

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.

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

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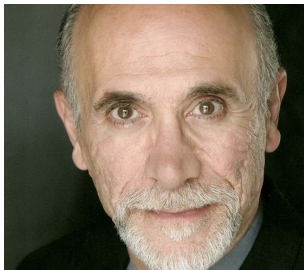
**90012: DTLA
Clara and Serra and The Talking Bear**

**by Angela J. Davis
Directed by Steven Robman
Featuring: Tony Amendola, Luis Kelly-Duarte, Abby Marks**

Sponsored in Memory of Mark C. Lambert

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.

Cast - 90012:DTLA - Clara and Serra and The Talking Bear



Tony Amendola



Luis Kelly-Duarte



Abby Marks

Artist Bios

ACTORS

TONY AMENDOLA (SERRA): 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*.

LUIS KELLY-DUARTE (ARCTODUS): 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

ABBY MARKS (CLARA): 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* (Coeurage), *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

CREATIVE TEAM

ANGELA J. DAVIS (PLAYWRIGHT): 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.

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".

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

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

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.

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 Photo Collection