

# The Zip Code Plays: Los Angeles

Celebrate the culture and history of the diverse neighborhoods of Los Angeles with *The Zip Code Plays: Los Angeles*, a series of six original audio plays, each set in a different L.A. ZIP code.

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## **Featuring**

Bernard K. Addison, Tony Amendola, Gigi Bermingham, Jon Chaffin, Dawn Didawick, Nike Doukas, Bo Foxworth, Harry Groener, Veralyn Jones, Luis Kelly-Duarte, Kavi Ramachandran Ladnier, Adrian LaTourelle, Abby Marks, Catia Ojeda, Lloyd Roberson II, Marcelo Tubert, Marlow Wyatt

## **Written by members of the Antaeus Playwrights Lab**

Nayna Agrawal, Angela J. Davis, Alex Goldberg, Deb Hiett, Steve Serpas, Khari Wyatt

## **Directed by**

Julia Fletcher, Jonathan Muñoz-Proulx, Ann Noble, Carolyn Ratteray, Steven Robman, Bernadette Speakes

## **Hosted by**

Ramón de Ocampo

## **Audio Producer, Sound Designer, and Foley Artist**

Jeff Gardner

## **Original Music by**

Ellen Mandel

## **Sound Editor**

Adam Macias

## **Dramaturg**

Ryan McRee

*The Zip Code Plays: Los Angeles* were recorded under a SAG-AFTRA Collective Bargaining Agreement  
*The Zip Code Plays* series is generously supported in part by **The Michael J. Connell Foundation.**

# ***The Zip Code Plays: Los Angeles***

## **90011: South Central Los Angeles - Speakeasy**

written by Khari Wyatt

directed by Bernadette Speakes

*Sponsored by Ruth Eliel & Bill Cooney*

## **90012: DTLA - Clara and Serra and The Talking Bear**

written by Angela J. Davis

directed by Steven Robman

*Sponsored in Memory of Mark C. Lambert*

## **90024: Westwood - ALL INFORMATION HEREIN IS CLASSIFIED**

written by Deb Hiatt

directed by Carolyn Ratteray

*Sponsored by Belinda & Jack Walker*

## **90272: Pacific Palisades - Annexing the Palisades**

written by Alex Goldberg

directed by Ann Noble

*Sponsored by The Peter Glenville Foundation*

## **90403: Santa Monica - Plucker**

written by Nayna Agrawal

directed by Jonathan Muñoz-Proulx

*Sponsored by Evie & John DiCiaccio*

## **91352: Sun Valley - Salvage**

written by Steve Serpas

directed by Julia Fletcher

*Sponsored by Debra Thomspson & Lawrence Riff*

# Synopses

## *90011: South Central Los Angeles - Speakeasy*

In 1956 Leon Ivy returns home from a sojourn in Paris with a finished novel, a publisher, and big plans for his future – but times have changed along Central Avenue and his wife Bird and her new business partner, Daddy August, have enacted secret plans of their own. What are the costs of leaving home and what is the price of fighting for what you believe in?

## *90012: DTLA - Clara and Serra and The Talking Bear*

A magical encounter with a celestial comet awakens a pair of downtown statues and a neighboring denizen of the La Brea Tar Pits. Historical accusations, social justice, and food truck cuisine lead to a fantasia of repentance, acceptance, and grace high above the City of Angels.

## *90024: Westwood - ALL INFORMATION HEREIN IS CLASSIFIED*

Fresh from participating in her first street protests, 80-year old Eleanor Pender McAdams seems an unlikely subject for an FBI investigation – but who really has the upper hand? This “official file” of recordings and interviews reveals the complexities of standing up for something bigger than yourself in the modern world.

## *90272: Pacific Palisades - Annexing the Palisades*

Talented craftsman Joseph Kurtz arrives at the palatial Murphy Ranch ready to carve an ornate balustrade for the estate’s magnificent staircase, but the job turns out to be much more complicated than he realized. Set in 1939 and based on a true story, this is a chilling piece of LA’s hidden history.

## *90403: Santa Monica - Plucker*

Mina never should have eaten that piece of fruit overhanging from a tree in her neighbor’s garden. Now she’s on trial before the Flora & Fauna Committee, defending the Pluckers from the Harvesters in this satirical look at the haves and have-nots in a tiny corner of the Westside.

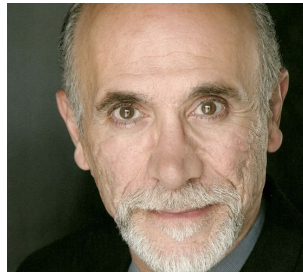
## *91352: Sun Valley - Salvage*

In an auto junkyard, former voice teacher Martha, now nearly blind with retinitis pigmentosa, awaits a volunteer to help her locate a part for her 1998 Subaru Impreza WRX so she can take one last drive. When Billy arrives, coincidence, empathy, and music make for a very special afternoon.

# Company - The Zip Code Plays



Bernard K. Addison



Tony Amendola



Gigi Bermingham



Jon Chaffin



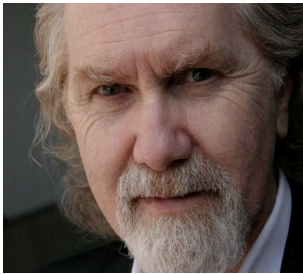
Dawn Didawick



Nike Doukas



Bo Foxworth



Harry Groener



Veralyn Jones



Luis Kelly-Duarte



Kavi Ramachandran  
Ladnier



Adrian LaTourelle

# Company - The Zip Code Plays



Abby Marks



Catia Ojeda



Lloyd Roberson II



Marcelo Tubert



Marlow Wyatt

# Artist Bios

## ACTORS

**BERNARD K. ADDISON:** At ANTAEUS: *As You Like It*, *The Curse of Oedipus*. Theater: Citizen in *An American Lyric* (Kirk Douglas Theatre, part of Center Theatre Group's Block Party), *Ghost/Claudius* in *Hamlet* and Bottom in *A Midsummer Night's Dream* (Shakespeare Santa Cruz), *Off the Rails* (Native Voices), *Prometheus Bound* (Getty Museum), *Citizen*, *The Ballad of Emmett Till*, *Joe Turner's Come and Gone* (The Fountain Theatre), *Mother Courage* (The Theatre @ Boston Court). Regional: Oregon Shakespeare Festival, California Shakespeare Festival, Denver Center Theatre Company, The Shakespeare Theatre. New York: Broadway (Electra). Film: *Celebrity*, *The Farm*. Recent TV: *Modern Family*, *Rake*.

**TONY AMENDOLA:** At ANTAEUS: (Founding Member) *Hedda Gabler* (Stage Raw Award), *As You Like It* (Ovation Award nomination), *Mrs. Warren's Profession* (Ovation Award nomination), *The Curse of Oedipus* and others. Theater: Most recently as Hercule Poirot in *Murder on the Orient Express* (La Mirada Playhouse), Mark Taper Forum, American Conservatory Theater, South Coast Rep, The Old Globe, La Jolla Playhouse, Matrix Theatre, La Mirada, Williamstown Theatre Festival, Center Stage, Milwaukee Rep and the California, Oregon, and Utah Shakespeare Festivals (Fallstaff Nomination 2015, title role in *King Lear* at USF). Tony was an associate artist, actor, and director at Berkeley Rep from 1980-1990. Directing Credits: *Savages*, *Filumena*, *The Night of the Iguana* (Berkeley Repertory Theatre), *The Tempest*, *The Merchant of Venice* (California Shakespeare Theater), *All's Well That Ends Well* (Oregon Shakespeare Festival). Film: *Blow*, *Mask of Zorro*, *Annabelle*, *Meddler*, John Sayles' *Lonestar*, and *La Llorona*. TV: *I'm Dying Up Here*, *Dexter* (recurring), *Shooter* (recurring), *NCIS*, *The Mentalist*, *Stargate SG1* (Bra-Tac), *Continuum* (Kagame series regular), *Once Upon a Time* (recurring as Gepetto), *Castlevania*. VO & Mo-Cap: *Walden Pond*, *World of Warcraft*, *Fallout*, *Black Ops*.

**GIGI BERMINGHAM:** At ANTAEUS: *Native Son*, *Cloud 9*, *Picnic*, *The Liar*, *The Seagull*, *Tonight at 8:30*, *Mother Courage*, *Pera Palas*, *Trial By Jury*. Directed *You Can't Take It With You*. Gigi received the 2013 L.A. Stage Alliance Ovation Award for Leading Actress in a Play for her portrayal of Maria Callas in *Master Class* at International City Long Beach; and for her solo comedy *Non-Vital Organs* received the L.A. Drama Critics Circle Natalie Schafer Award and an Ovation for Solo Performance. Gigi has also performed at the Kirk Douglas Theatre, La Mirada, Pasadena Playhouse, Old Globe, Rubicon, MainStreet, Skylight, Blank, Odyssey, Theatre@Boston Court, Playwrights' Arena, and New York's Public Theatre. TV appearances include: *Jane the Virgin*, *Marvel: Agents of Shield*, *Scandal*, *Mistresses*, *Chasing Life*, *Days of Our Lives*. Film: *Save the Date* and Rob Reiner's *Alex and Emma*. Web: *Kittens In A Cage* and *The Britishes*. [gigibermingham.com](http://gigibermingham.com)

**JON CHAFFIN:** At ANTAEUS: *Native Son*. Other Theater: *King Hedley II* (The Matrix Theatre Company - LADCC Award Nomination: Best Ensemble), *God of Carnage* (Alliance Theatre), *The Dumb Waiter* (PushPush Film & Theater). Film/TV: *The Haves and the Have Nots*, *Snowfall*, *Hawaii Five-O*, *Stitchers*, *Army Wives*, *House of Payne*, *The Red Road*, *Blindspotting*, *96 Minutes*, *Altered*. Jon is also a writer, having penned four screenplays, numerous poems, monologues and short stories. He received his B.A. from Fort Valley State University. He is also a member of Phi Beta Sigma Fraternity, and is a native of Atlanta, Georgia.

**DAWN DIDAWICK:** At ANTAEUS (founding member): *The Man Who Had All The Luck*, *The Bear*, *Pera Palas*, *Autumn Garden*, *The Seagull*, *The Crucible*, *Uncle Vanya*, *Cat on a Hot Tin Roof* (multiple nominations and Stage Raw Award for Supporting Female Performance for “Big Mama” ) and *Three Days in the Country*. She has participated in many ClassicsFest readings and workshops, including her favorite as Amanda in *Glass Menagerie*. Her varied career has taken her from New York to Europe in the classics and new works. Broadway: *All My Sons* (Tony Award Best Revival). Regional credits include Actor’s Theater of Louisville, Long Wharf Theater, Hartford Stage Company, The Old Globe, Alabama Shakespeare Theater, ART, Seattle, St Louis, and South Coast Repertory. Her roles have ranged from Dee Dee in Marsha Norman’s *The Laundromat* to Juliet, Hermia, Titania, Gonzala in works of Shakespeare to Amy and Clara in *The Show Off*, both productions with one of her theater mentors, Jean Stapelton. She has appeared with her husband, Harry Groener, in many productions including *Caught in the Net* (The Coconut Grove) and *Regrets Only* (The Cape Playhouse). Her participation in the development of new works included stints at New Harmony, The Gathering, and The Colony (both in Montana). She serves as an honorary board member of The Alpine Theater Project in Whitefish, Montana, and has served as a long time board member of Antaeus Theatre Company. Film/TV: *Erin Brockovich*, *Christmas with the Kranks*, *The Amateurs*, *I Am I*, *Diani and Devine Meet the Apocalypse*, *Hart of Dixie* and *Pretty Little Liars*.

**NIKE DOUKAS:** At ANTAEUS: *Cousin Bette*, *Tonight at 8:30*, *The Liar*, *The Wood Demon*, countless readings, including ClassicsFests. She is well-known to both California and regional audiences, having performed at South Coast Repertory, The Mark Taper Forum, The Old Globe, Pittsburgh Irish and Classical Theater, A.C.T, Berkeley Rep, A Contemporary Theater, Shakespeare Santa Cruz, and Shakespeare Festival LA, among others. TV: *Modern Family*, *NYPD Blue*, *Numbers*, and recurring roles on *Desperate Housewives* and *Almost Perfect*. She was the co-teacher of the Antaeus Academy for two years, and also teaches Shakespeare at The Art of Acting and A Noise Within. Additionally, she is an accent coach for television and theater, including Antaeus, A Noise Within, South Coast Repertory, Pasadena Playhouse, LA Theatre Works, Boston Court, Rogue Machine and Sacred Fools. She was the recipient of the 2011 Lunt Fontanne Fellowship, a national award to regional theatre actors. M.F.A., The American Conservatory Theatre.

**BO FOXWORTH:** Bo has been a proud member of Antaeus for a decade, appearing in *Measure for Measure* as Lucio/Juliet, *Cloud 9* (LADCC and Stage Raw Best Actor Winner), *Henry IV*, *The Liar*, *The Crucible* (Ovation nomination), the title role in *Macbeth*, *The Seagull*, and *The Malcontent*. Other LA theater: Benedick in *Much Ado About Nothing* (SOC), *The Price* (I.C.T.), Henslowe in *Shakespeare in Love* (South Coast Rep), *King Charles III* (Pasadena Playhouse), *Building The Wall* (Fountain Theatre). He has also worked at The Skylight Theatre, Ensemble Theater Company, La Mirada, Laguna Playhouse, The Geffen, Disney Hall, L.A. TheatreWorks, Theater@Boston Court, The Hollywood Bowl, and A Noise Within, where he received two Ovation nominations. He has worked in numerous theaters in NY including a year in the Off-Broadway hit *As Bee’s in Honey Drown* at the Lucile Lortel. Regional theater: The Long Wharf, Yale Rep, The Shakespeare Theatre, Vienna’s English Theatre, Baltimore Center Stage, The Old Globe, etc. TV/Film: *Modern Family*, *VEEP* and the HBO movie *All The Way* starring Bryan Cranston. He is a graduate of UCLA and received his Masters at Yale School of Drama.

**HARRY GROENER:** ANTAEUS founding member. At ANTAEUS: *Pera Palas*, *Mother Courage*, *The Bear in Chekhov x Four*, and the title role in *King Lear* (Drama Circle Award), *Big Daddy* in *Cat on a Hot Tin Roof* (Ovation, Drama Critics Circle and Stage Raw Awards), *Three Days In The Country* and *Uncle Vanya*. His multiple Broadway and Off Broadway credits include *Crazy For You* (Tony and Drama Desk Nominations), *Cats* (Tony Nomination), *Oh Brother!*, *Oklahoma!* (Tony Nomination and received Theater World Award),

*Harrigan and the Hart, Is There Life After High School, Sleight of Hand, Sunday in the Park with George, Imaginary Friends, and Spamalot.* Nominations and Awards: Ovation Award *Equivocation* (Geffen Playhouse), Jefferson Award *The Madness of King George* (Chicago Shakespeare Theater). Jefferson Award Nominations: *Cyrano De Bergerac* (Chicago Shakespeare Theater), William Tecumseh Sherman in *The March* (Steppenwolf Theater). Recent credits include: Lincoln and LBJ in *Appomattox* (The Guthrie); *The Train Driver* (Long Wharf Theater). Film/TV: *About Schmidt, Patch Adams, Road to Perdition, Cure For Wellness, Dear John, Buffy the Vampire Slayer, CSI, How I Met Your Mother, Medium, Bones, Las Vegas, Breaking Bad, The West Wing and Star Trek: The Next Generation, Voyager, and Enterprise.*

**VERALYN JONES:** At ANTAEUS: *Wedding Band: A Love/Hate Story in Black and White, You Can't Take It With You;* Classicsfests readings: *Metamorphoses, The Trojan Women, The Rover, Along the River, Almost Winter, The Life of Galileo, Caesar and Cleopatra, The African Women.* Other theater: A Noise Within Resident Artist: *Gem of the Ocean* (Ant Ester), *Argonautika* (Hera), *Mad Woman of Chaillot* (Mme. Josephine/Dr. Jardin). Regional: Mark Taper Forum, South Coast Repertory, Denver Center, The Old Globe, Kirk Douglas. Local: Theatre @ Boston Court, Odyssey Theatre Ensemble, LA Women's Shakespeare Company, Lower Depth Theatre. International: *The Father* (Stockholm, Sweden). TV/Film: *Nana, S.W.A.T., The Unit, Parenthood, ER, Home Invasion, Southland, Threat Matrix, Brooklyn South, City of Angeles, The Young and the Restless.* Artistic Associate Producer at Lower Depth Theatre.

**LUIS KELLY-DUARTE:** At ANTAEUS: *As You Like It.* Theater: *A Streetcar Named Desire* (Boston Court), *Handball* (Urban Theatre Movement & NYC Summer Stage), *Romeo and Juliet* (African American Shakespeare Company). Recent TV/Film: *Archenemy, Shameless, Animal Kingdom, Ripper.* Luis is a member of Urban Theatre Movement and Ensemble Studio Theatre and is also a member of the Antaeus Playwrights Lab. Follow @authenticLKD

**ADRIAN LATOURELLE:** At ANTAEUS: *King Lear, The Hothouse, The Malcontent, Hedda Gabler, The Seagull.* Other Theater: Mark Taper Forum, Shakespeare Theatre Company, The Old Globe, San Jose Repertory Theatre, Dallas Theater Center, Yale Repertory Theatre. TV: *NCIS, Castle, The Legend of Korra, Last Resort, The Closer, House M.D., NCIS: Los Angeles, Boston Legal, Without a Trace, Criminal Minds, Numb3rs, Sons of Anarchy.* Adrian has also worked abroad, performing in theater and film in Russia and the Netherlands.

**ABBY MARKS:** At ANTAEUS: *Diana of Dobson's, Cloud 9* (Stage Raw Nomination - Best Supporting Actress, 8 LADCC Awards), *Top Girls* (Ovation nomination - Best Supporting Actress, Backstage and Sage awards - Best Supporting Actress), *As You Like It.* Other Theater: *Sense and Sensibility, Prelude to a Kiss* (South Coast Rep), *Losing My Religion* (Pasadena Playhouse), *Hamlet, Women Beware Women* (The Shakespeare Theatre), *Three Sisters* (Studio Theatre), *I Love Lucy: a funny thing happened on the way to the sitcom* (L.A. Theatre Works, World Premiere), *Eurydice, The Beaux Stratagem, A Christmas Carol, Uncle Vanya, Tartuffe, The Doctor's Dilemma, Long Day's Journey into Night* (A Noise Within), *A Bright Room Called Day* (Coourage), *The Visit, The Tempest* (Oval), *South of Delancey* (Fremont Centre), *Motherland* (Inkwell). Selected FILM/TV: *Bordertown* (Netflix), *Glee* (Fox), *The Dream* (Flying Box - Lulu Wang, Bruce Dern), *People at a Party* (BBC), commercial campaigns for Barclay's Bank and "We Card" (Dir. Tony Scott). M.F.A. The Academy for Classical Acting at the Shakespeare Theatre Company. B.A. The George Washington University. [abigailmarks.com](http://abigailmarks.com)

**CATIA OJEDA:** AT ANTAEUS: *Turning Over* (LAB RESULTS 2020). L.A. Theater: *Brendan* (Theatre Banshee, Ovation nomination: Best Featured Actress); *It is Done* (Site-Specific, dir. Michael Michetti). National Tour: *The 101 Dalmatians Musical*, dir. Jerry Zaks. New York & Regional Theater: Playwrights



Horizons, Williamstown Theatre Festival, Gallery Players, Astoria Performing Arts Center, Engeman Theater, Ogunquit Playhouse, Riverside Theatre, FL. TV: Series Regular on Amazon's *Just Add Magic*; Recurring Guest Star on Netflix's *Malibu Rescue*; guest appearances on *Grey's Anatomy*, *Hawaii Five-O*, *American Housewife*, *Criminal Minds*, *30 Rock*, *Law & Order* and the upcoming *Selena: The Series* for Netflix. She recently starred in the dark indie comedy feature film *Closure* which picked up seven festival awards including two for Best Actress (Austin Indie Fest, Marbella International Film Festival, Spain). She's occasionally recognized as "that wife" or "that mom" from "that commercial." She's also a real-life wife to writer/director Alex Goldberg, and a real-life mom to their two sons. [catiaojed.com](http://catiaojed.com)

**KAVI RAMACHANDRAN LADNIER:** Kavi is excited to join Antaeus for *The Zip Code Plays* as Mina in *Plucker*. She has been keeping busy this quarantine in *Get Me to the Zoom On Time* (Skylight Theatre Live); *Privilege* (Rogue Machine Theatre's Around The Clock); and starred in Aarti Mann's two-person short film *Augury* with her daughter Leela. Kavi starred in the short *No Man's Land*, which premiered at the Dances with Film Festival in August 2020. In spring 2019, Kavi starred Off-Broadway in the World Premiere of *Hatefck* at the WP Theatre with Sendhil Ramamurthy, directed by Adrienne Campbell-Holt. In fall 2019, Kavi was part of *Miss Lily Gets Boned* (West Coast Premiere, Rogue Machine Theatre, Scenic Award: Outstanding Ensemble in a Comedy-Drama). TV: Recurring roles on *Just Add Magic: Mystery City* (Amazon); *Heroes* (NBC); *General Hospital*; *Mira*; *Royal Detective* (VO); *Criminal Minds*; *CSI:NY*. Theater: *Pentecost* (Yale Rep); *FreeOutgoing* (EastWest Players); *The Suppliant Women* (Getty Viila/RM); *A Midsummer Night's Dream* and *Henry V* (Kingsmen Shakespeare). Film: *Boris and the Bomb* (feature, producer/lead); *Karma Calling*; The Indian National Award-winning film *Janani*; *LBEM* (starring, with Constance Wu), and is shopping her TV pilot *Hindju*. Most important role to date... mother to Leela. Member of the Antaeus Playwrights Lab. B.F.A., NYU. #ConversationsWithKavi [KaviLadnier.com](http://KaviLadnier.com)

**LLOYD ROBERSON II:** At ANTAEUS: *Measure for Measure*, readings of *The Rover*; *Mayor of the 85th Floor*. Frequent participant of the Antaeus Playwrights Lab. Other Theater: *My Children, My Africa!* (Marin Theatre Company); *A Christmas Carol* (American Conservatory Theater); *Exonerated* (Lynx Performance Theatre); *Good Breeding* (Yerba Buena Center for the Arts); *Hamlet Machine* (Ion Theatre). TV/Film: *40*; *Easy Made Hard*; *The Institute*. Training: B.A., San Diego State University; M.F.A., American Conservatory Theater. Member: AEA, SAG.

**MARCELO TUBERT:** founding member of ANTAEUS in 1991, performed in *Three Days In The Country*, *Henry IV Part One*, *You Can't Take It With You*, *The Wood Demon*, *The Man Who Had All the Luck*, *Trial by Jury*, *Patience*, *Of Mice and Men*, to name a few. Other Theater: Mark Taper Forum, Yale Rep, Milwaukee Rep, The Old Globe, The Colony Theatre, New Mexico Rep, Taper Too, and Ojai Playwright's Festival. He received an Ovation award for *San Fran Scapin*, adapted from Moliere's *Scapin*. Marcelo's TV/Film/VO credits can be viewed on IMDB or [marcelotubert.com](http://marcelotubert.com). Argentinian born, Marcelo and his multi-talented wife Lori are the proud parents of two amazing daughters, Emily, and Sarah. His philosophy: Live Simply, Remain Grateful!

**MARLOW WYATT:** a Kansas City native, Marlow is a magna cum laude graduate of Howard University's Theater Arts Department. She is a professional actor and playwright. Having performed in numerous Off-Broadway and regional theaters, notable reading and performance credits include: *Eight Nights* (Antaeus Theater); *Tar Beach Incidentals* (Westbeth Theater); *Insurrection: Holding History* (Celebration Theater); *Private Battle* (Watts Village Theater/Cornerstone Theater); and *A Raisin In The Sun* (Ira Aldridge Theater). Film: supporting roles in *Riot* (Showtime); *Ronnie/ The Killer Next Door* (Sundance) and *Faux Pas*. [marlowwyatt.com](http://marlowwyatt.com)

## PLAYWRIGHTS

**NAYNA AGRAWAL:** Featured in Variety's "100 Writers to Watch" (2015), Nayna is a former NYC analyst, DC policy writer, SF international aid director, and a touring dancer. Her plays have been staged and produced in numerous cities including: New York, LA, Seattle, and Chicago. She is the recipient of an East West playwright scholarship and a Moving Arts Theater playwright fellowship. In 2017, Nayna was a semi-finalist or finalist with the O'Neill Conference, PlayPenn, Screenwriters Colony and Harold Clurman playwright-in-residence program. In 2018, Nayna was a semi-finalist with the WB TV Writers' Program, a Sesame Street Writers Room fellow, a Notable Writer with the New York Television Festival and a Kenyon Conference full-scholarship recipient. She recently penned her first TV episode for an upcoming Netflix animated series, a Disney Jr. animated series, and has been awarded a development deal with *Sesame Street*. Currently, she is a staff writer on ABC's new show *The Baker and The Beauty*. Born in Florida, raised in Virginia, and originally from India, Nayna has studied five languages, visited 22 countries, and worked in four industries. She received her B.S. in Economics and English at the University of Virginia, and her M.F.A. at Northwestern University. She suffers from Asian Girl Guilt Syndrome, *Law & Order: SVU* rerun marathon binges (from which she has developed restless leg syndrome), and a tendency to misspell the word "syndrome."

**ANGELA J. DAVIS:** Angela is the author of *The Spanish Prayer Book* (The Road Theatre Company, L.A. Times Best Bet). Angela's dramatic plays *AGATHE* (2020 New American Voices Award), *Charlotte* (Hidden River Arts Award), *The Czar's Daughters* (Pittsburgh Original Works Series), and *Mata H.* (Frostburg Art Center New Play Series; Sky Blue Theatre (London) / British Theatre Challenge Short List) are each part of the 365 Women a Year International Playwriting Project. Her play *Hong Kong Date Night* was named best new comedic short by the Ojai Valley Artists Theatre Ensemble, and an official selection for the 2020 New York-based OC Arts Ten Minute PlayFest. Recently named in the top 21 for the Moss Hart and Kitty Carlisle Hart New Play Initiative, additional playwriting honors include: Eugene O'Neill semi-finalist (three times), New American Voices Award, HRC Showcase Official Selection (twice), ATHE Award for Excellence in Playwriting - 2nd place winner, Marsha A. Croyle Award for Achievement in Playwriting, FutureFest Official Selection, Julie Harris Playwright Award - Top 5, Playhouse Creatures/Rodriguez (NYC) Award - top 5. Recent work presented/forthcoming at The Landing Theatre, Chameleon Theatre Circle, HRC Showcase, The Road, The Blank Theatre, Itinerant Theatre Company, Theatre In the Raw (Vancouver), Tempest Productions, The Dayton Playhouse, and elsewhere. Angela's poetry and prose pieces appear in numerous national publications, including a University of Iowa Press anthology. A Pushcart Prize nominee and one of sixteen writers selected as Literary Hosts for the 2018 PEN America LitFest, Angela holds degrees from Stanford and UCLA and is an adjunct professor at Southwestern Law School from which she received the 2018 Award for Excellence in Teaching. Member of Dramatists Guild of America, PEN America, and the Antaeus Theatre Company Playwrights Lab.

**ALEX GOLDBERG:** Alex is an award-winning playwright, screenwriter and director. More than a dozen of his plays, including five full-lengths, have been produced around the world. His play *It Is Done* has been published (Original Works Publishing) and produced in site specific venues in New York City and Hollywood, and in traditional regional theaters such as Theatre in the Park in Raleigh, NC and Theatre40 in Beverly Hills, CA. Other notable plays include *America's Brightest Star* (Railroad Playhouse), *Stock Home* (Fringe NYC), *I'm in Love with Your Wife* (winner, Playwriting of a New Script, Midtown Int'l Theater Festival) and *Mayor of the 85th Floor* (LAB RESULTS reading series, Antaeus Theatre Company). He is a two-time O'Neill semifinalist and a one-time finalist. He wrote and directed the indie feature film *Closure* which won seven festival awards including two Best Feature awards (Washington D.C. Independent Film Festival and The Valley Film Festival [Los Angeles]) and two Audience Choice Awards (Austin Indie Fest, Manhattan Film Festival). He directed the feature film *Today Will Be Yesterday Tomorrow*, which featured

Billy Dee Williams. He is a member of The Dramatists Guild, Inc. and ASCAP, a former playwright in residence at Railroad Playhouse in Newburgh, NY, former member of the Playwright/Director Unit at The Actors Studio West, and current member of The Playwrights Lab at Antaeus Theatre Company. He lives with his wife, actress Catia Ojeda, and their two sons, in Burbank. alexgoldberg.net

**DEB HIETT:** Deb's full-length plays include *The Super Variety Match Bonus Round!* (Rogue Machine Theater); *Miss Keller Has No Second Book* (Gulfshore Playhouse, Naples, FL); *The Escape Thingy* and *The Clearing in the Jacoby* (both Finalists for the Reva Shiner Comedy Award). Her short play *The Presentation* was selected for the 2017 Samuel French Off-Off-Broadway Short Play Festival, and was a Finalist for the 2017 Heideman Award. Deb's short film *Open House* won Los Angeles Film Festival/FunnyorDie's "Make 'Em LAFF" Showcase, Best Comedy Short at the Women in Comedy Festival Film Night, and Best Video Short at iOWest's Funny Women LA Festival. Her short film *A Bit of Counseling* (co-written with Richard Kuhlman) won the Audience Awards at the Palm Springs International Film Festival and the L.A. Comedy Shorts Film Festival. She's a proud member of Antaeus Playwrights Lab, Playwrights Union, and Dramatists Guild. Deb is also an actress, musician, and regular panelist on the NPR comedy/quiz show "Says You!" debhiett.com

**STEVE SERPAS:** Steve is a playwright and storyteller whose work has been developed by American Blues, Antaeus Theatre Company, The Blank Theatre Company, CAP 21, Chicago Dramatists, Eclipse Theatre Company Chicago, Ensemble Studio Theatre Los Angeles, June Lake Theatre Festival, Manhattan Rep, Moving Arts, Playwrights Horizons, Prop Theatre, The Road Theatre, Santa Monica Rep, Sacred Fools, Shattered Globe, Strawdog, and Victory Gardens. His recent work includes *Next Wave*, presented at LACMA in Moving Arts' Theatre at the Museum evening and *When You're Lost*, presented at the 2019 June Lake Theatre Festival. Previous work includes the web series *Before We Go to Sleep*, official selection in the 2015 HollyWeb Festival, and EST-LA's 2013 workshop production of *The Last Look Back*. West coast credits include *Xenogenesis*, Garland Award for Best Play from Backstage West, presented at the Eclectic Theatre Company. He is a contributor to EST-LA's spoken word series *True Story* and the spoken word competition Write Club Los Angeles. Other credits include *Andrea Lane* (EST-LA's 2012 WinterFest) and *Dogtown* (Eclipse Theatre: Jeff Award-Best Sound). Affiliations include: Member, Playwrights Lab, Antaeus Theatre Company; Member-Alum, The Playwrights Union of Los Angeles; Resident Playwright Alum, Chicago Dramatists. A Baton Rouge native, Steve studied Dramatic Writing at NYU/Tisch's Dramatic Writing Program and acting at The Theatre School/DePaul University. Publications include *Waning Crescent Moon* (Samuel French) and *Xenogenesis* (Chicago Plays).

**KHARI WYATT:** Khari is the descendant of runaway slaves and inner-city America with its adversities, tragedies and triumphs; the son of high school sweethearts: a mother who is an artist and a father who courageously moved his young family from the rust-belt to our Nation's Capital to find a better life; the grandson of men who wore blue collars in auto plants and on railroad trains; the grandson of women who taught Sunday school and waitressed in greasy spoons. He is a writer. His work has placed in various competitions including, Disney/ABC Writers Fellowship, Sony Pictures Entertainment Diversity Writers Program, AMC One-Hour Drama competition, Austin Film Festival Screenplay Competition, and Writer's-for-Writer's Diversity Fellowship among others. Some of the fellowships and grants he has received came from the MacDowell Colony, the Guy Hanks/Marvin Miller Screenwriting Program, and the Panavision New Filmmaker Equipment Grant. He was recently selected to write and develop his play, *Starchild*, in the Circle X Theatre Company Evolving Playwrights Group. He was one of eleven writers of *#While We Breathe: A Night of Creative Protest*, a streaming theatrical event produced by Brian Moreland and Arvind Ethan David. Moving Arts, Chalk Repertory Theatre as well as the DC Black Theatre Festival have hosted his plays for readings and workshops. His play *Some Type of Ecstasy* was a semifinalist for the Eugene O'Neill Theater Center's National Playwrights Conference. His ten-minute play, *Ingredients*, was

presented as part of the Moving Arts-LACMA's Night at the Museum. He currently is a writer for Moving Arts' web series, *Isolation Inn* being aired on YouTube in fall 2020. Wyatt is an alumnus of Howard University, earned an MFA in Film from Columbia University in the City of New York, and also completed the Summer Legal Institute at Loyola Law School in Los Angeles. He is member of Antaeus Theatre Company Playwrights Lab, Moving Arts and the Playwrights Union.

## CREATIVE TEAM

**RAMÓN DE OCAMPO ( SERIES HOST):** At ANTAEUS: *Measure for Measure; Henry IV, Part One* (Hal), *The Curse of Oedipus* (Oedipus), *Macbeth* (Banquo), *The Malcontent* (Mendoza), *King Lear* (Edgar), *Tonight at 8:30*, *Pera Palas*. Other LA: *Girl Most Likely To*, *Sick* (Playwrights Arena); *Dogeaters*, *Much Ado About Nothing*, *Neva* (Kirk Douglas). Regional: NY Public, Delacorte, Kennedy Center, EST, Signature, Lincoln Center Lab, NJSF, Ojai, O'neil, Yale, South Coast Rep, La Jolla Playhouse, Ma-Yi, etc. Film: *Happy Endings*, *xXx: State of the Union*, *Hamlet*. TV: Recurring roles on: *12 Monkeys*, *The West Wing*, *Medium*, *Killer Instinct*, *Sons of Anarchy*. Guest Star on *NCIS: New Orleans*, *Castle*, *Bones*, *CSI*, *NCIS*, and *Gang Related*. B.F.A., Carnegie Mellon. Awards: OBIE Award; Princess Grace Award. Narrator of more than a hundred audiobooks including the best selling *This is Where I Leave You* and the *Diary of a Wimpy Kid* series. He has won 8 AudioFile Audiobook Awards including "Best Voice".

**JULIA FLETCHER (DIRECTOR):** Julia has been a theater professional for more than 35 years. She received her training at the Advanced Training Program of the American Conservatory Theatre. She has worked in new play development, as an adapter of the works of Shakespeare, as a director, an Equity stage manager, and a master teacher. She was also the Founding Artistic Director of the Pacific Resident Theatre in Los Angeles. As an actress, she has performed with some of the nations leading theatre companies, including the American Conservatory Theatre, The Old Globe, Intiman Theatre, ACT in Seattle, San Jose Rep, Antaeus Theatre Company, the Geffen, the Pacific Conservatory of Performing Arts, and the Pittsburg Public Theatre.

**JEFF GARDNER (AUDIO PRODUCER, SOUND DESIGNER, FOLEY ARTIST):** At ANTAEUS: *Eight Nights*, *The Abuelas*, *The Caucasian Chalk Circle*, *Diana Of Dobson's*, *The Cripple Of Inishmaan*, *The Little Foxes*, *Native Son*, *The Hothouse*, *Cat On A Hot Tin Roof*, *Picnic*, *Wedding Band*. Other Theater: Geffen Playhouse, The Kirk Douglas Theatre, The Wallis Annenberg Center, A Noise Within, Boston Court Pasadena, Circle X Theatre, Echo Theater, Rogue Machine Theatre, Skylight Theatre, IAMA Theatre, Odyssey Theatre, The Colony Theatre, The Shakespeare Theatre, Arena Stage, The Kennedy Center, and Williamstown Theatre Festival. An Ovation Award-winning sound designer, Jeff can be seen at L.A. Theatre Works, where he regularly performs live sound effects, and is the resident sound designer for the Westridge School in Pasadena. [jeffthomasgardner.net](http://jeffthomasgardner.net)

**ADAM R. MACIAS (AUDIO EDITOR):** At ANTAEUS: *Eight Nights*, *The Abuelas*, *Native Son*. Other theater: *Native Son* (Kirk Douglas Theater, Block Party 2019 ); *Les Miserables*, *Beauty and The Beast* (Video Designer & Sound Designer - Arcadia Performing Arts Center); *She Loves Me* (Sound Designer - Actor's Co-Op); *Charlie and The Chocolate Factory*, *The Giver* (Video Designer, Sound Designer, & Composer - Arcadia Performing Arts Center); *Rope*, *A Walk In The Woods*, *Cat's Paw* (Sound Designer & Composer - Actor's Co-Op Theatre); *Fuente Ovejuna* (Sound Designer & Composer - CSULA Arts and Letters). [adamrmacias.com](http://adamrmacias.com)

**ELLEN MANDEL (COMPOSER):** is a composer of art songs and theater music. She has written songs to poems by e.e. Cummings, Seamus Heaney, W.B. Yeats, Glyn Maxwell and more, sung by Todd Almond, Daniel Neer, and Jessica Crandall, and music for over 70 plays from Shakespeare to Stoppard.

**RYAN McREE (DRAMATURG):** At ANTAEUS: *Measure for Measure, Eight Nights, The Abuelas, The Caucasian Chalk Circle, The Little Foxes*. Other Theaters: as Assistant Director: *Two Fisted Love* (Odyssey Theatre Ensemble), *bled for the household truth* (Rogue Machine Theatre), *Stupid Kid* (Road Theatre Company), *The Kentucky Cycle* (USC School of Dramatic Arts). As Director: *Gilberto* (New Opera West), *Royalton and 5th* (Skylight Theatre Fresh Brews), *The Woman Is Perfected* (Hollywood Fringe Festival), *Equus, Much Ado About Nothing, Six Degrees of Separation* (Aeneid Theatre Company). Training: B.A. Theatre/ Narrative Studies, USC.

**JONATHAN MUÑOZ-PROULX:** Jonathan is an Ovation Award-nominated director and is Director of Cultural Programming at A Noise Within. He serves on the Latinx Theatre Commons National Advisory Committee, is a member of the LA STAGE Alliance Ovation Rules Committee, and is a nominator for The Kilroy List. Muñoz-Proulx has previously served as Artistic Assistant at East West Players, Vice Chair of the Alliance of Los Angeles Playwrights, and Associate Producer of Skylight Theatre. He has adjudicated on grant panels for the California Arts Council and the Los Angeles County Arts Commission. Muñoz-Proulx was elected to the 2017 Emerging Arts Leaders Los Angeles Leadership Council, where he served as Programming Committee Co-Chair. He has worked with Center Theatre Group, LA Philharmonic / Walt Disney Concert Hall, Los Angeles STAGE Alliance, Boston Court Theatre, Garry Marshall Theatre, The Industry, Company of Angels, 24th Street Theatre, Playwrights' Arena, Pacific Resident Theatre, Chalk Rep, Ensemble Studio Theatre / LA, Bootleg Theater, After Hours Productions, Fever Events, Élan Ensemble, and Watts Village Theatre Company. Muñoz-Proulx has served as adjunct faculty to the USC MFA in Acting program, and he is the current Edgerton guest artist in residence at Occidental College.

**ANN NOBLE:** At ANTAEUS: she recently directed two *Classic Sundays* readings: *St. Joan* and *Measure for Measure*. As an actor, her credits with Antaeus are *Hedda Gabler, The Crucible, Macbeth, Peace In Our Time, The Liar and The Malcontent*. Ann is a Chicago native with over 25 years of professional experience in the theater as an actor, playwright, director and educator. In addition to teaching at Antaeus, she currently teaches at Berg Studios (Technique I & II) as well as at the Hyperion Arts Center/Studio A Dance (Scene Study). As a director, her recent credits include *Smoke* (LifeChild Productions) and *Moonshine Mamas* (Two Heads Are Better Productions). Other theater: *BLISS, or Emily Post is Dead* (Moving Arts); *The Goat, or Who Is Sylvia?*, *The Laramie Project: Ten Years Later, Search For Signs of Intelligent Life in the Universe, and Stanley Ann: The Unlikely Story of Barack Obama's Mother* (LA's LGBT Center); *Other Desert Cities* (ICT of Long Beach); *American Dead* (Rogue Machine); *Orange Flower Water* (Victory); *Belfry* (Malibu Playhouse); *An Ideal Husband* (Sierra Madre Playhouse); *The Fall To Earth, Bedroom Farce, and London's Scars* (Odyssey Theatre); *Betrayal* (ETC of Santa Barbara); *Sidhe, And Neither Have I Wings To Fly, The Friendly Hour, Big Death & Little Death, Shove and Bunbury* (The Road Theatre Company); over six productions with South Coast Rep. She teaches acting and writing to incarcerated/at risk youth at several schools/institutions around LA including Homeboy Industries, and also works as a theatre director/instructor for youth at LA's LGBT Center and LA's Museum of the Holocaust. She is the current Casting Associate for Antaeus.

**CAROLYN RATTERAY:** *Father Comes Home from the Wars* (Mark Taper Forum), *Pygmalion* (Pasadena Playhouse), *The Importance of Being Earnest, Tartuffe* (A Noise Within), *How to Disappear Completely and Never Be Found* (The Theatre @ Boston Court), *Measure for Measure, Merry Wives of Windsor*, (The Old Globe), *The Winter's Tale, Theatre 150, Romeo and Juliet, As You Like It* (The American Shakespeare Center). NY Theatre: *Hecuba* (Pearl Theatre Company), *Lysistrata* (Jean Cocteau Rep), *The Cherry Orchard* (The Classical Theatre of Harlem). Film/TV: *Castle, NCIS, All My Children, Chemistry, The Young and the Restless, Law and Order: Criminal Intent*. Education/Training: M.F.A. in Acting, The Old Globe/University of San Diego; B.F.A. in Acting, New York University. Clown with Phillipe Gaulier, Angela De Castro, Christopher Bayes, David Bridel. Carolyn is on faculty at Pomona College.

# Historical Information

## 90011—South Central Los Angeles

California Eagle Columnist Harvey Levette wrote about Central Avenue in 1935: “The dizzy white lights are dancing daringly again, lightsome, lilting, laughter, is tinkling from lips curved merrily in happy faces of white, brown cream or rich orange as the gay, many colored gowns of women of all races flutter like so many tropic butterflies.” Though only traces remain today, the South Central neighborhood of Los Angeles was in the first half of the twentieth century the epicenter of Jazz culture on the West Coast, so much so that it was known as “the West Coast Harlem” in its heyday.

In 1914, Sidney P. Dones opened the Sidney P. Dones Company at 8th Street and Central Ave, which offered real estate, insurance, and legal services. Dones represented a number of influential black business leaders who in the early 20th century made a conscious effort to create an enclave for African-Americans in Los Angeles. Next door to the black-owned California Eagle newspaper, Dones’ company was among the first of black-owned businesses, churches, and services that would be swiftly established in the area. By 1930 about 17,500 African-Americans lived near Central Ave, and by 1940 that number had jumped to nearly 43,000, about 4% of the total population of L.A. The jazz scene really began to flourish during WWII as that population more than doubled in only four years. Due to segregated housing and established practices of banks and insurance companies denying loans and financial services to blacks in predominantly white areas, South Central was one of the few places where black Angelenos could comfortably live. In 1940 70% of the city’s black population was confined to the Central Avenue corridor, and the name South Central became a blanket term for black Los Angeles as a whole.

In 1928, Dr. John Somerville and his wife Vada Watson, the first black man and woman to graduate from the USC Dental School and founders of the L.A. chapter of the NAACP, bought a corner lot at 42nd and Central and built a \$250,000 hotel using only black craftsmen and labor. The Somerville Hotel looked like a palace on Central Avenue, and the four-story luxury hotel became the unofficial town hall of black Los Angeles. It became a place for important thinkers and prominent figures in the black community to gather and discuss issues of the day, including W.E.B. Dubois, Thurgood Marshall, Langston Hughes, Joe Lewis, and Josephine Baker. Despite the hotel’s success, the Somerville’s struggled during the Depression and were forced to sell it, and the new white owners renamed it the Dunbar, after poet Paul Laurence Dunbar. The hotel then rapidly changed hands a number of times until Chicago businessman Jimmy Nelson bought it in 1936 for \$87,500. It was under Nelson’s ownership that the Dunbar would acquire its reputation as arguably the most influential and celebrated venue on Central Avenue. It became a celebrity magnet for black America, and guests included Ella Fitzgerald, Cab



An audience watches a performance at Club Alabam. Credit: Los Angeles Public Library Photo Collection

and guests included Ella Fitzgerald, Cab

Calloway, Louis Armstrong, Duke Ellington, Billie Holiday, Fats Waller, Nat King Cole, Lena Horne, Billy Eckstein, Jelly Roll Morton, Ray Charles, and Count Basie.

In 1934 the Club Alabam opened next door to the Dunbar, and the corner of 42nd and Central became a buzzing thoroughfare. Big-name artists including Billie Holiday, Johnny Otis, and Gerald Wilson played at the Alabam over the years, and the club also featured stand-up comedians and a famous chorus line. Other famous clubs along the Avenue included the Downbeat, Elk's Hall, the Bird and Basket, the Lincoln Theatre, Dynamite Jackson's, and Ivie's Chicken Shack. The Lincoln Theatre was the largest African-American theatre on Central Ave, boasting 2,100 seats. It developed the name "the West Coast Apollo," and featured stars including Nat King Cole, Lionel Hampton, and Sammy Davis Jr., as well as hosting touring musical productions from New York.

In 1936 Samuel Browne, the first African-American music teacher in the Los Angeles public school system, started teaching at Jefferson High School. Over his 25-year tenure at the school he became a major influence on the up-and-coming jazz musicians of Los Angeles, and Jefferson High School maintained a continuous stream of new artists into the Central Ave jazz scene, keeping it fresh and thriving. He created a robust music curriculum that included music theory, music appreciation, harmony, counterpoint, orchestra, band, and choir, and would bring students to Central Ave to hear the musicians play and sometimes even brought performers like Jimmie Lunceford or Nat King Cole into the classroom. Browne's former student and jazz pianist Horace Tapscott recalled: "He was able to come in and to teach or to inspire, just come and talk with you. He made sure he kept an eye on you and he really dug you. "I dig you, man." That's what he'd tell you. "You don't understand that yet. But I dig you."

The prominence of the Avenue began to decline in the 50s. The 1948 Supreme Court Case *Shelley v. Kraemer* struck down racially restrictive housing covenants, and as neighborhoods began to de-segregate over the course of the 50s and 60s, the need for a concentrated focal point like Central Avenue was lessened. Black Angelenos also struggled with the complete deterioration of their relationship with the LAPD. Chief William Parker, who was the head of the LAPD from 1950 to 1966, earned the department a notorious reputation for brutality and racial profiling. His aggressive policing methods that included harassment of businesses and patrons along Central Avenue contributed immensely to the decline of the area's vibrancy and was also a leading cause of the 1965 Watts Riots. Nightclubs and juke joints were raided and shuttered. Historian Mike Davis writes in *City of Quartz*:

"In 1954 John Dolphin, owner of Los Angeles' premier R&B record store near the corner of Vernon and Central, organized a protest of 150 Black business people against an ongoing "campaign of intimidation and terror" directed at interracial trade. According to Dolphin, Newton Division police had gone so far as to blockade his store, turning away all white customers and warning them that "it was too dangerous to hang around Black neighborhoods."



Lionel Hampton in front of Club Alabam, ca. 1953. Credit: Shades of L.A. Collection, Los Angeles Public Library

Another crushing blow to the neighborhood was the California State Highway Commission's decision to build both the 110 and I-10 freeways through the heart of South Central. The path for Interstate 10 led to the demolition of Sugar Hill in the West Adams neighborhood, one of the most beautiful and well-kept African-American neighborhoods in the United States. Boyle Heights, which was home to a significant population of African-Americans who had moved from the Avenue, has similarly decimated by the junction of multiple highways. While the black communities in these areas organized and protested their case to Sacramento, their pleas fell on deaf ears. Even through the turbulent 1960s pockets of South Central retained some degree of its old vibrancy and artistic flourishing, despite the Dunbar's glory having long faded. After the Watts Riots, South Central became a hotbed for the Civil Rights movement. There was a political electricity in the air that kept the residents' spirits strong until the 1980s. Economic changes that had led to a wave of unemployment and disappearance of available jobs, coupled with the rise of gangs and the crack cocaine epidemic, devastated the area. During this difficult and turbulent time, even as South Central was gaining a wide reputation for its impoverished and struggling black community, its population became increasingly more Latinx, and by the year 2000 there were more Latinx than African-Americans in the area.

Unfortunately, relatively few traces of Central Avenue's glory days remain. The Dunbar still stands and has undergone multiple renovations, and currently serves as a source of low-income housing for the elderly. The Lincoln Theatre has also survived and is now a Latinx community church. The 28th Street YMCA, one of the only remaining club buildings founded by and for African-Americans and a major milestone for recreational life on Central Avenue, was put on the National Register of Historic Places in 2009. The Golden State Mutual Insurance Building, built in 1925 for one of the first major black-owned businesses in South Central, also still stands. The Central Ave Jazz Park, located right across the street from the Dunbar, is one of the venues for the Central Avenue Jazz Festival that has been held annually since 1996. The festival spotlights jazz, blues, and Latin Jazz artists who got their start in the area, local high school bands and choirs, and young musicians from across Los Angeles. It is a free, non-commercial event that aims to preserve the legacy of Central Avenue and promote the local community.

One of South Central's biggest hurdles today is gentrification. As USC continues to expand into the area, organizations such as Community Coalition and Strategic Actions for a Just Economy work to combat displacement of the residents who have always lived there. Local activist Skira Martinez says, "The history of South Central says and shows it all, and as a community, we have no choice but to actively resist by the many means necessary and available. For many, to say that this is life or death is not an exaggeration."



The Dunbar Hotel today. Credit: Our Weekly Los Angeles



## 90012: DTLA

The 90012 ZIP code delineates the section of Downtown Los Angeles north of West 3rd Street, west of the L.A. River, stretching north into Elysian Park and extending a few blocks west of the 110 Freeway. The major areas that comprise the ZIP code are the Civic Center (Grand Park, L.A. City Hall and various governmental buildings), the Music Center, Little Tokyo, Union Station, Olvera Street, Chinatown, and Dodger Stadium.

As a major administrative and cultural hub of Los Angeles, this relatively compact, urban area features a number of landmarks that the city is known for. The Downtown area is home to over 30 public sculptures, concentrated primarily in Grand Park, Olvera Street, Pershing Square, and Chinatown. While a number of them are abstract art pieces or memorials (including the Armenian Genocide Memorial, the Vietnam Memorial, the Space Shuttle Challenger Memorial, and the Doughboy Memorial), the majority of monuments feature likenesses of celebrated individuals. These include a diverse array of regional and national icons including Abraham Lincoln, Antonio Aguilar, Beethoven, Bruce Lee, Felipe de Neve, George Washington, and Sun Yat-sen. The area has grabbed headlines in recent years as activists have questioned the appropriateness of honoring certain historic figures. In 2018, a bronze statue of Christopher Columbus was removed from Grand Park, and last June activists toppled a statue of Father Junipero Serra, the Franciscan priest largely responsible for the establishment of the California mission system, in solidarity with the Black Lives Matter movement. As legacies are being re-considered, new candidates are being put forth for memorialization. Clara Shortridge Foltz, the first female lawyer on the West Coast, prolific suffragette, L.A. deputy district attorney, and first proponent of the public defender system, is one such candidate. In 2002, the Criminal Courts Building was renamed the Clara Shortridge Foltz Criminal Justice Center, and Foltz has also been proposed as California's entry to the National Statuary Hall Collection in the United States Capitol. The birthplace of Los Angeles was very near today's Olvera Street; Spanish settlers occupied what had previously been Native Tongva lands by the order of King Carlos III and founded El Pueblo de Los Angeles.

The Avila Adobe, constructed in 1818 and today the oldest existing house in the city, was along the original Vine Street that was the main thoroughfare in the town. In 1877 the street was renamed Olvera after Agustín Olvera, the county's first judge. What remained of area was slated for demolition in the 1920s but was saved by wealthy socialite Christine Sterling, who in 1926 became an advocate for the preservation of the oldest part of the city. Her efforts led to the establishment of the El Pueblo Historic Park, which today features a number of historic



New Chinatown, 1938. The West Gate (Hill Street entrance) can be seen in the distance.  
Credit: Los Angeles Public Library Photo Collection

buildings and a lively Mexican marketplace.

The Los Angeles Town Square (now Pershing Square) was established in 1866, and the population of the area exploded when in the 1880s the price of a railroad ticket from Kansas City to Los Angeles dropped to a dollar. A surge in oil prospecting led to a surge in land development, and by the late 1890s the population had grown from 11,000 in 1880 to nearly 100,000 people. South Spring Street became known as “the Wall Street of the West” and the area around the present-day Civic Center became a major center for finance, shopping, entertainment, and night life by the 1920s. By 1930 the city was home to 1.2 million people. However, prospects for oil further out from the city center increased traffic congestion, and a shift in commerce closer to the L.A. Harbor slowed development in the area. The population declined from the historic center of Los Angeles after World War II, when the development of suburbs and construction of the highway system encouraged de-centralization. Many construction projects that had been halted by the Depression, such as the Civic Center, weren’t fully realized until decades later. In 1966, the Civic Center Mall was completed, and plans originally proposed sixty years earlier to centralize major government buildings in one area were finally realized. The Music Center complex was completed in 1967. In 2007 the Grand Avenue Project was approved, which resulted in the construction of today’s Grand Park and features continued plans through 2032 to revitalize and expand the Civic Center. The Music Center was significantly expanded with the addition of the Walt Disney Concert Hall, home to the Los Angeles Philharmonic Orchestra, which opened in 2003. The Broad contemporary art museum opened further down Grand Avenue in 2015.

Northwest from the Civic Center across the 101 Freeway lies L.A.’s Chinatown. Today’s Chinatown is actually a relocation of the original; Old Chinatown was centered on what is today Alameda Street and Cesar Chavez Avenue. Established in 1880 in response to a growing population of Chinese immigrants hired to work for the Central Pacific Railroad, Old Chinatown reached its peak in the 1910s, consisting of fifteen streets and alleyways and over 200 buildings, including an opera theatre, three temples, a newspaper and a telephone exchange.



Aerial View of Downtown Los Angeles, 1935. Source: Los Angeles Public Library Photo Collection

But a combination of increased crime and statutes from the city inhibiting its growth and access to resources caused the area to decline, and in the 1930s the original Chinatown was demolished for the construction of Union Station. Though Union Station is celebrated today as “the Last of the Great Railway Stations” and still serves today as the busiest railway station west of the Mississippi, the city’s vote to construct it in the Chinatown location was a wellspring of racial tension for decades and displaced many homes and businesses. Two competing Chinatowns emerged to replace the old: China City, conceived by Christine Sterling (who

had similarly refurbished Olvera Street) and New Chinatown. China City was devastated by multiple fires and eventually closed in 1949, and New Chinatown, which had received more support and sponsorship from the Chinese-American community, survived to become the Chinatown we know today. Though by the end of the 20th century many Chinese-Americans had moved away from Chinatown into suburbs like Monterey Park, the area continues to attract tourism with its charm, commerce, and architecture.

Southeast of Grand Park lies Little Tokyo, one of only three officially recognized “Japantowns” in the United States (the other two being in San Francisco and San Jose). By 1905 the area had become home to 3,500 Japanese inhabitants, along with a notable Russian and Jewish population. By 1941, the Japanese population of Little Tokyo had increased to 30,000. However, Little Tokyo was completely emptied of Japanese inhabitants by the incarceration of Japanese-Americans during World War II. After the Japanese population was re-located to internment camps, the area was quickly resettled by black



and Hispanic populations, and became known as “Bronzeville.” Segregation laws prohibiting them from living elsewhere led to debilitating overcrowding in the neighborhood, and incidents of crime rose. The Zoot Suit race riots of 1943 brought further hardship to the area. After 1945, some Japanese-Americans returned to Little Tokyo and many of the African-American and Hispanic inhabitants were driven out by white landlords who chose not to re-lease to them. In the 1970s there was significant redevelopment of the neighborhood as overseas Japanese corporations set up headquarters in Los Angeles. Although the Japanese population never truly recovered from internment, the area has continued to be a cultural landmark, community hub, and tourist attraction. The Japanese American National Museum, opened in 1992, preserves much of the history of the area and of the experience of the Japanese in the United States.

In the northernmost stretch of the 90012 ZIP code lies Dodger Stadium, home of Major League Baseball’s Los Angeles Dodgers. Opened in 1962, it is the oldest MLB ballpark west of the Mississippi, the third-oldest in the country, and the world’s largest baseball stadium by seat capacity.

City Hall Opening Ceremony, 1928. Source: Los Angeles Public Library

## 90024: Westwood

Westwood is a neighborhood on the Westside of Los Angeles bordered by Century City, Beverly Hills, Bel Air, and the I-405 Freeway. The area is primarily known as the location of the University of California, Los Angeles campus and the Westwood Village commercial district. The area is also home to “Tehrangelles,” or “Little Persia,” and part of Holmby Hills, a wealthy residential neighborhood.

The area was developed on land owned by Arthur Letts, founder of the Broadway and Bullock’s department stores, called Wolfskill Ranch. Letts left the land to his son-in-law, Harold Janss, who through the Janss Investment Company started developing the area and building residences. In addition to Westwood, Harold and his brother Edwin Janss Sr. also developed Van Nuys and Canoga Park. Upon developing the land, the brothers lobbied the city of Los Angeles to choose the area for the new campus of the University of California, Southern Branch, which had been operating on Vermont Avenue in Hollywood. In 1927 new ground was broken for the Westwood Campus, and the school changed its name to the University of California at Los Angeles. The original campus buildings consisted of what are now known as Powell Library, Royce Hall, Renee and David Kaplan Hall, and Haines Hall. The first undergraduate classes were held on the new campus in 1929 with 5,500 students (that same year the Bruin and Trojan football teams played for the first time, the Bruins losing 76-0).



The Wilshire Federal Building. Credit: KTLA

1929 also marked the opening of Westwood Village, which at the time was only the second shopping district of its size in the U.S. It was considered one of the nation’s best-planned and most beautiful commercial districts, and opened with 34 businesses that the Janss brothers had attracted to the new development. In ten years, despite the effects of the Great Depression, the area boasted 452 businesses. The Geffen Playhouse was one of the first structures in Westwood, built in 1929 for students and alumni of UCLA. The Fox Theatre (today known as the Regency Village Theatre) opened in August of 1931. It became the most recognizable landmark in Westwood, and became famous for the many Hollywood movie premieres that would be held there.

Although the Westwood Village did not seem to feel the effects of the Depression, the economic turmoil felt around the country had sparked a wave of political activity at nearby UCLA. In 1934 Provost Ernest Moore declared the school “the worst hotbed of communism in the U.S.,” and suspended members of the student government who had allegedly participated in revolutionary activities with the National Student League, a

known Communist organization.

A protest of over 3,000 students in Royce Quad pressured University President Robert Sproul to reinstate the students. That same year, William Andrews Clark Jr. left to the university the William Andrews Clark Memorial Library, a grounds and facility located in the West Adams neighborhood housing an impressive collection of English literature manuscripts and materials, allowing UCLA to significantly expand its graduate programs.

After the attack on Pearl Harbor in 1941, the campus became active in the war effort. A University War Council was established, and UCLA became a major center for the training of special units and officers. Fraternity houses were used as cadets' quarters, and students participated in service activities such as blood drives, war bond sales, scraps collections, and produce planting and harvesting. UCLA was also involved in the purchase and delivery of materials and supplies necessary for the Manhattan Project, which was being developed in New Mexico under a contract with the UC system. Male enrollment in the school was halved the year after the war, and 260 students, faculty, and alumni were killed. Once the war drew to a close, the G.I. Bill caused a boom in enrollment, which was followed by a surge in construction activity. By 1947, 43% of the student body were veterans, and enrollment totals quickly reached an all-time high.

The Red Scare of the 40s and 50s stirred up more political conflict on the UCLA campus. When the Regents of the UC System adopted a policy requiring faculty and staff to swear a loyalty oath disavowing membership in the Communist Party, 98 faculty members across campuses were dismissed for non-compliance. In 1950, Regents installed Provost Raymond B. Allen with the hope that he would purge Communism from the campus. This divide between conservative administration and "radical" faculty and students continued into the 60s, and escalated during the Vietnam War. At the same time that basketball coach John Wooden was earning record-breaking championship titles for the school, students were out protesting student recruitment by Dow Chemical, the company that developed Napalm. It was a divisive time for the campus. In January 1969, two students who were members of the Black Panther Party were killed by members of a rival Black power group; their conflict was later found to have been instigated by FBI agents who had infiltrated both groups. Philosophy professor Angela Davis was fired in 1969 for openly identifying as a Communist, and 2,000 students attended her first lecture in Royce Hall's auditorium despite the fact that the university had removed credit from the class. When student protestors were fired upon by the National Guard in response to the U.S. invasion of Cambodia, hundreds of student protestors marched on UCLA's campus. Vandalism and continued unrest prompted the UC Chancellor to declare a state of emergency and summon the LAPD to quell the demonstration -- 74 were



arrested. Continued protests led California Governor Ronald Reagan to shut down the state's colleges and universities for the first time in history.

Meanwhile, around campus the construction of the I-405 and urban developments along Wilshire Boulevard brought even more activity to Westwood Village. In the 1960s through the 1980s the nightlife industry largely overtook community retail stores and entertainment venues such as movie theatres continued to spring up around the area. The dominance of the theatres led to massive crowds in the Village, sometimes to the detriment of businesses. A series of events in the 80s changed Westwood's reputation from a safe and popular retail and entertainment center. In July 1984, Daniel Lee Young drove into a crowded sidewalk, killing three pedestrians and injuring 39 more. In December of 1987, 1,000 people were involved in a large fight midway through the premiere of Eddie Murphy's *Raw*. And in January of 1988, bystander Karen Toshima was shot in the head and killed by a member of a South Central street gang. This event triggered an overnight decline in the Village. For businesses that had been struggling since the opening of a number of



The first wave of construction of the UCLA Westwood campus, 1929. Credit: Spence Air Photos, Inc.

of large retail complexes in nearby cities and neighborhoods, the changed reputation of Westwood was the final nail in the coffin. Though the murder was not indicative of a pattern of violence in the area, the wide reporting done on the story had branded the Village a dangerous place, even though crime rates remained relatively low from then on. The vacancy rate reached an all-time high in the early 2000s. Since then, however, significant efforts have been made to revitalize the image of Westwood, and businesses have returned to the Village. Many locals are optimistic that the completion of the Purple Line in 2026 will mark a period of economic growth for the area.

Considering the tumultuous nature of political action around UCLA it may be either ironic or appropriate that the Los Angeles offices of the FBI, IRS and other major federal agencies are located at the nearby Wilshire Federal Building. The 17-story building was completed in 1969 and since then has been a popular site for protests during times of heightened political activity. Vietnam War demonstrators, pro- and anti-Shah Iranians, parents opposed to toy guns, Occupy Wall Street activists, and just about every kind of political group imaginable has demonstrated at the Federal Building. In July it was the site of a large Black Lives Matter protest expressing solidarity with Portland protestors who were struggling with intervention by federal officers. The Federal Building is often chosen not only for being a symbol of the federal government, but because its location and proximity to large numbers of commuters gives protestors heightened visibility.

## 90272: Pacific Palisades

The Pacific Palisades has been poetically described as “Where the Mountains Meet the Sea,” which is an appropriate epithet for one of L.A.’s most beautiful natural areas. The 90272 ZIP code stretches from the Will Rogers State Beach beyond the Santa Monica mountains and deep into Topanga State Park, reaching the border of Encino to the north, and is bordered to the west by the end of Getty Villa Drive and to the southeast by the Santa Monica city border, near San Vicente Blvd. With 24,000 residents spread across 22.9 miles, the Pacific Palisades has one of L.A.’s lowest population-density ratios.

One of the first major developments in the Palisades was the site of the Port of Los Angeles and the “Long Wharf,” built in 1893. About a mile long, it was the longest wharf in the world and became a tourist attraction and symbol of development in Southern California. It fell into decline after 1912 when the Port of Los Angeles was established in Long Beach, and was completely removed by 1933. The area drew further attention when filmmaker Thomas Ince, known as the “father of the Western,” built a massive movie studio known as Inceville in 1911. The site housed 700 people and was made up of above 18,000 acres of land that served as a backdrop for many different kinds of sets, representing locales ranging from Switzerland to a Japanese village to a Native American settlement. A series of fires that destroyed much of the complex and the opening of his studio company in Culver City led Inceville to sell the property to another studio, and in 1922 the land was bought by Reverend Charles H. Scott of the Southern California Methodist Episcopal Church, who envisioned the area as a spiritual and intellectual commune for his parishioners. They came up with the name Pacific Palisades and began development of the residential area. By 1929 the Palisades was an established town; the paving of Sunset Boulevard in 1925 and the opening of the Riviera Country Club in 1927 drew visitors and residents to the area, and further residential development boomed. The completion of the Roosevelt Highway (now known as the PCH) in 1929 connected the region to larger cities. The Depression slowed further construction, which had a brief peak in the late thirties and then was slowed again by the onset of WWII.



Inceville, 1919 photo: Ferd J. Zettler

But the Palisades came to be affected by the war in Europe before the United States had entered it. In the 1930s a community of exiled German-speaking intellectuals and artists began to form in the Palisades. Austrian composer Arnold Schoenberg was one of the first notable expatriates, leaving Vienna for Los Angeles in 1934. He was followed by composers Otto Klemperer and Ernst Toch. Writers Thomas Mann and Lion Feuchtwanger left Germany in 1933 as the Nazis came to power and arrived in Los Angeles in 1940. Playwright Bertolt Brecht arrived in 1941. Although several, including Brecht, ended up returning to Germany after the war, a good number of them stayed to make Southern California their permanent home. Feuchtwanger and his wife Marta Loeffler bought the Los Angeles Times Demonstration Home, which had been built to advertise both the latest innovations in household design and the charms of living away from the urban core of Los Angeles, and heavily renovated it. The new house came to be called Villa Aurora, and it became the hub for a community of European exiles and American artists and intellectuals. The community became known as “Weimar by the Sea” and they drew the attention of the L.A. Times, who called Mann “Goethe in Hollywood.”

Parallel to this celebrated community of free-thinking artists was a much more sinister counterpart. Also making a home in the Palisades was the mysterious “Herr Schmidt,” who to this day has never been certainly identified. Rumors began quietly circulating of a small following of mostly wealthy socialites who had become enraptured by Schmidt’s “mystical powers” and his foretelling of Nazi Germany’s conquest of the United States. One of the few remaining traces of this bizarre and mysterious chapter of Palisades history is Murphy Ranch, a series of ruins in the heart of Rustic Canyon that was apparently built to serve as a Nazi compound. Chicago socialites and sympathizers of the fascist Silver Legion of America Norman and Winona Stephens allegedly bought the land in 1933 under the pseudonym “Jessie M. Murphy” and, under the influence of Herr Schmidt, began to build “a self-sufficient farm based on National Socialist ideals.” Architectural drawings from 1934 to 1941 reveal a grand design that less resembled a farm than a grand palace. The compound had its own water supply, a 2,000-gallon oil tank, a double-generator power station, an irrigation system for terraces of plants, and a cold storage locker for food. The plans for the unfinished mansion included four stories, an indoor pool, a grand central hall, multiple libraries and social rooms, a large master bedroom and a number of bedroom suites of various sizes, a four-car garage, extensive patios and balconies, and a music room. By the late 30s only a few of the buildings had been constructed, and very little progress had been made on the mansion. In 1939 the couple hired renowned local architect Paul R. Williams to design the mansion, and construction was completed on the front gates. Plans stopped in 1941 when the United States entered the war. A newspaper article in the Los Angeles Times entitled “Trouble for Traitors” vaguely hinted at the existence of Schmidt and a Nazi following in Santa Monica, and warned that traitors to the United States would be rounded up by the government. Though no concrete proof of his existence exists, rumors say that Herr Schmidt was arrested at Murphy Ranch the day after Pearl Harbor and his colony was scattered. Today the property is owned by the city of Los Angeles and is open for hikers and sightseers to appreciate the eerie landscape of decay.



The Long Wharf, 1895. Credit: L.A. Water and Power

In the late 1940s, Paramahansa Yogananda’s Self-Realization Fellowship acquired ten acres of land connected to Sunset Boulevard and dedicated the Self-Realization Fellowship Lake Shrine, which today features the Mahatma Gandhi World Peace Memorial, containing the only portion of Gandhi’s ashes outside of India. George Harrison, Herb Jeffries, and Tom Petty all had their funeral services at the shrine, which is considered by the Fellowship to be a holy place for all religions and faiths.



Also constructed in the late forties is the Eames House, a landmark of modernist architecture designed as a home and studio by Charles and Ray Eames. The house, also known as Case Study House No. 8, was commissioned by Art and Architecture magazine as a challenge to develop progressive, but modest homes in Southern California. Charles and Ray lived in the house until their deaths, and it now operates as a museum that attracts 20,000 visitors a year by reservation.

The Getty Villa, also located in the Pacific Palisades, began construction in 1954 and was opened to the public in 1971. The Villa was originally built to create more room for J. Paul Getty's extensive collection of Roman, Greek, and Etruscan art, which he had opened up to the public in his home up the hill from the Villa. After Getty's death, the museum inherited a large sum of his estate and began building the Getty Center in Brentwood, and decided to split the 44,000-piece art collection between the two locations. The Getty Villa is adored by tourists not only for its art collection but for its stunning Romanesque architecture.

Today the Pacific Palisades is known for its many midcentury landmark homes and for the celebrity estates that adorn the coastline. The beautiful Will Rogers State Beach that stretches along the length of the Palisades attracts beachgoers looking to escape the crowds of Santa Monica and Venice, and the Pacific Coast Highway is a common recreational drive for those who want to take in the gorgeous coastline and breathe the ocean air.



The Getty Villa. Credit: Peter Reinold



The Murphy Ranch generator building today. Credit: Meelad Mashaw

## 90403: Santa Monica

ZIP code 90403 covers an almost entirely residential area of Santa Monica. The diagonal rectangle is bordered to the southwest by the Pacific Ocean, to the northeast by Centinela Ave, to the northwest by Montana Ave and to the southeast by Wilshire Blvd. The neighborhood is 83% white, and compared to the national average it's comprised of an extremely large proportion of singles and an extremely small number of families. The 1.43 square mile area has a population of nearly 25,000 and the median home value is approximately \$920,000, which is relatively high compared to the median home value of \$650,000 in L.A. County as a whole.

Santa Monica was launched by two entrepreneurs: mining industrialist Colonel Robert S. Baker and silver mine owner and Nevada Senator John P. Jones. They founded the city in 1875, plotted the layout, and donated some of the land for public use (the 26-acre plot that now makes up Palisades Park was donated by Jones). The city was incorporated in 1886, and the first commercial buildings appeared on Second Street in the 1880s and spread to Third Street in the 1890s. Senator Jones built his famous "Miramar" mansion (later to make way for the Miramar Hotel) on Ocean Avenue; while no longer standing, the spot is marked by the Miramar Moreton Bay Fig Tree. The naming of the city is supposedly connected to the Kuruvungna Springs, a sacred site for the original Tongva inhabitants that still survives today beneath a 150-year-old Mexican Cypress on the campus of University High School. Father Juan Crespi, a Franciscan missionary who catalogued Junipero Serra's exploration of California, had remarked that the springs reminded him of Saint Monica's tea tears for her wayward son Augustin. This story inspired Baker and Jones in choosing a name.



Santa Monica Pier, 1929. Credit: Geoff Hagins

In 1896, electric trolleys began running between Santa Monica and Los Angeles, and the city benefited from a real estate boom caused by low rates from competing railroad companies. The current Santa Monica pier, which is today the only remaining amusement pier on the West Coast, was opened in 1909 to great fanfare; it was expanded in 1916 to include the amusement park that remains today. In the mid-1910s it appeared that Santa Monica would become a hub for the movie business with the opening of several studios, but they soon fled inland to avoid the coastal fog. In the 1920s, Douglas Aircraft brought extensive commercial growth to Santa Monica, and the first around-the-world flight in 1924 was flown by Douglas Cruisers from the city. The Depression slowed Santa Monica's growth, but it was somewhat kept afloat by offshore gambling ships. The beginning of WWII put a lot of people back to work at Douglas Aircraft, which had aircraft contracts with the U.S. military. The surge in population from the wartime production led to another real estate boom. The completion of the Santa Monica Freeway in 1966 failed to uphold its promise of commercial prosperity by actually driving consumers away to inland shopping centers. An attempt to re-vitalize the retail sector led to the creation of an outdoor pedestrian mall on Third Street, but it failed to achieve any real success until Frank Gehry designed Santa Monica Place, which breathed new life into the commercial area. The Third Street Mall was then re-designed and became the Third Street Promenade, which has enjoyed considerable success and become a model of successful city planning. It has also become a model for neighborhood advocacy and preservation, as the residents of Santa Monica saved the Santa Monica Pier from multiple rounds of slated construction in the 70s and 80s and revitalized it to become one of the city's most adored attractions to this day.



The Gehry Residence on 22nd Street. Credit: Creative Commons

A significant landmark in the 90403 ZIP code is the house of Frank Gehry himself. The 22nd Street home was originally an extension of an old Dutch Colonial home that Gehry had bought in 1977. He used unconventional materials, such as chain-link fences and corrugated steel, to build outward from the original house and create a sort of enclosure. Some architects today consider it to be one of the first Deconstructivist designs—a label that Gehry himself denies—because of its somewhat transparent nature. Gehry stripped parts of the house to reveal the framing, exposing joists and wood studs, and rather than meld one cohesive design he drew attention to the new and old elements of the house and sought to distinguish them from one another. He further renovated it in 1991 to meet the needs of a growing family, and in 2019 moved his family to a larger complex he had designed on Adelaide Street, also in Santa Monica. Gehry said of the original house:

“I loved the idea of leaving the house intact... I came up with the idea of building the new house around it. We were told there were ghosts in the house... I decided they were ghosts of Cubism. The windows... I wanted to make them look like they were crawling out of this thing. At night, because this glass is tipped it mirrors the light in... So when you're sitting at this table you see all these cars going by, you see the moon in the wrong place... the moon is over there but it reflects here... and you think it's up there and you don't know where the hell you are...”

Allegedly the house has been quite unpopular with neighbors, but that hasn't changed the fact that the house attracts amateur appreciators and fellow architects to appreciate the facade as a fusion of a modern art piece and functional architecture.



The Farnam House. Credit: Atlas Obscura

Another quirky residence that respectful passers-by can appreciate is the Farnam House. Owners Aziz and Louise Farnam spent 14 years decking out the exterior and interior of their house with mosaic tiles, glossy, glittering surfaces, and a kaleidoscopic mixture of colors and easter egg objects re-purposed and utilized in the design. The house has become famous both to residents and beyond; the house won a TLC contest for interesting houses in California in 2013. Like the Gehry house, there are rumors that it has at times been unpopular with neighbors, but has become a community staple with others.

Other artistic sites include the Miles Memorial Playhouse, located in Christine Emerson Reed Park. Gifted to the city by civic leader J. Euclid Miles in memory of his daughter Mary, the playhouse is dedicated to the young men and women of Santa Monica, and has been a source of entertainment to the community since 1929. The building was designed by noted architect John Byers, who designed many celebrity homes in Los Angeles, in a Spanish Colonial Revival style. The Idaho Gate, another notable architectural landmark, can be found at the Idaho Ave entrance to Palisades Park. The Craftsmen-style masonry gates feature decorative

tile insets by Pasadena-based artist Ernest Batchelder. The original architects of the gates are unknown, but renowned architects Charles Sumner Greene and Henry Mather Greene have been put forth as candidates.

## 91352: Sun Valley

Sun Valley is a neighborhood in Los Angeles city proper, in the northeast San Fernando Valley, bordered by Burbank, North Hollywood and Valley Glen to the south, Shadow Hills, Pacoima, and Lake View Terrace to the north, and Panorama City to the west. The 91352 ZIP code has a population of nearly 48,000 within 11.67 square miles. The population is majority white with a sizable Latinx minority. The median home value is about \$338,000 with a median income of just below \$49,000. The population has a significantly larger-than-average number of single parents, and the population of children under 18 is large compared to the national average. Part of Sun Valley is also located in the 91605 ZIP code, and the total population of the neighborhood is about 56,000.



Roscoe Hardware in Sun Valley, 1949. Credit: Los Angeles Public Library.

Situated at the base of the Verdugo Mountains, Sun Valley is located on what was originally a Tongva/Fernaneño Native American village called Wixánga, named after the prickly pear cacti native to the area. The area was settled by white Americans when the Southern Pacific Railroad was constructed through the east San Fernando Valley in 1876, linking Northern and Southern California. The small town of Roberts was established when Roberts' General Store sprang up in the area, which was used as a post office and water-tank station. In 1896 the community changed its name to Roscoe, supposedly after either a train robber or one of the workers on the train when it was robbed; the true story remains unclear. By that time only seven families lived there. California Highway 99 opened in 1915, and the city was annexed by the city of Los Angeles in the 1930s. World War II brought a new wave of manufacturing to the area, and a suburban community sprang up. In 1950, the name of the neighborhood was changed to Sun Valley by residents and local businesses. In 1995, La Tuna Canyon became its own neighborhood separate from Sun Valley.

One major feature that has marred the beauty of the area is the high number of junkyards in Sun Valley. In the 1980s there were over fifty junkyards in the neighborhood; a local businessman joked that it was the “auto-wrecking capital of the state.” One of these junkyards, the Aadlen Bros. Wrecking Yard, became locally famous for being a location in over 200 movies and TV shows, and props and set pieces from its many years of shooting were strewn all over the property (including “Bruce,” one of the models used for the shark in *Jaws*). After 53 years of business, Aadlen Bros., otherwise known as the “U Pick Parts” junkyard, closed in 2015. At its peak, over 25,000 cars were dismantled and crushed there per year, with as many as 100 cars per day streaming in during the Great Recession’s cash-for-clunkers buyback deal. Though the number of junkyards in Sun Valley has been on the decline, the landscape is still pockmarked by landfills and the neighborhood is a major source of waste disposal for Los Angeles. Community pride is high among locals, but the scars of the auto and real estate boom of the 1960s can still be felt. As the population of the San Fernando Valley began to explode, the fallout needed somewhere to settle.

Despite its difficulties, Sun Valley boasts a number of attractive features and landmarks. The Pink Motel, a retro 50s-style motel built in 1946, is an eye-catching roadside attraction off San Fernando Road. The motel has been featured in a number of movies and TV shows, including Netflix’s *GLOW*, *Dexter*, *Drive*, *The O.C.*, and *Westworld*. In La Tuna Canyon, the Theodore Payne Foundation for Wild Flowers and Native Plants serves as a nursery and gallery that features and fosters education around California native plant life. For those interested in architecture, the Stonehurst Recreation Center Building is an example of stonemason Daniel Lawrence Montelongo’s 1920s construction on what is now known as the Stonehurst Historic Preservation Overlay Zone—a neighborhood of 92 homes built out of local river rock. The Community building was saved from demolition when local residents petitioned to have it designated a historical landmark in 1977. And for hikers, the 2.25 mile La Tuna Canyon Trail ascends 975 feet and offers beautiful views of the San Fernando Valley and the San Gabriel Mountains.



The Pink Motel. Credit: David Cantu