 34.033392	Longitude: -118.155716
4. Beverly and Atlantic	Latitude: 34.032147	Longitude: -118.153638
5. St. Alphonsus	Latitude: 34.026203	Longitude: -118.155522
6. Atlantic and Whittier	Latitude: 34.020405	Longitude: -118.157278
7. Silver Dollar Café	Latitude: 34.021869	Longitude: -118.162871
8. Archway over Whittier	Latitude: 34.022426	Longitude: -118.166936
9. Whittier and Eastern	Latitude: 34.023934	Longitude: -118.173955
10. Salazar Park	Latitude: 34.022772	Longitude: -118.190415

National Chicano Moratorium March August 29, 1970
Name of Property

Los Angeles, CA
County and State

Sketch Map/Photo Key 1 of 4: Belvedere Park—March Start

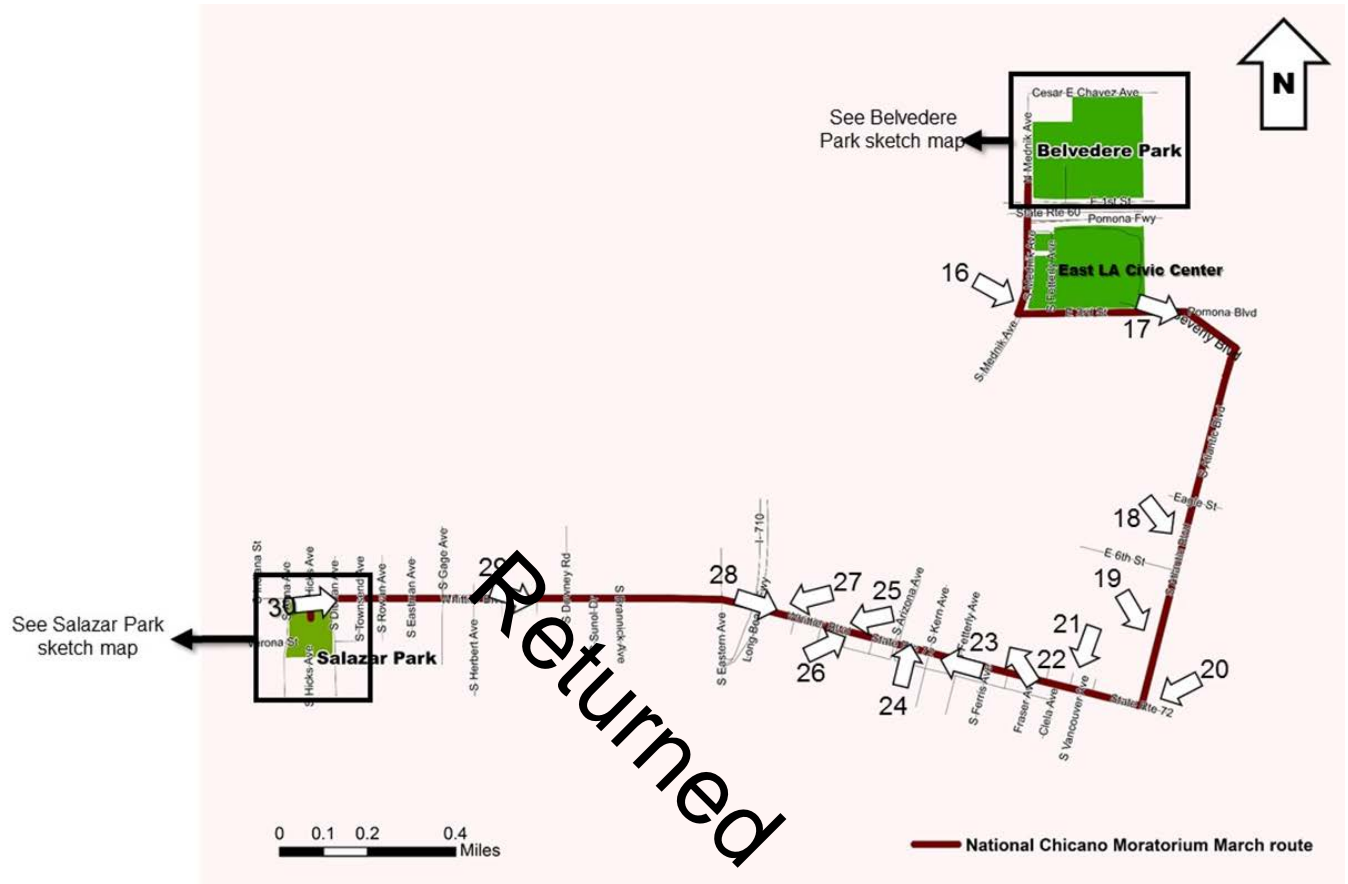


Base map courtesy of Google

National Chicano Moratorium March August 29, 1970
Name of Property

Los Angeles, CA
County and State

Sketch Map/Photo Key 2 of 4: March Route

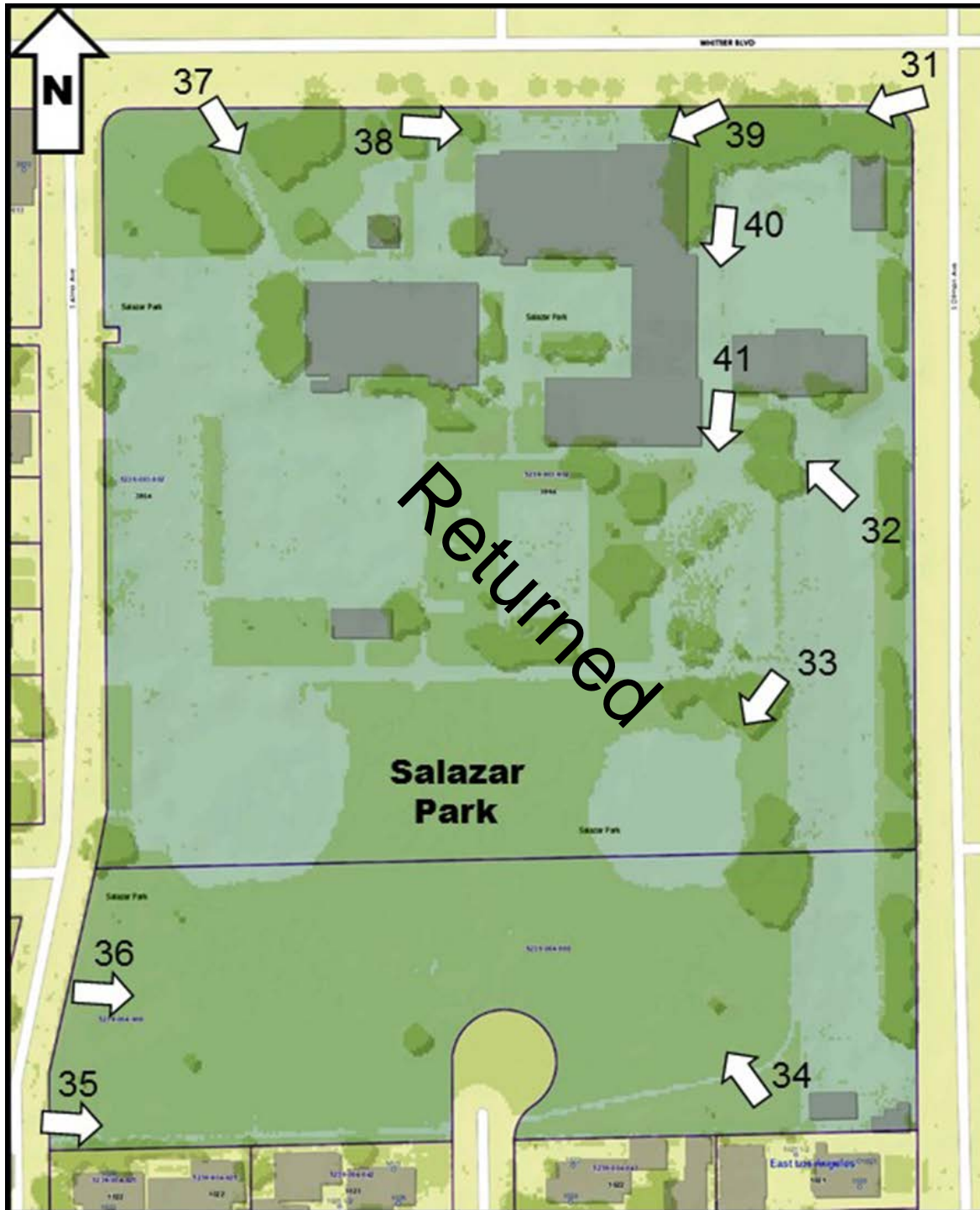


Base map data courtesy of Los Angeles County GIS Portal

National Chicano Moratorium March August 29, 1970
Name of Property

Los Angeles, CA
County and State

Sketch Map/Photo Key 3 of 4: Salazar Park—March End



Base map courtesy of Los Angeles County Assessor

National Chicano Moratorium March August 29, 1970
Name of Property

Los Angeles, CA
County and State

Sketch Map/Photo Key 4 of 4: Silver Dollar Café



Base map courtesy of Google

National Chicano Moratorium March August 29, 1970
Name of Property

Los Angeles, CA
County and State

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



National Chicano Moratorium March August 29, 1970
Name of Property

Los Angeles, CA
County and State

Figure 2. Antiwar demonstrators marching along route, August 29, 1970. Los Angeles Times Photographic Archive, UCLA Library Digital Collection.



National Chicano Moratorium March August 29, 1970
Name of Property

Los Angeles, CA
County and State

Figure 3. Antiwar demonstrators after the march, August 29, 1970. Los Angeles Times Photographic Archive, UCLA Library Digital Collection.



National Chicano Moratorium March August 29, 1970
Name of Property

Los Angeles, CA
County and State

Figure 4. Aerial view of unrest following the march, August 29, 1970. Los Angeles Times Photographic Archive, UCLA Library Digital Collection.



National Chicano Moratorium March August 29, 1970
Name of Property

Los Angeles, CA
County and State

Figure 5. Sheriff's deputies outside the Silver Dollar Café, August 29, 1970. Photograph by Raul Ruiz from the cover of *La Raza* magazine. Reprinted in Mario T. Garcia, *Ruben Salazar: Border Correspondent* (Berkeley: University of California Press, 1995), Figure 16.



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: COVER DOCUMENTATION

Multiple Name: Chicano Moratorium in Los Angeles County MPS

State & County: CA, Los Angeles

Date Received: 5/30/2018 Date of 45th Day: 7/16/2018

Reference number: MC100002653

Reason For Review:

- | | | |
|---------------------------------------|--|---|
| <input type="checkbox"/> Appeal | <input type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input type="checkbox"/> National | <input type="checkbox"/> Map/Boundary |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period |
| <input type="checkbox"/> Other | <input type="checkbox"/> TCP | <input type="checkbox"/> Less than 50 years |
| | <input type="checkbox"/> CLG | |

Accept Return Reject 7/11/2018 Date

Abstract/Summary Comments: The Chicano Moratorium in Los Angeles County MPS and the accompanying individual nominations are being returned for technical and substantive issues. While the current nominations are being returned, it should be noted that the documentation makes an extremely convincing case for the exceptional importance of the Chicano Moratorium as a manifestation of American Hispanic culture.

Continued

Recommendation/ Criteria: RETURN

Reviewer: Paul Lusignan  Discipline: Historian

Telephone: (202)354-2229 Date: 7/11/2018

DOCUMENTATION: see attached comments: YES see attached SLR: No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service

CHICANO MORATORIUM IN LOS ANGELES COUNTY MPS

Los Angeles County, CALIFORNIA

National Register of Historic Places - Return Comments:

The Chicano Moratorium in Los Angeles County MPS and the accompanying individual nominations are being returned for technical and substantive issues. While the current nominations are being returned, it should be noted that the documentation makes an extremely convincing case for the exceptional importance of the Chicano Moratorium as a manifestation of American Hispanic culture.

Chicano Moratorium MPS Cover Document

The initial question presented by this MPS is why the nominations and context were not provided as a direct component of the *Latinos in Twentieth Century California* MPS (Latino MPS) approved in 2015. It is understandable that there may have been a desire to allow the Moratorium to be recognized as a stand-alone pivotal event, but in fact it was very much part of the larger and longer term story of California Hispanic heritage; one well recognized and documented by the Latino MPS. The *Chicano Moratorium in Los Angeles County*, largely as written with minor revisions, could easily be inserted as a separate Associated Historic Context under the Latino MPS. As you will note in the comments below there are gaps in the Chicano Moratorium MPS context that are actually covered to various degrees by documentation presented in the earlier Latino MPS.

The decision to keep the Chicano Moratorium MPS as a stand-alone MPS separate from the Latino MPS is ultimately up to the preparer and the State, but the goal of the original Latino MPS was to serve as just such an umbrella document for those studying the full scope of Latino/Hispanic/Chicano heritage in California. As a separate document the Chicano Moratorium MPS may need to incorporate more substantial revisions, or at a minimum incorporate narrative materials from the original Latino MPS.

The Chicano Moratorium MPS cover is lacking in well-developed contexts for the anti-Vietnam war movement, the early establishment of the Brown Beret organization and the post-1970 impacts of the Moratorium. To some degree some of this contextual material can be found in the individual nominations for the 1969 March and the Brown Beret HQ, but it really belongs in the cover narrative to fully complete the story associated with the places and events of the 1969-1970 period. There at times appears to be an assumption that these contexts are obvious and well understood by every reader, yet that may not be the case and a more explicit discussion seems warranted.

There is very little in the current MPS cover regarding the larger, national anti-war context that played such a key role in the lead-up to the Moratorium events. The narrative found at page E-91 of the Latino MPS for instance contains valuable contextual information regarding the Vietnam War casualties and anti-war issues that, if incorporated, could significantly augment the current narrative. In addition, the Mexican American anti-war perspective needs to be better placed within the larger context of national (Anglo) anti-war rhetoric, actions, and activism during the 1960s. The current narrative does an excellent job of describing how the Chicano perspective differed in important ways from the mainstream anti-war movement, but not what that larger mainstream movement was. As we develop more and more nominations associated with this relatively recent period the need to establish this context will diminish over time, but as these are among some of the first nominations to deal

directly with the anti-war movement, the need to directly address the broader context is still necessary. In light of the fact that the events and places also need to deal with Criteria Consideration G and exceptional significance the need for fully developed contexts is emphasized. [As just one example, the nomination notes the pivotal discriminatory actions of the *New Mobe*, a national antiwar group, during the San Francisco rally (page E-7). We have no context, however, for understanding who or what exactly the New Mobe was, their role, or even their previous existence or efforts, which are pivotal to fully understanding the larger anti-war movement. (For potential references please see National Register Nomination: *May 4, 1970. Kent State Shootings Site*, Ohio, 2010- file://inp2280crfs01/NRegisterFS01/OHIO/OH_SP/Portage/10000046.pdf]

In the MPS cover document we are also given very little information to understand who the Brown Berets were, how they were formed and how this came to affect their role in the events of the Moratorium and afterward. What if any precedents were there? Black Panthers? What was their lasting legacy after the events of 1969-70, that rendered their Moratorium activities so significant? Transferring certain elements from the Brown Beret HQ nomination to the MPS cover may address this concern, but additional scholarly context could also be useful.

Finally, the nomination attempts to make the case that the short lived events of the Moratorium were exceptionally impactful, yet little context is provided regarding the actual aftermath or legacy of the events of the period. A lot is made about the events “leaving an important legacy” of activism, but the narrative provides very little specific scholarly discussion of that impact and its long-term significance. To some degree this is covered in the Section F introduction, but given the need to justify Criteria Consideration G, the discussion could be better developed and outlined in the body of the main narrative, perhaps in a separate later chapter under Legacy of the Moratorium, fleshing out in more concrete terms how the Moratorium “worked to politicize and empower the Mexican-American community.”

INDIVIDUAL NOMINATIONS

Brown Beret Headquarters

This documentation represents one of the strongest individual nominations submitted with the MPS cover. The property is likely eligible for listing at the local level of significance.

Historic Function

Add: Commerce—Organizational; Social—Meeting Hall

Description

The current narrative provides no description of the building interior. When dealing with a historic property significant for the events and activities that took place inside (as opposed to purely exterior architectural significance) it is imperative that at least some note be made of the interior spaces and their relative integrity. Why was access to the commercial space not available? What could be observed from the street? Through the windows? Would the owner(s) or local community be able to comment on the condition of the building? Particularly for the space in the building historically associated with the Brown Berets, is anything known about this space? While it is understandable that private upper floor areas may not be open for viewing, it would seem feasible to at least enter the commercial establishment or view some element of the space from the sidewalk. At a minimum, information regarding the historic character of the space (or lack thereof) could be noted; it might also be useful to acknowledge that interior materials or finishes were not regarded as particularly important to the

significance of the property.]

Otherwise, the *Integrity* discussion was well developed for this property, fully acknowledging the extent of the changes and supporting the retention of sufficient integrity.

Significance

The individual nomination provides the type of (solid) historic context for the origins and development of the Brown Beret organization that is noticeably lacking in the MPS cover document and should have been included in the MPS cover in order to fully establish the broad history of all aspects of the local Chicano movement.

El Barrio Free Clinic

Location

Why is “Vicinity” checked under the location block?

Description

The current narrative provides no description of the building interior. When dealing with a historic property individually significant for the events and activities that took place inside (as opposed to purely exterior architectural significance) it is imperative that at least some note be made of the interior spaces and their relative integrity. Why was access to the commercial space not available? What could be observed from the street? Through the windows? Would the owner(s) or local community members be able to comment on the condition of the building?

Integrity

The current nomination details a significant number of physical changes to the building from the time of its association with the Chicano Moratorium movement and its use as a local free clinic. The discussion raises serious issues with the integrity of the property and its ability to adequately convey a sense of time and place associated with the identified themes. Without additional photographic coverage of the historic building it is difficult to determine whether or not enough integrity exists. In detailing what has been altered the question remains what has not been altered? What about the building in its current condition represents historic fabric or design? How is the building able to convey any of the physical character it had during the historic period? Integrity of location and setting has almost nothing to do with historic fabric, which is acknowledged in the nomination as severely compromised. Here again lack of any interior discussion further clouds the issue. How does the local Chicano community view this building? In their eyes is it still the location of the clinic property that played a significant role in their lives, or is the association one only of memory for a former building? Does the current building hold any continuing value within the local community, or was its identification more an academic research exercise by the survey team? What physical attributes or character defining elements are retained from the historic period that can support the claim for physical integrity? The nomination needs to directly confront the issue of physical integrity and make a stronger case for eligibility. Additional historic photographs, if available, should be presented to assist in assessing integrity.

If such a case cannot be made, thought should be given to inclusion of the property as a contributing resource within the *National Chicano Moratorium March, August 29, 1970* nomination in much the same way as the Silver Dollar Café is included. [Please verify, but it appears as though the building is located along the historic march corridor.] Both the Clinic and Café buildings have severely compromised physical integrity. Given their

pivotal roles in the events and activities of 1969-70, however, we concur that all possible consideration should be given to their recognition. Such a district approach would lessen the integrity threshold to a degree, although a direct case should still be made as to how the extant building still conveys sufficient physical integrity to contribute to the district.

Significance

There is no dispute regarding the significance of the Clinic operation as a component of the Brown Berets' community service activities in Los Angeles during the historic period.

Chicano Moratorium March, 12/20/1969

Significance

The narrative here provides a stronger, yet still limited, contextual discussion of the anti-war movement that preceded the 1969 march. Thought should be given to moving this material into the MPS cover document for its value in understanding the precedents and reasoning behind the Moratorium activities.

Verbal Boundary Description

The verbal boundary description should be revised to clearly restate the extent and limits of the nominated areas. (e.g. *The nominated parcel is restricted to the wide public right-of-way of the included streets along which the 1969 march proceeded and does not include private property or sidewalk areas. The boundary also fully encompasses the current bounds of the three historic parks (Morin Memorial Square, War Memorial at Five Points, and Obregon Park) [See attached maps].*)

It would be beneficial in the boundary justification to explain the decision to restrict the nominated bounds to the public right-of-way alone rather than incorporating the full streetscapes. What was the rationale for this relatively unorthodox approach and what if any precedents can be cited? [e.g. maintaining a keen focus on march, secondary importance of adjacent land uses, integrity concerns, privacy concerns, ownership concerns, nomination logistics, Stonewall as precedent, etc.]

National Chicano Moratorium March August 29, 1970.

Description

The El Barrio Clinic is located on East Whittier Boulevard and was in use at the time of the 1970 March (May 1969-December 1970). Please see the discussion in the Clinic nomination (above) related to the justification for the individual eligibility of the Clinic building and its physical integrity. Careful consideration should be given to inclusion of the El Barrio Clinic building in this 1970 March historic district as a contributing building in the same manner as the Silver Dollar Café.

Silver Dollar Café

If the Café is considered the easternmost component of a larger single-story commercial building, the description section needs to note the other storefront façade.

Interiors

There are no interior discussions provided for the contributing buildings noted above. Given that they were the site of significant events, there needs to be some mention, even if they are simply contributing buildings. At a minimum the narrative should note that the buildings no longer function as they did historically and likely contain limited historic materials, fabric or features. The extent to which they may retain integrity as commercial operations or open space could be noted. In addition any traditional community perceptions or knowledge regarding these resources should be noted (affixing a plaque). Given the direct association of these building to pivotal events of the Chicano Moratorium additional effort should be undertaken to gain a better understanding of their physical condition, whether by site visit, discussions with the owners/tenants, or information supplied by local community residents, activists, or secondary sources.

Belvedere Park

The park description skirts around the fact that the block also houses the substantial Morris K. Hamasaki Elementary School (south) and the KIPP Academy (northwest). Were these extant at the time of the 1970 March? Are they new intrusions into the historic park? How are they dealt with in terms of the boundaries? How do they impact integrity?

March Route

The introductory statement should clarify that the site consists only of the street *and sidewalk* and does not include any of the surrounding buildings, structures, objects, or other resources alongside *except for the Silver Dollar Café (and El Barrio Clinic) building(s) discussed separately later*. Viewing the associated photographs and images of the 1970 March one can readily see that the sidewalks were used by marchers in certain areas, by on-lookers for whom the march was intended to awaken and rally support for the Moratorium causes, and certainly by others monitoring the event (police, media, etc.) [..the LAPD arranged to position officer with riot guns at street corners throughout the march route...]

In tracing the route the narrative notes that the path ran “under” the Pomona Freeway, while Mednik Avenue currently runs above the freeway. [Section 7 page 6] Is this an error, or have the street configurations changed since the historic period. See also the notes regarding the verbal boundary outlined below.

While not including the adjacent buildings and resources, the narrative should at least note that the general patterns of development along the various streetscapes have not significantly changed in form or scale, even if individual buildings have. Mention should also be made that these areas reflected the heart of the East Los Angeles Hispanic community—familiar home ground to the marchers.

Salazar Park

In discussing the contributing and non-contributing resources in Salazar Park it may not be appropriate to state “Though these contributing resources were present at the time of the march, they were not directly involved in the events.” [Section 7 page 9] What about during the ensuing “riot” and the dispersal of the crowd, when people “fled for safety, hiding in restroom building” and other readily accessible locations? Might others of these buildings also been used or exploited during the day’s events? Images of the riot show the buildings in place and obviously a factor in movement, shelter, and logistics. It might be worth noting the distinction between the buildings not being actively used as part of the planned march events and their being used as elements of the overall park landscape around which events occurred throughout the day and during the riot.

Verbal Boundary Description

Are there any pre-1970 aerial images of the parks available? The boundaries raise a number of issues, see below.

The current verbal boundary description does not account for the Silver Dollar Café (and/or the potential El Barrio Clinic) property. The narrative also needs to clarify the full extent of the nominated areas. (e.g. *The boundary for the district includes the entire street width of the march route, including the public sidewalks along which the marchers walked, on-lookers viewed the event, and public law enforcement monitored the event. [See historic images for evidence of such use.] At the Silver Dollar Café (and Clinic) the bounds extend out to include the historic lot(s) which these properties occupied [provide lot numbers for clarity.]*)

The map for Belvedere Park needs to more precisely define the boundaries retaining integrity and being nominated as large chunks of land at the northwestern and southern edges of the park contain sizable educational buildings. The park is outlined now as bounded by E Chavez, East First, North Mednik and Vancouver. There is no mention of the Kipp Academy or Hamasake elements in or adjacent to the park. Are they historic? Are they intended to be included or excluded?

Was the southern portion of Belvedere Park (site of the current Los Angeles Civic Center and Belvedere Park Lake) considered a part of the original park at the time of the events?

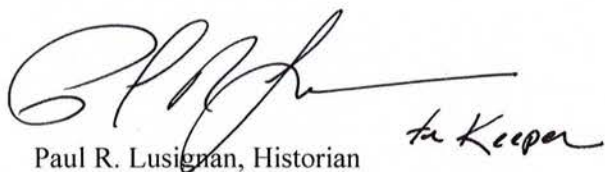
Figure 2. Where is the overpass pictured in Figure 2? Is it along the march route? Extant? Gone? It appears that the overpass may in fact be the Pomona Freeway Overpass to the east of Mednik Avenue and south of Belvedere Park. Was this actually on the march route or is the figure merely a view of people joining the start of the march? Clarification should be provided to assure that the march path is fully and accurately documented. [Page 7.6. has the march proceeding “under” the Pomona Freeway.] The ability to provide copies of historic maps or aerial views of the march route in the nomination may clarify some of these issues, or require revisions to the narratives.

The nomination clearly downplays the aftermath of the march (looting/arson), which while certainly negative in scope was undeniably a significant aspect of the historic events and the public perception of the Moratorium. There is clearly a focus on the Salazar killing, as is appropriate, but not the accompanying looting or arson. I can understand the intent of the nomination to highlight the positive work of the Moratorium, its planning and the relative success in bringing together such a diverse and sizable number of participants, but the historic appreciation of the events of the summer of 1970 should not ignore the full scope of the experiences witnessed by the participants and the surrounding city. There should be a way for the nomination to highlight the positive significance of the event while still opening the discussion of the aftermath. Even if the narrative only points to the decision by the nomination to restrict itself to the march activity and march-related historic resources rather than attempt to document or identify the entirety of resources that may be extant and able to convey the post-march events.

Again, it would be beneficial in the boundary justification to explain the decision to restrict the nominated bounds to the public right-of-way alone rather than incorporating the full streetscapes. What was the rationale for this unorthodox approach and what if any precedents can be cited? [e.g. maintaining keen focus on march, secondary importance of adjacent land uses except in exceptional circumstances (Café, Clinic), integrity concerns, privacy concerns, nomination logistics, Stonewall as precedent, etc.)

In conclusion, we feel the MPS cover and the associated nominations make a remarkable case for the significance and National Register eligibility of these exceptional resources. The themes of Latino heritage and Chicano rights and social activism are vital elements of California's twentieth century history. Our comments, concerns and suggestions are provided with the goal of seeking the best documentation possible for these important resources. We believe the revised MPS can serve as a model for similar investigations into late twentieth century civil rights, anti-war and social movement themes.

If you have questions regarding these comments, or want to discuss certain aspects of the documentation further, please contact our office directly at the number or e-mail listed below.



Paul R. Lusignan, Historian *to Keeper*

(202) 354-2229 Paul_lusignan@nps.gov

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**DEPARTMENT OF PARKS AND RECREATION
OFFICE OF HISTORIC PRESERVATION**

Armando Quintero, *Director*

Julianne Polanco, State Historic Preservation Officer
1725 23rd Street, Suite 100, Sacramento, CA 95816-7100
Telephone: (916) 445-7000 FAX: (916) 445-7053
calshpo.ohp@parks.ca.gov www.ohp.parks.ca.gov

October 7, 2020

VIA E-SUBMISSION

Joy Beasley, Keeper
National Register of Historic Places
National Park Service
Mail Stop 7228, 1849 C Street, NW
Washington D.C. 20240

Subject: **National Chicano Moratorium March August 29, 1970
(Latinos in Twentieth Century California MPS–Amended)
Los Angeles, California
National Register of Historic Places Nomination**

Dear Ms. Beasley:

The enclosed file contains the true and correct copy of the nomination for the NATIONAL CHICANO MORATORIUM MARCH AUGUST 29, 1970 to the National Register of Historic Places. On August 14, 2020 via virtual meeting conducted on Zoom and broadcast live on the CAL-SPAN network, the California State Historical Resources Commission unanimously found the property eligible for the National Register at the local level of significance under Criterion A in the areas of Social History, Ethnic Heritage: Hispanic, and Politics/Government, with a 1970 period of significance.

Photos are embedded at the end of the nomination and are not submitted as a separate file at this time. If you have any questions regarding this nomination, please contact Amy Crain at (916) 445-7009 or via email at amy.crain@parks.ca.gov.

A combined staff report and twelve letters of support were submitted with the amended *Latinos in Twentieth Century California* MPDF on Friday, September 25, 2020.

Sincerely,

Julianne Polanco
State Historic Preservation Officer

Enclosure

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 10/7/2020 Date of Pending List: Date of 16th Day: Date of 45th Day: 11/23/2020 Date of Weekly List: 11/20/2020

Reference number:

Nominator:

Reason For Review:

- | | | |
|--|--|---|
| <input type="checkbox"/> Appeal | <input type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input type="checkbox"/> National | <input type="checkbox"/> Map/Boundary |
| <input checked="" type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period |
| <input type="checkbox"/> Other | <input type="checkbox"/> TCP | <input type="checkbox"/> Less than 50 years |
| | <input type="checkbox"/> CLG | |

Accept Return Reject 11/16/2020 Date

Abstract/Summary Comments:

Recommendation/ Criteria:

Reviewer Paul Lusignan Discipline Historian

Telephone (202)354-2229 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.