

"WILL TRANSFORM HOW YOU THINK
ABOUT LIVING IN THE U.S. TODAY"
- IRA ISRAEL, HUFFINGTON POST

★★★★★
- JENNIE KERMODE, EYE FOR FILM

"GREAT NEW DOCUMENTARY...
FASCINATING"
- AMY NICHOLSON, LA WEEKLY

EAST LA INTERCHANGE

DISCUSSION & STUDY GUIDE

"I came back because I am who I am because of the community I grew up in."
- will.i.am, The Black Eyed Peas



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ABOUT EAST LA INTERCHANGE

East LA Interchange follows the evolution of working-class, immigrant Boyle Heights from multicultural to predominantly Latino and a center of Mexican-American culture. Boyle Heights was once far more diverse than most U.S. cities; Latinos, Asians, African-Americans, and the largest settlement of Jews west of Chicago lived and worked together side by side. Targeted by government policies, real estate laws and California planners, the neighborhood survived the building of the largest and busiest freeway interchange system in North America. Will Boyle Heights, like many cities across the country, survive the next round of challenges from development and gentrification?

DIRECTOR'S STATEMENT on EAST LA INTERCHANGE

When I moved to L.A. from the East Coast, I was floored by how much it defied every stereotype. There were so many neighborhoods and corners to explore, so much diversity, and an abundance of fantastic food experiences, but it wasn't until I came to know Boyle Heights that I felt like I finally found the real L.A.

I was looking for a new documentary project when a mutual friend introduced Eric Waterman to me. Eric had an idea for a documentary kindled by his parents' pride in growing up in Boyle Heights. He wanted to tell the story of this "Ellis Island of the West Coast" and give it its due place in history. I knew a little about Boyle Heights already because it had once been home to the largest Jewish community west of Chicago and my cousin taught at Murchison Street Elementary School there in the 1960s. However, nothing prepared me for how Boyle Heights would permeate my life during the next nine years. It got under my skin in such a profound way that I found myself falling in love with the place.

In researching *East LA Interchange*, I was first drawn to the activist history of Boyle Heights. I loved that this neighborhood became a hotbed of radical activism in Los Angeles because of discriminatory housing policies. L.A.'s prevalent racially restrictive housing covenants made Boyle Heights one of the few places in Los Angeles where Mexicans, Jews, African-Americans, Japanese, and other ethnic groups could rent or own property. Here, Eastern European communists and socialists were thrown together with Mexican anarchists and revolutionaries. Boyle Heights' community activism originated in a shared awareness of discrimination and class; radical politics helped form a tight bond across racial and ethnic backgrounds and cemented the neighborhood's status as a multicultural mecca.

Boyle Heights' unique history drew me in but what made me realize that I had found the theme for my documentary was examining from the 1970s to the present. Even as the neighborhood became predominately Mexican American, Boyle Heights remained committed to activism and

fighting for its rights as a low-income, immigrant, community of color. Residents today are just as determined to make their voices heard regarding economic and housing opportunities, social and environmental justice, non-discriminatory immigration policies, industrialization, and gentrification. How can anyone not root for a neighborhood that has actively fought discrimination and neglect for over eighty years? Seeing how much our divided, contemporary society wrestles with issues of building and sustaining community, Boyle Heights' cohesive community activism throughout the years fascinated me. I was moved by the endurance of this "dynamic, politically tolerant and community-proud neighborhood" and believe *East LA Interchange* will inspire viewers here and in communities elsewhere facing similar issues.

After watching *East LA Interchange*, my hope is viewers will allow Boyle Heights into their hearts. Imagine what would happen in this country if everyone went back to their own communities with the same respect and pride that the people in Boyle Heights have for their neighborhood. Imagine what the U.S. could be if communities like Boyle Heights worked together to secure our nation's pledge of providing equality and justice for all.

ABOUT THE FILMMAKERS

Betsy Kalin – Producer / Director

Betsy Kalin is an award-winning producer/director/writer at Bluewater Media and Itchy Bee Productions. She formed Itchy Bee Productions in 1997, a full service production and distribution company specializing in high-quality films that entertain, educate and inspire. She is a featured speaker at conferences, universities, film festivals and community events. Betsy's films have been honored with multiple awards at festivals around the world. Her first film, Roof, premiered at New York City's MoMA for New Directors/New Films and is a part of the Short Shorts compilation. Her feature-length documentary, Hearts Cracked Open premiered to great acclaim at the San Francisco International LGBT Film Festival and has won several awards. In 2010 she made Chained!, a short documentary that screened in festivals around the world, and in 2013 produced the award-winning narrative film Click. Her most recent documentary East LA Interchange was highlighted on NBC L.A. and has won ten jury and audience awards to date. In 2016, she was the recipient of the Los Angeles City Historical Society's J. Thomas Owen Award for illuminating L.A. history. Betsy received a BA in Women's Studies from Columbia College at Columbia University and an MFA in Directing from the University of Miami.

Eric Waterman – Executive Producer

Eric Waterman is the co-founder of Bluewater Media Group. In addition, he produces business projects in the Los Angeles area including several restaurants and an addiction treatment center. Eric has an unmitigated passion for photography and has exhibited his work in many galleries over the years. As a native Los Angelino, Eric is proud that his parents lived in Boyle Heights in the 1930s and 1940s.

Christine Louise Mills – Producer / Editor / Writer

Christine Louise Mills is a film and television editor as well as the founding artistic director of Smart Gals Productions, a non-profit arts organization dedicated to creating unique events throughout Los Angeles. She holds a BA in Theater Arts from UC San Diego where she was featured in the films of Babette Mangolte and Eleanor Antin, and a MFA in Film Production from the USC School of Cinematic Arts with a dual emphasis in screenwriting and editing. Film projects range from narrative fiction to documentary: Adam (First Look Festival Silver Prize winner, spring 2010), Penny and Charlie (New Filmmakers New York, 2010), The Mischievous Case of Miss Cordelia Botkin (Los Angeles International Women's Film Festival, 2011), and Where Life Is (Kate Amend, A.C.E., faculty mentor; Oxford Film Festival, honorable mention).

Television credits include Junk Gypsies (HGTV) as well as Hairy Bikers (BBC/History Channel). Her literary and performance work through Smart Gals Productions has been featured in the LA Weekly, Los Angeles Times Magazine, High Performance, Bitch magazine, Another Angle on L.A./AFAR, and Pacifica Radio's KPFK.

Vanessa Luna Bishop – Producer

Vanessa Luna Bishop was born and raised in City Terrace and Boyle Heights. She is an entrepreneur, writer and academic of the arts. She received her M.A. in English with a concentration in Creative Writing at California State University Northridge, her B.A. at Occidental College in English and Comparative Literature with a minor in Visual Arts, and graduated in Theatre at Los Angeles County High School for the Arts. At age 7, Vanessa had the privilege of presenting Anthony Quinn with a flower in honor of renaming the Belvedere Library to the Anthony Quinn Library, site of his childhood home in Boyle Heights.

Gretchen Warthen – Cinematographer

Gretchen Warthen has worked as a director of photography, director, lead director, and camera operator in television and film for fifteen years. She was awarded two Academy of Television Arts and Sciences Certificates of Recognition for her contribution as the Director of Photography for NBC's Starting Over Season 1 and Season 2. She received the Northwest Broadcasters Award of Excellence in Journalism for the documentary, Fantasy of the Gem, and won the Olympia Film Festival with the documentary, Hate: An Autobiography. She has worked as a DP and operator on Showtime's The Real L Word, the award-winning feature Hannah Free, A&E's Hands on History: Caskets, History House: Seattle Children's Television History, TBS's Survivors of the Holocaust: Seattle Survivors, The Apprentice, and Project Greenlight.

Ruby Gómez – Associate Producer

Born and raised in Boyle Heights, Ruby Gómez has spent the last decade contributing and working on over twenty major exhibitions with Smithsonian featured artists and alternative counter-cultural collectives at the Asian/Pacific/American Institute at NYU. Her admiration of Boyle Heights' history is fully integrated into her work and she's pleased to be a part of an institute that has honored the living members of the 442nd Regimental Combat Team, hosted programming marking the 15-year anniversary of the L.A. Riots and supported important independent film projects. She recently founded the Orgullo de Boyle Heights award and the David Trask Memorial scholarships for students attending her very own Theodore Roosevelt High School.

HISTORICAL CONTEXT OF BOYLE HEIGHTS

From the turn of the century through 1930, Los Angeles experienced the largest population boom of any American city. Thousands of nonwhite and foreign-born newcomers were forced to settle in East Los Angeles due to the combined segregation efforts by the local government and the real estate industry. By the 1920s, Boyle Heights had evolved into a working-class, multiethnic neighborhood far more diverse than most U.S. cities; Mexicans, Japanese, African Americans, Russian Molokans, Armenians, Italians, and the largest settlement of Jews west of Chicago lived and worked together side by side.

In the post-WWII era, the Jewish community moved out and the Mexican community immigrated in larger numbers. However, the people who remained or came into Boyle Heights in these years were committed to coalition building and preserving the neighborhood's diversity and thus, fostered multiculturalism into the 1960s. In fact, Boyle Heights was one of the few neighborhoods in the history of the United States that strived to be truly multicultural.

From the late 1960s on, Boyle Heights became predominately Latino but has remained committed to political activism and community building. The Walkouts of 1968, the Chicano Moratorium, the Brown Berets, the United Farm Workers Union, and the Immigrant Rights Movement have made Boyle Heights one of the centers of Latino activism in the U.S. Throughout the years Boyle Heights' residents have faced such issues as access to education, gang violence, discriminatory immigration policies, environmental pollution and gentrification. A recent New York Times article on the neighborhood coined the term "gentefication" referring to young Latinos returning to Boyle Heights to invest in local businesses. The question of whether an evolving Boyle Heights can preserve its unique culture and history along with a desire to create new opportunities for its residents is one that many communities throughout the country are currently facing.

THEMES AND TOPICS

- African-American History
- Boyle Heights History
- Chicana/o Studies
- Civil Rights
- Class Prejudice
- City Politics, Elections, Citizen Participation
- Community Organizing and Grassroots Activism
- Development-Induced Displacement
- Economic Inequality
- Eminent Domain
- Environmental Justice and Pollution
- Freeways and Highways
- Gentrification
- Health and Urban Communities
- Historic Preservation, Space and Place
- Immigration
- Inner-City Culture
- Japanese-American History
- Japanese-American Internment
- Jewish-American History
- Los Angeles History
- Low-Income and Working Class Communities
- Multiculturalism and Assimilation
- Perspectives on Cities and Urban Areas
- Population and Demographic Trends in Urban Areas
- Public Housing
- Race, Ethnicity and Diversity
- Redlining and Land Use Policies
- Restrictive Housing Covenants
- Segregation
- Social Justice
- Urban Planning, Design and Development

GLOSSARY

Assimilation: Assimilation is the process whereby persons and groups acquire the culture of the dominant group by adopting its attitudes and values and its patterns of thinking and behaving.

Eminent Domain: The power the government has to obtain the property of an individual even without the person's full consent. In most countries, including the U.S., the land owner will be compensated for the land at fair market value. This power allows the government to seize land to be used in public enterprises such as highways, roads, schools, or utilities installations.

Gentrification: Gentrification refers to a process wherein a neighborhood or city develops economically so that original residents are displaced. It is often defined by an influx of wealthier residents and businesses, resulting in an increase in property values. Improvements to community facilities and infrastructure may soon follow. Many times, the gentrification process begins when low-income communities attract artists and students with a high degree of cultural capital which, in turn, interests real estate developers and small businesses. As crime subsequently drops, more affluent individuals move in and property values rise, effectively pricing out the original creative community.

Redlining: The U.S. government and financial institutions would literally draw a red line on a map around the neighborhoods in which they did not want to offer financial services like mortgage lending or insurance, giving the term its name. Although the Community Reinvestment Act was passed in 1977 to put an end to all redlining practices, critics say the discrimination still occurs. Courts have determined that redlining is illegal when lending institutions use race as a basis for excluding neighborhoods from access to loans. In addition, the Fair Housing Act, which is part of the Civil Rights Act of 1968, prohibits discrimination against neighborhoods based on their racial composition.

Racially Restrictive Covenants: Racially restrictive covenants refer to contractual agreements that prohibit the purchase, lease, or occupation of a piece of property by a particular group of people. Racially restrictive covenants always included African Americans, and often included Mexican Americans, Asian Americans, and sometimes included European groups like Jews and Italians. Racially restrictive covenants were not only mutual agreements between property owners in a neighborhood not to sell to certain people, but were also agreements enforced through the cooperation of real estate boards and neighborhood associations.

White Flight: White Flight is a term that originated in the U.S. in the post-war years. It concerned the large-scale migration of white people from racially mixed urban regions to more racially homogeneous suburban regions. The government subsidized white flight by making it financially more difficult to stay in many of these racially mixed neighborhoods for whites who had other housing options available to them. (See Redlining and Racially Restrictive Covenants)

MODERATOR & FACILITATION POINTS

PREPARATION

View the film before the screening and discuss what aspects of the film impacted you and why. Have an open discussion with colleagues and discuss the points that took you by surprise, moments that upset you or moved you. Consider the insights gained from the various chapters presented in the documentary and the many responses an audience might have to seeing the film. As a moderator or facilitator your role is not to be an expert but to guide an open discussion. Remember that your audience can use the resources and additional references included in this guide for further research. This film is meant for audiences of all kinds: older generations, community members, activist groups, college students and middle-school students. Each group will likely focus on different aspects of the film and this guide is meant to assist in facilitating those conversations as well as enabling your own discussion points.

YOUR ROLE AS A FACILITATOR

A documentary film screening is an educational opportunity for all viewers. As a facilitator, moderator, or educator you can help your audience engage with the film's content and help them to reflect on the topics presented in the documentary. This is meant to be an open, inclusive and participatory environment where meaningful dialogue is welcomed and exchanged. These conversations should be led so as to allow the audience to process the film. It's important that the individual leading this discussion remain neutral and avoid imposing their personal views. These are meant to be constructive conversations that are respectful of different points of view.

CONDUCTING GROUP DISCUSSIONS

All audiences are different so it's important to set some basic protocols appropriate to your group and environment. A classroom may have time constraints much like a rented space such as a community auditorium; large audiences may require the collecting of Q&A cards to consolidate questions for time efficiency; some screenings may have microphones for all participants including audience microphones such that volume will not be an issue. In the beginning, let your audience know how questions or comments will be accepted. This is also the moment to consider establishing guidelines such as being respectful about opinions, no personal attacks or interruptions, and no slurs of any kind. Hopefully there will be an opportunity for everyone to participate and contribute. For large groups, you will need to be aware of when to move the conversation while considering equity; it's important to navigate your discussion organically and shift your talking points by introducing new prompts. The same thing applies to selecting questions from your audience members – if there are more questions than there is time, consider selecting different individuals who will offer varied perspectives. Remember that some audiences are active participants while others will require you to motivate their engagement.

OPEN QUESTIONS & DISCUSSION PROMPTS

East LA Interchange is divided into ten sections or chapters. This allows the facilitator or educator to turn these segments into short lesson plans or assignments. This also breaks down the discussion if the moderator wants to use two key segments or more. Review the chapter segments and questions listed below along with activity plans for classroom use. Consider adapting these for your group or devising your own.

THE DVD CHAPTERS ARE:

1. "Everybody Lived Here": Multiculturalism & Racially Restrictive Covenants
2. "Our Friends Were Gone": Japanese American Internment
3. "Largest Jewish Community West of Chicago" & White Flight
4. "The Spirit in Boyle Heights Cannot Be Broken by California Planners": East L.A. Interchange
5. McCarthyism & "A More Radical Neighborhood"
6. Edward R. Roybal's Election: "A Voice in City Hall"
7. 1968 Student Walkouts: "It Was About More Than Civil Rights"
8. "Barrio Means Neighborhood": Stereotypes of Gangs & Violence
9. Gentrification & Community Activism: "Comité de la Esperanza"
10. "Boyle Heights Renaissance": What Will the Future Hold?

INTRODUCTORY QUESTIONS

1. What stuck out in your mind as something valuable to know from today's program?
2. Can you see a correlation to your city or a place you've been to before?
3. In the film a few interviewees nostalgically ponder what their neighborhood was while revealing a respect for one another's ethnic groups. Is this something you feel is unique to *their* experience and that era or do you still see and experience this today?
4. What aspects of *East LA Interchange* surprised you most? What scenes, quotes or storylines stood out for you?
5. Can you name a few of the many cultures and races that lived side by side?
6. What economic factors contributed to everyone living together?
7. What is gentrification? In what context do we hear about gentrification? Who do you imagine when you think of "gentrifiers"? What is your opinion about gentrification?

8. Why are some neighborhoods better maintained and safer than others? What causes some neighborhoods to deteriorate? How would you describe a “good” neighborhood? How would you describe a “bad” neighborhood?

ON BOYLE HEIGHTS’ HISTORY & ACTIVISM

9. This film shows decades of activism – people organizing for a cause, speaking out, protesting and trying to improve their lives as well as the community. What causes are important to you? Where do you see yourself in each of your causes? What role do you play? What were you most surprised to learn about in the film with regards to activism?
10. Open Question: During World War II what American community was displaced and why? Was this a constitutional violation of citizens’ rights?
11. Discussion point: From 1942 to 1947 between 110,000 to 120,000 U.S. citizens of Japanese descent were interned. This was a signed law. Roosevelt High School’s Class of 1943 alone lost 131 of its graduating members that year. Do you think something like this could ever repeat itself?

Did you know that sixty years later in the aftermath of 9/11, between 800 to 1200 Arab and Muslim detainees were swept up nationwide, including 491 in the New York area. Some were held an average of three to eight months without rights to legal representation all for having Arab or Muslim names, beliefs, or the appearance of a ‘terrorist.’ Japanese Americans were the first to immediately speak out against the illegalities of such detainment.

ON URBAN DEVELOPMENT & ENVIRONMENTAL RACISM

12. What is Eminent Domain? Eminent domain is executed to build hospitals, schools, subways, highways, etc. but did you know that in recent decades it is now also used for entertainment centers or sports arenas? What do you think of this usage of it?
13. Approximately 2000 homes were demolished in Boyle Heights displacing as many as 15,000 people in the process. Can you imagine what it would be like to lose that many of your neighbors? How would that change your community?
14. In the film, California Department of Transportation statistics show that 874,175,000 vehicles pass through the East L.A. Interchange every year. What do you think the consequences of that much traffic are for people living in Boyle Heights? What could residents do to improve the environmental pollution and air quality there?
15. Environmental pollution disproportionately impacts communities of color throughout the U.S. Can you think of other communities like Boyle Heights who face environmental racism? What are the issues in these communities?

EAST LA INTERCHANGE LESSON PLAN & ACTIVITIES

ABOUT THE FILM

East LA Interchange follows the evolution of working-class, immigrant Boyle Heights from multicultural to predominantly Latino and a center of Mexican-American culture. Boyle Heights was once far more diverse than most U.S. cities; Latinos, Asians, African-Americans, and the largest settlement of Jews west of Chicago lived and worked together side by side. Targeted by government policies, real estate laws and California planners, the neighborhood survived the building of the largest and busiest freeway interchange system in North America. Will Boyle Heights, like many cities across the country, survive the next round of challenges from development and gentrification?

WATCHING THE FILM

Because there is so much history in Boyle Heights, the film covers a lot of information. From people and infrastructure, to wars and community activists, this documentary exposes all the layers that make up Boyle Heights. In a classroom setting, it may be preferable to watch the film in sections, stopping after every major time period or event to allow audiences to absorb what they just watched. Leading a discussion after each section may help audiences to better focus on what they are learning from the documentary. However, watching the complete film all at once is also a wonderful way to enjoy it. After watching the film in its entirety, an open discussion and review of the content may help individuals better retain and understand the depth of information in *East LA Interchange*.

DISCUSSION QUESTIONS

These questions can be used as a handout or simply as a guide for the discussion moderator to use. Questions may be adapted to fit the audience watching the documentary.

1. What is the media's role in shaping how we see Boyle Heights? How are these images created? Think about how you consume media. What is the media's role in shaping how we view ourselves, our communities, and the world as a whole?
2. You've probably heard the U.S. be referred to as a "melting pot", meaning that different cultures melt away and blend to become one. Do you agree with this?
 - a. In the film, they say Boyle Heights was a multicultural place but NOT a melting pot, why? Use examples from the film.
 - b. After discussing the question above, do you still agree with the concept of the melting pot? What is assimilation?

3. Take Cedrick Shimo's story and think about the impact Japanese Internment had on Boyle Heights. Why were Japanese interned in the first place? How did the United States justify the imprisonment not only of Japanese immigrants but also Japanese Americans who were citizens of the US? What role did other ethnic or racial groups play during WWII, specifically in relationship to Japanese Internment?
4. Why is Boyle Heights often referred to as a "Lab of Democracy"? Why do you think Boyle Heights was a hub for radicalism?
5. What is the "Spaghetti Bowl"? How does it affect Boyle Heights? Identify and explain three ways that freeways changed Boyle Heights forever.
6. Who was Edward Roybal? Why is he important not only to Boyle Heights, but to Los Angeles and the U.S. as a whole?
7. What is the Chicano movement? What is Boyle Heights' role in the Chicano Movement?
8. What are the 1968 East LA Walkouts? What was their role in the Chicano Movement?
9. Do you think the Civil Rights Movement and Chicano Movement are intertwined? Why or why not?
10. What is the purpose of Homeboy Industries? Do you think organizations like these are important to communities? Why or why not?
11. After learning about Boyle Heights, do you think it's important for other people to learn about this place? Do you think it's important for us to learn about different communities around the world? Why or why not?
12. After watching the documentary and understanding Boyle Heights' place in the world, think about your community and its role in the world. How would you describe your community? Why is important other people learn about your community?

ACTIVITIES

ACTIVITY A: History of Your Community/Compare Boyle Heights to Your Community. After watching the film, have students do some basic online research about their community's history and have them write one paragraph to a page about it, depending on the depth of the assignment. It can be done in comparison to Boyle Heights or be just an exploration of their own community in a way modeled after the film.

Note for educators: This can be done as a day assignment where students just do a quick search and write up a one-page mini essay about their community's basic history or it can be extended into a longer assignment by requiring students to cite at least one book or article source. You may also incorporate ACTIVITY C: Oral History project, and have students interview their family or members of the community about the history of the place.

After watching the documentary you now understand the importance of the history of Boyle Heights. Learning this history helps us understand bigger issues in the U.S. and the world such as how people from different backgrounds get along or the impact infrastructure can have on our everyday life. Think about your community.

Do some research about your community's history: use search engines to look it up, go on your community's website if they have one, use online books or articles, interview community members, etc.

Based on the information you gathered, write a 1-2 page essay (educators can adjust these requirements accordingly) about the history of your community. There is also the option to create a plan/outline for a documentary about your community based on your findings.

ACTIVITY B: Boyle Heights Individuals. This project should take more research than ACTIVITY A. It can be something done over the span of a week that students take home to work on in addition to working on it in the classroom. This can be done in groups or as an independent project. Assign one of the individuals from the list provided below to each student or group. Have them research that person and turn their research into a final project (essay, online profile, autobiography). This is meant to be a longer research assignment that will require more online and library research than the previous activity. Try to get students to answer these questions:

1. Who is the individual?
2. Family background
3. Race/ethnicity/religion

4. Born in Boyle Heights or moved there?
5. Born in the U.S. or immigrant?
6. What did they do for a living?
7. Why are they important to Boyle Heights' history?

After students have gathered the information you can have students either:

1. Write an essay about the person.
2. Pretend to be the person and write an autobiographical essay from their subject's perspective.
3. Create an online profile (like a Facebook or LinkedIn profile) for their person.
4. Create a mini-documentary (4-8 minutes) about the person.

NOTABLE INDIVIDUALS FROM BOYLE HEIGHTS

- Lou Adler – Grammy winning producer, founder and president of Dunhill Records
- Andrew A. Boyle – Boyle Heights' namesake
- Father Greg Boyle – priest and founder of Homeboy Industries
- Mickey Cohen – former boxer and member of infamous Cohen Crime Family
- Mona Darkfeather – silent screen actress
- Willie Davis – L.A. Dodger
- Nate DeFrancisco – captain of RHS football team '37, UCLA football, World War II veteran
- Oscar De La Hoya – 1992 Olympic Gold Medalist and former professional boxer
- Felipe Esparza – stand up comedian and winner of Last Comic Standing
- Moctezuma Esparza – producer, entrepreneur and community activist
- Evelina Fernández – playwright and actress
- Mike Garrett – American football player who won the Heisman Trophy in 1965
- Jamie Luis Gomez aka Taboo – Black Eyed Peas
- Joe "Gonzo" Gonzales – Olympian and National Wrestling Hall of Famer
- Paul Gonzales – 1984 Olympic Gold Medalist in boxing
- Glugio Nicandro aka Gronk – Chicano painter, printmaker and performance artist
- William Harmatz – American Thoroughbred horse racing jockey
- Genaro Hernandez – professional boxer
- Jose Huizar – Los Angeles City Councilmember
- Don Jordan – boxing champ from the 1950s
- Josefina López – playwright and screenwriter, *Real Women Have Curves*, and *Casa 0101*
- Los Illegals – 1980s Punk Band
- Star Montana – photographer
- Xavi Moreno – actor
- Ron Mix – NFL player and Football Hall of Famer
- Julian Nava – U.S. Ambassador to Mexico
- Isamu Noguchi – artist, sculptor and mid-century modern designer
- Ingrid Oliu – actress known for *Stand and Deliver* and *Real Women Have Curves*
- Edward James Olmos – actor, producer, and director

- Anthony Quinn – Oscar winning actor
- Edward Roybal – Los Angeles City Councilmember and U.S. Congressman
- Lucille Roybal-Allard – U.S. Congresswoman
- Julius Shulman – world-renowned architectural photographer
- Donald Sterling – real estate mogul and former NBA Clippers owner
- A. Wallace Tashima – interned during World War II, Senior U.S. Circuit Judge of the U.S. Court of Appeals for the Ninth Circuit, and U.S. District Court for the Central District of CA.
- Antonio Villaraigosa – former Mayor of Los Angeles
- Walter Rheinschild – early 20th Century football player and coach
- will.i.am – Black Eyed Peas and founder of i.am.Angel Foundation
- Zev Yaroslavsky – Los Angeles City Councilmember

ACTIVITY C: Practicing Research Methods – Oral History. Some of *East LA Interchange* is based on oral histories. Have students practice their research methods by letting them design their own interview. They can interview a family member or an individual in their community about his or her history.

Have a discussion about the importance of oral history according to the film. Have students think about how they were impacted by the stories that were told first hand, like Mollie Wilson Murphy whose friends were incarcerated in the internment camps, and Cedrick Shimo who goes back to his former home.

The assignment is to interview a family or community member, preferably an older adult, about their history.

1. Identify who you want to interview.
2. Develop the interview questions you will ask for a 30-minute interview.
3. Set up the interview with the person.
4. During the interview, ask if you may take notes/record. It is always preferable to take notes and record the interview.
5. After the interview, create a one-page paper about that person based on his or her answers to your questions.

Sample Interview Questions:

1. Name and birthday
2. Where were you born?
3. Where did you grow up?
4. What was it like growing up there?
5. What did your parents do?
6. Did you have any siblings?
7. When did you move to the United States?

8. How did you adjust to life in the U.S.?
9. What do you do for a living?
10. What are you most proud of?
11. Who inspires you?
12. What would you like to see in the future?

EDWARD R. ROYBAL'S ELECTION: "A VOICE IN CITY HALL"

EDWARD R. ROYBAL

Edward Roybal was defeated when he first ran for the Los Angeles City Council in 1947. With help from Fred Ross, Roybal created the Community Service Organization (CSO) and became its president. Roybal and the CSO led a crusade against discrimination in housing, employment, and education. In 1949, the CSO held voter registration and get-out-the-vote drives in Boyle Heights and East Los Angeles that supported Roybal's bid for election to the Los Angeles City Council. This time, he won and became the first Mexican American to be elected to the Los Angeles City Council in the 20th Century. Roybal served as councilmember of his district from 1949 to 1962. He was elected to the United States House of Representatives in 1962, the first Latino from California to serve in Congress in nearly 100 years. After thirty years in the House of Representatives, he chose not to run for re-election in 1992. Continuing his legacy, his daughter Lucille Roybal-Allard was elected to the U.S. House of Representatives in 1992 and continues to hold that office to this day.

CSO INTRODUCTION

The Community Service Organization (CSO) was a grassroots organization with multicultural membership. The CSO helped to elect Edward Roybal to the Los Angeles City Council but also helped to empower Mexican Americans through voter registration drives, citizenship classes, lawsuits and legislative campaigns. In so doing, the CSO inspired low-income immigrants to take part in the political system and create change in their neighborhoods.

In addition to Edward Roybal, former CSO alumni include Cesar Chavez and Dolores Huerta who learned to organize in the CSO and applied those skills to unionizing farm workers. Through their membership in the CSO, thousands of Mexican Americans learned to be activists. The CSO History Project states, "At a time when a nascent immigrant rights movement struggles to overcome prejudice and combat the growing economic divide in the United States, building organized communities that engage in civic participation is more important than ever. The lessons and legacies of the CSO model can provide a catalyst for action today."

Learn more at <http://csohistoryproject.com/>.

ACTIVITY BACKGROUND

Edward Roybal and his colleagues founded the Community Service Organization because of the underrepresentation of Latino minorities in Los Angeles and Latinos' lack of knowledge of voting, voter's rights, citizenship, and legal rights. Roybal was motivated to increase the sociopolitical power in the Latino community. The CSO taught Latinos in Los Angeles that they did have power, that their voices did matter, and that they had the right to have a say in what goes on in not only their communities, but higher government elections as well.

The CSO benefited all members with knowledge of voting, citizenship, and grassroots campaigning to bring about the changes they wanted to see in their communities.

ACTIVITY DISCUSSION POINTS

Think about the following questions in relation to the community in which you live today. You could also think about surrounding communities or other communities that you frequent regularly.

1. Do you feel that the community you are thinking of could be improved?
 - How? In what ways could this community improve?
 - Make a list of the ways you feel your community could improve.
 - Next to this list add the strategies and methods for improvement. (Example: If you feel there needs to be greater care on trash pickup and keeping a clean community, one strategy would be to have more frequent trash pickups, etc.)
 - Now with your list, determine the course of action you would take to ensure these changes are made within your community.

2. Edward Roybal created the CSO; would you also want to create a grassroots organization?
 - What kind of community actions would you like to pursue?
 - How would you go about igniting these changes?
 - Would you want to push for everything on your list, or would you decide on a few topics that you feel are the most important and need to happen sooner rather than later?
 - Create a mission statement for your actions.
 - Divide into small groups and take turns reading your mission statement. Can you connect your community to this statement? Try to convince the other people in your group about what you are arguing for and why it would be a good course of action to benefit your community.
 - After receiving feedback from the group, has your mission statement changed? Discuss what your goal is now and how you will attempt to achieve this goal.

1968 STUDENT WALKOUTS: "IT WAS ABOUT MORE THAN CIVIL RIGHTS"

WALKOUTS/BLOWOUTS

One of the main protests in the growing Chicano Movement was the 1968 High School Blowouts or Walkouts. The Walkouts brought public attention to the issues that Mexican Americans were facing in the educational system in Los Angeles. Frustrated by what they defined as in-class segregation, students at Roosevelt, Lincoln, Garfield and Wilson high schools, brought their grievances to the school board. They sought greater representation in honors classes, access to college prep courses, more Mexican-American teachers, the development of Mexican-American history and culture curriculums, and a lifting of the ban prohibiting Spanish from being spoken on school grounds.

Latino students were often subject to humiliating and degrading acts by the teachers and administrators who were supposed to help them succeed. Latino students were told by counselors that they needed to prepare for their futures as maids, cooks, mechanics, gardeners, and other labor workers. They were also discouraged from furthering their education by being made to feel inferior to students from other racial or ethnic backgrounds. As a result, Latino students had both the highest dropout rates and the lowest college attendance rates.

Sal Castro was a social studies teacher at Lincoln High School who felt that Latino students deserved an equal education. He encouraged high school and college students alike to come together in an effort to force the hand of the Los Angeles Unified School District into changing the way Latino students were being taught and treated. Many of the college students were members of the Brown Berets, a militant Chicano civil rights group like the Black Panthers. Together, the students organized the 1968 Walkouts where students would literally walk out of their schools to protest outside for equal rights. At one point, the schools involved included Roosevelt, Lincoln, Garfield, Wilson, Belmont, Venice and Jefferson high schools with over 15,000 students protesting.

The Los Angeles Board of Education had a meeting on March 11 after the students had been protesting for over a week. A group of concerned students, parents, teachers, and activists formed the Educational Issues Coordinating Committee (EICC). The EICC requested amnesty for everyone involved in the walkouts. Once the Board agreed to amnesty, the students were able to return to school.

However, thirteen of the walkout organizers were arrested for conspiracy to disturb the peace on March 31. Included in the LA 13 was teacher Sal Castro. Protesters asked the police to release them with support from Senator Robert Kennedy, Cesar Chavez, the Black Panthers and Students for a Democratic Society (SDS). Sal Castro was released on bail on June 2, but it took many more demonstrations for him to be reinstated as a teacher on October 3.

The results of the 1968 Walkouts were that the Los Angeles School Board started to hire more Mexican-American teachers and colleges began to up their recruitment of Latino students. The

Walkouts combined with the Chicano Movement ended up empowering Latinos to become activists in order to voice their concerns both locally and nationally. On August 29, 1970, the Chicano Moratorium in Laguna Park attracted 30,000 people. This event was the largest demonstration during the Chicano Movement and also helped to empower Mexican Americans in their struggles for civil rights during this era.

ACTIVITY

This activity is centered on Sal Castro and his efforts in organizing a protest. Its purpose is to place students in his position and to feel what he felt when he asked others to join him in his cause.

Give the students time (to be determined by instructor) to think about something in their lives that they feel strongly about and something that they feel is wrong or being used inappropriately (Example: people of various racial backgrounds being treated differently by police). Explain to the students that they will present a protest idea to their classmates.

- Have the students design a poster/flyer that goes with the subject they selected.
- Split the students into groups of four or five.
- Each student will present their subject and will have to encourage the other students in their group to join a protest for their cause.
- For students in grade 4 and higher, you can have them write a short paper on their subject and/or their protest. They will describe their subject, why they chose it, whether they are protesting for or against their subject, and define their argument.
- This activity should allow the students to feel Sal Castro's motivation and his excitement, nervousness, and determination. It should also help develop their public speaking skills. It also encourages students to think outside of the box and to be open and encouraging to their fellow classmates' ideas.

WALKOUTS/BLOWOUTS – LIST OF STUDENT DEMANDS

ACADEMIC

I. No student or teacher will be reprimanded or suspended for participating in any efforts which are executed for the purpose of improving or furthering the educational quality in our schools.

II. Bilingual–Bi-cultural education will be compulsory for Mexican-Americans in the Los Angeles City School System where there is a majority of Mexican-American students. This program will be open to all other students on a voluntary basis. A) In-service education programs will be

instituted immediately for all staff in order to teach them the Spanish language and increase their understanding of the history, traditions, and contributions of the Mexican culture. B) All administrators in the elementary and secondary schools in these areas will become proficient in the Spanish language. Participants are to be compensated during the training period at not less than \$8.80 an hour and upon completion of the course will receive in addition to their salary not less than \$100.00 a month. The monies for these programs will come from local funds, state funds and matching federal funds.

III. Administrators and teachers who show any form of prejudice toward Mexican or Mexican-American students, including failure to recognize, understand, and appreciate Mexican culture and heritage, will be removed from East Los Angeles schools. This will be decided by a Citizens Review Board selected by the Educational Issues Committee.

IV. Textbooks and curriculum will be developed to show Mexican and Mexican-American contribution to the U.S. society and to show the injustices that Mexicans have suffered as a culture of that society. Textbooks should concentrate on Mexican folklore rather than English folklore.

V. All administrators where schools have majority of Mexican-American descent shall be of Mexican-American descent. If necessary, training programs should be instituted to provide a cadre of Mexican-American administrators.

VI. Every teacher's ratio of failure per students in his classroom shall be made available to community groups and students. Any teacher having a particularly high percentage of the total school dropouts in his classes shall be rated by the Citizens Review Board composed of the Educational Issues Committee.

ADMINISTRATIVE DEMANDS

I. Schools should have a manager to take care of paper work and maintenance supervision. Administrators will direct the Education standards of the School instead of being head janitors and office clerks as they are today.

II. School facilities should be made available for community activities under the supervision of Parents' Councils (not PTA). Recreation programs for children will be developed.

III. No teacher will be dismissed or transferred because of his political views and/or philosophical disagreements with administrators.

IV. Community parents will be engaged as teacher's aides. Orientation similar to in-service training, will be provided, and they will be given status as semi-professionals as in the new careers concept.

FACILITIES DEMANDS

I. The Industrial Arts program must be re-vitalized. Students need proper training to use the machinery of modern day industry. Up-to-date equipment and new operational techniques must replace the obsolescent machines and outmoded training methods currently being employed in this program. If this high standard cannot be met, the Industrial Arts program will be de-emphasized.

II. New high schools in the area must be immediately built. The new schools will be named by the community. At least two Senior High Schools and at least one Junior High School must be built. Marengo Street School must be reactivated to reduce the student-teacher load at Murchison Street School.

III. The master plans for Garfield High School and Roosevelt High School must go into effect immediately.

IV. Library facilities will be expanded in all East Los Angeles high schools. At present the libraries in these high schools do not meet the educational needs of the students. Sufficient library materials will be provided in Spanish.

V. Open-air student eating areas should be made into roofed eating malls. As an example, Los Angeles High School.

STUDENT RIGHTS

I. Corporal punishment will only be administrated according to State Law.

II. Teachers and administrators will be rated by the students at the end of each semester.

III. Students should have access to any type of literature and should be allowed to bring it on campus.

IV. Students who spend time helping teachers shall be given monetary and/or credit compensation.

V. Students will be allowed to have guest speakers to club meetings. The only regulation should be to inform the club sponsor.

VI. Dress and grooming standards will be determined by a group of a) students and b) parents.

VII. Student body offices shall be open to all students. A high grade point average shall not be considered as a pre-requisite to eligibility.

VIII. Entrances to all buildings and restrooms should be accessible to all students during schools hours. Security can be enforced by designated students.

IX. Student menus should be Mexican oriented. When Mexican food is served, mother from the barrios should come to the school and help supervise the preparation of the food. These mothers will meet the food handler requirements of Los Angeles City Schools and they will be compensated for their services.

X. School janitorial services should be restricted to the employees hired for that purposes by the school board. Students will be punished by picking up paper or trash and keeping them out of class.

XI. Only area superintendents can suspend students.

ACTIVITY DISCUSSION POINTS

- What do these demands tell you about how these students were treated and what their experiences were in their high schools?
 - Can you relate to how things were for them?
 - How much of their experience do you think was impacted by the conditions of their time period?
- Do you believe that the school board actually implemented all of the student demands? Why or why not?
- Do any of the student demands appear unreasonable or unrealistic to you? Which ones? Why?
- With your knowledge of the Los Angeles Unified School District today, do you believe it has made improvements since this time period?
- To your knowledge, are any of these demands in affect today? Should they be?
- What reasons would the school board have had to avoid implementing any of these demands?
 - Which demands do you feel they would have avoided the most?
- Would you have made the same demands?
 - Are there any demands that you would have added to the list?
 - Are there any demands you would have preferred to leave out of the list?
 - Which of the demands, if any, do you disagree with? Why?
 - Which of the demands do you agree with the most? Why?

- If you were one of these Chicano students in 1968 experiencing these levels of prejudice and racism, how would you have reacted? Would you have participated in the Walkouts? Why or why not?
- What would you have done the same or differently? Why?

TIMELINE

1700s-1800s

- 1781 Pueblo of Los Angeles is founded. *Paredon Blanco* (White Bluffs), now Boyle Heights, is within Pueblo boundaries.
- 1821 Mexico gains independence from Spain. California becomes part of Mexico.
- 1848 Treaty of Guadalupe Hidalgo ends the war between the United States and Mexico. Mexico cedes California to the United States.
- 1850 California becomes a state.
- 1858 Andrew Boyle purchases land on *Paredon Blanco*, plants vineyards, and builds a home on what becomes Boyle Avenue.
- 1870 First bridge built over Los Angeles River at Macy Street.
- 1871 Andrew Boyle dies. His daughter Maria (Boyle) Workman inherits his property.
- 1875 Boyle's son-in-law William H. Workman subdivides the area for residential development and names it "Boyle Heights" in his honor.
- 1876 Completion of first railroad line, Southern Pacific, to Los Angeles. In 1885, Santa Fe Railway extends into Los Angeles. Rail connections provide employment and bring new residents to Los Angeles.
- 1877 Horse-drawn car line of first "inter-urban" rail system crosses into Boyle Heights to serve approximately 40 residences.
- 1882 Chinese Exclusion Act prohibits immigration of Chinese laborers. Japanese immigrants are recruited to fill the need for cheap labor.
- 1889 Los Angeles Cable Railway opens with line extending over the First Street Viaduct into Boyle Heights.
- 1890 Beginning of the so-called "Golden Era" (1890s-1920s) for African Americans in Los Angeles. Migrants from South and Southwest find better opportunities for homeownership and employment in Boyle Heights and other parts of Los Angeles.
- 1896 St. Mary's Catholic Parish is established in Boyle Heights; the first Catholic church in neighborhood is built.

1900s

- 1904 Russian Molokans, a dissenting sect of the Russian Orthodox Church, flee Russia due to persecution by Tzarist government and mandatory conscription during the Russo-Japanese War. Many settle in "the flats" of Boyle Heights.
- 1906 After the San Francisco Earthquake, many Japanese Americans migrate south to Los Angeles. Little Tokyo becomes the center of community life.

1908 Los Angeles City Council establishes zoning laws protecting westside communities from industrial development. Boyle Heights remains open to industrial development, which by the 1950s occupies approximately one-quarter of the area.

Workmen's Circle/Arbeiter Ring, a Yiddish cultural and political organization, establishes its Southern California headquarters, the Vladeck Center, in downtown. The Center is later moved to Boyle Heights, where it serves Jewish labor unionists and activists.

1910s

1910 Mexican immigration to Los Angeles increases as many flee the turmoil of the Mexican Revolution. As downtown is developed, many other Mexican Americans move across the L.A. River into Boyle Heights and East L.A.

Beginning this year and continuing until 1933, a series of monumental bridges crossing the Los Angeles River are designed and built. Six connect Boyle Heights to Downtown Los Angeles.

1913 California Alien Land Law prevents ownership of land by "aliens ineligible for citizenship."

1914 The International Institute of Los Angeles organized in Boyle Heights to "assist foreign communities."

Congregation Talmud Torah purchases property on Breed Street in Boyle Heights, where they eventually build the Breed Street Shul, the largest and longest-running synagogue in the neighborhood.

World War I begins; turmoil forces many Europeans to flee homelands. Many immigrate to the United States.

Beginning in 1915, persecution and eventual massacre of 1.5 million Armenians in Turkey precipitates exodus to other countries.

1920s

1920s Significant numbers of Jewish immigrants and their families move to Los Angeles from the East Coast and Midwest, eventually making Boyle Heights home to the largest Jewish community west of Chicago.

Eastward movement of Japanese Americans along First Street from Little Tokyo into Boyle Heights increases.

1923 Theodore Roosevelt Senior High School in Boyle Heights opens its doors to the first students.

1924 Immigration Act of 1924, by employing principle of "national origins," effectively prohibits immigration from Asia and limits immigration from Southeastern Europe.

1929 Stock market crashes-Great Depression begins.

1930s

- 1931 Beginning of deportation and coercive repatriation campaigns targeting Mexican Americans. One-third of those in Los Angeles, including some U.S. citizens and Boyle Heights residents, are encouraged or forced to leave for Mexico.
- Roosevelt High School students protest administration's suppression of free speech, which began with suspension of peers involved in publishing an independent student newspaper, *The Roosevelt Voice*.
- 1932 Earthquake in Los Angeles
- 1938 *Kristalnacht* (the night of broken glass) in Germany marks the beginning of open and intensified use of violence against Jewish people, culminating in the Holocaust. Boyle Heights residents respond by organizing protests and support efforts.
- 1939 California Sanitary Canning Strike becomes the first successful Congress of Industrial Organizations (CIO) food processing strike on the West Coast. Jewish and Mexican women living and working in Boyle Heights participate
- El Congreso, the first national Latino civil rights assembly, convenes in East L.A. with over 1,000 delegates. The resulting platform calls for an end to segregation in schools, employment, and housing; the right to join labor unions; and the right for immigrants to work and rear families in United States without fear of deportation.

1940s

- 1941 Japan bombs Pearl Harbor, prompting the United States to enter World War II.
- 1942 Forced removal and incarceration of West Coast Japanese Americans begins per Executive Order 9066.
- Opening of Aliso Village, one of the nation's first racially integrated public housing projects, in Boyle Heights. Priority for housing is given to war-industry workers and later to returning servicemen. Soon after, Pico Gardens and Estrada Courts are built.
- Boom in war-industry work draws migration of workers from other parts of the country to Los Angeles.
- 1943 Bracero Program is created through an agreement between the United States and Mexico. Mexican contract workers are brought to the United States to fill the labor void left by incarcerated Japanese Americans and Mexican Americans leaving agricultural jobs for new opportunities in urban areas. The program is terminated in 1964.
- "Zoot-Suit Riots" explode in the streets of Downtown Los Angeles and surrounding barrios, including Boyle Heights
- 1945 Roosevelt High School student activists organize hundreds of other students from local schools in protest against the Board of Education for granting Gerald L. K. Smith a permit to speak at Polytechnic High School.

- 1946 San Bernardino-10 Freeway opens from Aliso Street to Indiana Street. It is the first of several that displace over 10,000 Boyle Heights residents.
Housing crunch hits Boyle Heights as U.S. servicemen & Japanese Americans recently permitted to return to the West Coast, settle in area.
- 1947 First organized opposition by Boyle Heights residents to House Un-American Activities Committee (HUAC) hearings in Los Angeles, which probe alleged communist influences by targeting activists and union leaders.
- 1948 Santa Ana-101 Freeway opens from Aliso Street to Soto Street.
- 1949 Edward Roybal, with the support of the Community Service Organization (CSO), becomes the first Mexican American elected to the L.A. City Council in the twentieth century. He represents the 9th District, which includes Boyle Heights. He later represents the area in Congress, where he serves until 1993.

1950s

- 1950s Boyle Heights continues to be Los Angeles's most ethnically diverse neighborhood.
- 1950 Korean conflict begins.
- 1952 Immigration and Nationality Act (McCarran-Walter Act) makes all races eligible for naturalization and establishes a national origins quota system for all immigrants.
East L.A. resident Sei Fujii, a Japanese immigrant holding property titles in Boyle Heights and East L.A., successfully challenges the California Alien Land Law in the state Supreme Court. The law is ruled unconstitutional.

1960s

- 1960 Golden State-5 Freeway opens from Sixth Street and Boyle Avenue cutting through Hollenbeck Park.
- 1961 East Los Angeles Interchange is built to eventually connect six freeways.
- 1965 Immigration Act of 1965 abolishes national origins quota system for immigration.
Pomona-60 Freeway opens from East L.A. interchange to Third and Downey streets.
- 1968 Eastside student "Blowouts" protest the public education system and call for improved facilities and culturally-relevant school curriculum.

1970s

- 1970s Economic conditions and civil strife in Mexico and Central America lead to increased immigration to the United States. Los Angeles is a primary destination.
- 1970 National Chicano Moratorium is organized to protest the Vietnam War and the high rate of Latino casualties. Thousands march through East L.A. Journalist Ruben Salazar is killed by L.A. County sheriffs in police crackdown in area.

1973 Self-Help Graphics & Art is established on Brooklyn Avenue in Boyle Heights by Sister Karen Boccalero and a group of artists. Organization moves to Gage Street in East L.A. in 1978.

1975 Communist governments come into power in Vietnam, Cambodia, and Laos, precipitating a large exodus of refugees from Southeast Asia to the United States.

1980s

1986 Immigration Reform and Control Act is signed into law, creating legalization (amnesty) program and employer sanctions.

1987 Bill H.R. 442 is signed into law, calling for government apology and reparations to Japanese Americans incarcerated in America's concentration camps during World War II.

1990s

1994 Proposition 187, designed to clamp down on undocumented immigrants, is passed by California voters. 25,000 people march through East L.A. to City Hall in protest.

Brooklyn Avenue is renamed Avenida Cesar Chavez. The new name is dedicated in a ceremony at Cinco Puntos (Five Points).

1995 Roosevelt High School presents diplomas to former students who did not graduate during World War II because they were drafted into the military or were forcibly removed from the neighborhood due to Executive Order 9066.

1997 Demolition of Aliso Village and Pico Gardens housing projects begins and residents are dispersed. Reconstruction of housing units proceeds according to nationally-implemented new plan, Hope VI.

2000 Breed Street Shul Project, Inc., a subsidiary of the Jewish Historical Society of Southern California, assumes the title of the historic synagogue, which was declared a Los Angeles Historic-Cultural Monument. The project involves local neighborhood organizations in restoring the building for use as a museum and cultural center.

U.S. Census reports Boyle Heights population at 82,533. Ninety-five percent is identified as "Latino/Hispanic."

2002 L.A. County approves plans for an Eastside light rail from Union Station, through Little Tokyo, and over the First Street Bridge into Boyle Heights and East L.A.

JANM's *Boyle Heights: The Power of Place* Timeline prepared in consultation with: Gilbert Estrada, Michael Engh, S.J., Wendy Elliott-Scheinberg, Art Hansen, Lloyd Inui, Mary MacGregor-Villareal, Matt Roth, James Rojas, Vicki Ruiz, George Sanchez, and Raul Vasquez.

<http://www.janm.org/exhibits/bh/exhibition/timeline.htm>

CALL TO ACTION

GET INVOLVED ON A LOCAL AND NATIONAL LEVEL:

- Amigas Who Run
- Boyle Heights Beat
- Boyle Heights Bridge Runners
- Boyle Heights Chamber of Commerce
- Boyle Heights Neighborhood Council
- Breed Street Shul
- Casa 0101
- Causa Justa :: Just Cause
- Center on Race, Poverty & the Environment
- City Life/Vida Urbana
- College Track
- Comité de la Esperanza
- Communities for a Better Environment
- East LA Community Corporation
- East Los Streetscapers
- East Yard Communities for Environmental Justice
- Eviction Defense Network
- Homeboy Industries
- i.am.Angel Foundation
- International Institute
- Japanese American National Museum
- Jewish Historical Society of Southern California
- LA Plaza de Cultura y Artes
- The Labor/Community Strategy Center
- Las Fotos Proyectos
- Los Angeles Poverty Department
- Los Angeles Center for Community Law and Action
- LURN: Leadership for Urban Renewal
- Mothers of East Los Angeles
- Mujeres de Maiz
- National Youth Leadership Council
- North East Los Angeles Alliance
- The Roybal Foundation
- Self Help Graphics
- Union de Vecinos

ADDITIONAL RESOURCES

FILMS

- *A Better Life* (Summit Entertainment, 2011)
- *Boulevard Nights* (Warner Bros.,1979)
- *Chicano! History of the Mexican-American Civil Rights Movement* (NLCC Educational Media, 1996)
- *Crossroads: Boyle Heights* (Japanese American National Museum, 2002)
- *Latino Americans* (WETA Washington, DC, 2013)
- *Meet Me at Brooklyn and Soto: Celebrating the Jewish Community of East Los Angeles* (Jewish Historical Society of Southern California, 1996)
- *Stand and Deliver* (Warner Bros.,1988)
- *Walkout* (HBO, 2006)
- *Zoot Suit* (Universal Pictures, 1981)

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NARRATOR



Danny Trejo

Danny Trejo has developed a prolific career in the movie business, yet his road to success has been hard earned and anything but typical. From imprisonment to helping young people battle drug addiction, acting to producing, the name, face, and achievements of Danny Trejo are well recognized in Hollywood.

Trejo grew up on the streets of Los Angeles. Despite spending the latter part of his youth and early adulthood incarcerated, he rose to great accomplishment. Upon his release from Soledad Prison, he became involved in programs aimed at helping those who, like him, battle drug and alcohol addictions.

Years later, Danny went to the set of *RUNAWAY TRAIN* to offer support to a man he'd been counseling. He was immediately offered a role as a convict. Danny has since gone on to star in dozens of films including: *DESPERADO*, the *FROM DUSK 'TIL DAWN* film series, *HEAT* (Robert De Niro, Al Pacino), *CON AIR* (Nicolas Cage), *ONCE UPON A TIME IN MEXICO* (Johnny Depp), and the series of *SPY KIDS* movies. Trejo can also be seen in the independent films *SHERRY BABY* (Maggie Gyllenhaal), *A VERY HAROLD & KUMAR: CHRISTMAS IN 3D* (John Cho, Kal Penn, Neil Patrick Harris), and Rob Zombie films *THE DEVIL'S REJECTS* and *HALLOWEEN*. He was seen in Robert Rodriguez and Quentin Tarantino's *GRIND HOUSE* which led to a spin-off movie from the original trailers called *MACHETE*, in which Danny plays the anti-hero of the story, an ex-federale with a gift for wielding a blade who hides out as a day-laborer and is double-crossed by a corrupt state senator.

Danny reprised his role in *MACHETE KILLS*, the second in the Machete trilogy that will be released in September 2013 with Mel Gibson, Charlie Sheen, and Amber Heard. In addition, he has finished shooting *DEAD IN TOMBSTONE* alongside Anthony Michael Hall and Mickey Rourke with Universal Pictures which is scheduled to be released in the Fall of 2013. Danny plays Guerrero Hernandez, who, faced with death after being double-crossed by his half-brother, makes a deal with the devil to come back from the dead to seek his revenge. A number of Danny's films were recently released on DVD, including *BAD ASS*, in which he stars as a Vietnam

War veteran who sets out to find the murderer of his best friend. DEATH RACE: INFERNO; the third installment in the Death Race where Danny reprises Goldberg from DEATH RACE 2. Most recently, Trejo starred in BULLET with Jonathan Banks, the story of a cop who takes the law into his own hands when his grandson is kidnapped. He recently wrapped Disney's MUPPETS...AGAIN with Tina Fey and Ray Liotta set to be released in 2014. In addition, Danny reprised his role of Frank Vega in the recently wrapped film BAD ASS 2, in which he stars alongside Danny Glover.

As well as acting, Danny works as a producer and formed his production company "Starburst" where his first endeavors into producing were the award winning short AN EYE FOR TALENT followed by THE ANIMAL FACTORY, directed by Steve Buscemi. Danny went on to create "Trejo 4.0 Productions" which produced the film "High Hopes," and was acquired by Maple Pictures/Lionsgate Canada.

Despite his impressive list of credits, it's his continual role as a devoted father of three and as an intervention counselor that bring him the most satisfaction.

FEATURED SUBJECTS



will.i.am

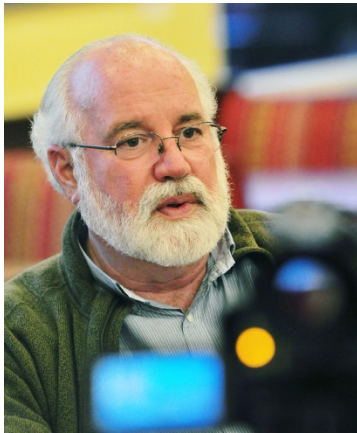
will.i.am, born William Adams, is a multi-faceted entertainer and creative innovator, a seven-time Grammy Award winner, and founder of I AM™. Known for his work with The Black Eyed Peas, who have sold 31 million albums and 58 million singles worldwide, he also works with some of the industry's biggest names including Michael Jackson, Rihanna, Usher, Nicki Minaj, Britney Spears, David Guetta, and film composer Hans Zimmer.

In addition to his music career, will.i.am is very active in front of, and behind the camera. His educational TV special "i.am.mars: Reach For The Stars", a behind-the-scene look at the artistic and scientific elements involved in sending a song to Mars aired on Discovery's SCIENCE Channel in August, 2012. In 2011, will.i.am executive produced and starred in his first prime time TV special "i.am FIRST: Science is Rock and Roll" to get young people excited about math and science education, as well as technology and science-related careers. In front of the

camera, will.i.am returned in 2013 for a second season as a Coach on reality TV hit show “The Voice” UK on BBC One. Entrepreneurship

As a musician, producer, director and advocate for education, he is an enthusiastic user of technologies in both his professional and personal lives. In recognition of his ability to harness technology to enhance entertainment, creativity and communication, Intel Corporation appointed will as Director of Creative Innovation in 2011.

With a commitment to inspire kids to stay in school and go to college to become the leaders of tomorrow, will.i.am advocates regarding the importance and power of a good education through his i.am angel foundation. The i.am scholarship provides future leaders and innovators with comprehensive financial assistance to complete post-secondary education. The i.am.angel Foundation has also created i.am.STEAM (science, technology, engineering, arts and math), an elementary and middle school initiative to provide underserved students with learning and interaction opportunities beyond the classroom in collaboration with Discovery Education. In addition, the i.am angel foundation is also active in the U.K. through a STEM education and computer skills joint initiative with The Prince’s Trust. As part of will.i.am’s philanthropic commitment, he hosts his annual TRANS4M Conference and Benefit Concert during Grammy Week. “TRANS4M 2013: TRANS4Ming America” Conference featured keynote speaker President Bill Clinton and the evening concert was headlined by Alicia Keys and will.i.am who were joined on stage by featured performers apl.de.ap, Taboo, Coco Lee, Estelle and Bobby Brown.



Father Greg Boyle

The Rev. Gregory J. Boyle, S.J., is the founder and executive director of Homeboy Industries.

A native of Los Angeles, Father Boyle entered the Society of Jesus (the Jesuits) in 1972 and was ordained a Catholic priest in 1984. He holds a bachelor’s degree in philosophy and English from Gonzaga University, a master’s degree in English from Loyola Marymount University, a Master

of Divinity degree from the Weston School of Theology, and a Master of Sacred Theology degree from the Jesuit School of Theology at Berkeley.

From 1986 to 1992, Father Boyle was pastor of Dolores Mission Church in Los Angeles, at the time the poorest Catholic parish in the city, located near two large public housing projects and the territories of numerous gangs.

By 1988, in an effort to address the escalating problems and unmet needs of gang-involved youth, Father Boyle and parish and community members began to develop positive opportunities for them, including establishing an alternative school and day care program, and seeking out legitimate employment, calling this initial effort Jobs for a Future. “Gang violence is about a lethal absence of hope,” Father Boyle has said. “Nobody has ever met a hopeful kid who joined a gang.”

In the wake of the 1992 Los Angeles riots, Jobs for a Future and Proyecto Pastoral, a community-organizing project begun at the parish, launched their first social enterprise business, Homeboy Bakery. In the ensuing years, the success of the bakery created the groundwork for additional social enterprise businesses, leading Jobs for a Future in 2001 to become an independent nonprofit organization, Homeboy Industries. Today, Homeboy Industries employs and trains former gang members in a range of social enterprises, as well as provides critical services to over 10,000 men and women who walk through its doors every year seeking a better life.

Father Boyle is the author of the 2010 New York Times-bestseller, *Tattoos on the Heart: The Power of Boundless Compassion*, which was named one of the Best Books of 2010 by Publishers Weekly and received the PEN Center USA 2011 Creative Nonfiction Award. Father Boyle is the subject of Academy Award winner Freida Lee Mock’s 2012 documentary, *G-Dog*. He has received the California Peace Prize and been inducted into the California Hall of Fame. In 2014, the White House named him a Champion of Change. He was named 2016 Humanitarian of the Year award by the James Beard Foundation, the national culinary-arts organization.



Josefina López

Josefina López is best known for authoring the play and co-authoring the film *Real Women Have Curves*, a coming-of-age story about Ana, a first-generation Chicana torn between pursuing her college ambitions and securing employment which is a family expectation. Along the way, Ana confronts a host of cultural assumptions about beauty, marriage and a woman's role in society. Although *Real Women Have Curves* is Lopez' most recognized work, it is only one of many literary and artistic works she has created since her artistic career began at 17.

Born in San Luis Potosi, Mexico in 1969, Josefina Lopez was five years old when she and her family immigrated to the United States and settled in the East Los Angeles neighborhood of Boyle Heights. Josefina was undocumented for thirteen years before she received Amnesty in 1987 and eventually became a U.S. Citizen in 1995.

Josefina has been an activist and has been doing public speaking for over 20 years and has lectured on various topics including Chicano Theater, Women's History Issues, Minority representation in Cinema at over 200 universities such as Yale, Dartmouth, and USC. She has been the subject of countless TV & Radio interviews in which she has passionately discussed immigration issues and other controversial subjects concerning women and minorities.

Josefina is the recipient of a number of other awards and accolades, including a formal recognition from U.S. Senator Barbara Boxer's 7th Annual "Women Making History" banquet in 1998; and a screenwriting fellowship from the California Arts Council in 2001. She and *Real Women Have Curves* co-author George LaVoo won the Humanitas Prize for Screenwriting in 2002, The Gabriel Garcia Marquez Award from L.A. Mayor in 2003, and the Artist-in-Residency grant from the NEA/TCG for 2007.

Even though she is best known for the success of *Real Women Have Curves*, Josefina has had more than 80 productions of her plays throughout the United States. In addition, Josefina also paints, writes poetry, performs, designs, and is a mother of two boys and resides in Silver Lake. She is the Founding Artistic Director of CASA 0101 Theater in Boyle Heights. At CASA 0101 her commitment is to teach screenwriting and playwriting and nurtures a new generation of women and Latino artists.

Josefina is presently developing the musical version of Real Women Have Curves for Broadway. Her first novel titled Hungry Woman in Paris is available on Amazon as well as her two play anthologies. She wrote a play to protest SB1070 titled Detained in the Desert, which she turned into a feature film and which won her many awards. She is working on numerous plays, screenplays, and TV projects. For more information please go to josefinalopez.com & casa0101.org.



Congresswoman Lucille Roybal-Allard

In 1992, Congresswoman Lucille Roybal-Allard became the first Mexican-American woman elected to Congress. As a Member of the U.S. House of Representatives, the Congresswoman has worked tirelessly to create jobs, improve health services, and create stronger, better educational opportunities for her constituents in California's 40th Congressional District. She also ranks as one of the House's foremost supporters of immigration reform, a strong homeland security system, labor unions, veterans, and the rights of women and children.

Congresswoman Roybal-Allard is the first Latina to serve on the House Appropriations Committee, and the first Latina to serve as a chair or ranking member on a House Appropriations Subcommittee. As the ranking Democrat on the House Homeland Security Appropriations Subcommittee, the Congresswoman fights to ensure our homeland security personnel have the resources they need to keep our country safe, and she advocates for bipartisan comprehensive immigration reform that treats immigrants humanely, focuses on deporting those who threaten national security, and better secures our borders.

From her position on the House Appropriations Committee, the Congresswoman has secured millions of dollars to create jobs on much-needed local construction and transportation projects, and at organizations throughout her district. She has been at the forefront of the fight to improve the quality and affordability of health services, and has led legislative efforts to protect the health of mothers and babies. She has successfully secured funding for local health needs, including infant and child care, prenatal health, dental care, HIV testing, substance abuse, diabetes treatment, and telehealth services. She has been equally successful in obtaining

federal dollars for local education and labor projects, including job training and placement services, arts and vocational education, afterschool care, early education, magnet schools, and English literacy programs.

Congresswoman Lucille Roybal-Allard is the eldest daughter of the late Congressman Edward R. Roybal and Lucille Beserra Roybal. She is married to Edward T. Allard III. Together, she and her husband have four children and nine grandchildren. She received her bachelor's degree from California State University, Los Angeles. She also holds an honorary doctor of humane letters degree from National Hispanic University.



Momo Yashima

Momo was born in New York City and lived there until she was five. Her family moved to Los Angeles, where they lived in East Los Angeles. She attended Garfield High School and Roosevelt High School. Her parents, artists Mitsu and Taro Yashima wrote award winning children's books (3 time winner of Caldecott Honors) and her brother was the award winning actor, Mako.

After attending Cal State University at Los Angeles and dancing for the dance department at the University of Southern California, Momo returned to New York to study acting at the Neighborhood Playhouse, under the care of Sanford Meisner. She toured the South doing dinner theater, but decided to return to Los Angeles. She worked with the Music Center's Improvisational Theater Project with Gordon Davidson and East West Players- doing over 25 shows.

Although Momo works from time to time in Hollywood, the work with the Resisters of Conscience (Men who fought the Government's internment of the Japanese Americans on the West Coast during WWII and questioned the legality of drafting the internees), entitled A DIVIDED COMMUNITY: 3 STORIES OF RESISTANCE is an ongoing project that brings her satisfaction and joy. This documentary won the 2012 BEST CONCEPT AWARD.

Momo is married and has 2 daughters who attended Dartmouth and Yale playing softball. She is most always unemployed, so it's a good thing she's a great cook! Even in her advanced old age, she religiously goes to her Jazz Dance classes, taught by the Luigi disciple, Hama.



Xavi Moreno

Xavi Moreno is talent through a kaleidoscope—actor, writer, poet, spoken word artist, dancer, graphic designer, producer, director, historian, and educator. A proud Angelino, born, raised, and staged east of the LA River, in the historic barrio of Boyle Heights.

Xavi's upbringing in Boyle Heights is greatly influential in every bit of his artistry as a writer, actor, as a human being. The vibrant colors, people, and culture of this special neighborhood in Los Angeles are the source of inspiration for his artistic work. Amongst the vibrant colors, Xavi grew up hearing and witnessing gun-shots, sirens, helicopter propellers, screams, cries, and deaths. Losing one of his best friends to gang-violence impacted and transformed his life in a major way. After the death of his loved friend, at nineteen years young, Xavi came across a treasure in Boyle Heights, a small community theater named CASA 0101. That summer of 2003, Xavi joined their ten-week creative writing and theater summer workshop for youth. At the end of the course the youth produced a show entitled "Voces Voices", portraying their own life stories. The outcome was so life changing for him and all the youth who participated that they decided to start their own theater company titled Teatro East of the River (TEOTR) and continue writing and producing stories that represented their lives, their families, and communities to impact social change. Xavi would later claim that theater saved his life and dedicates every show to the friends he lost to gang violence.

After co-founding TEOTR, Xavi's career on stage picked up rapidly. Taking everything he had learned from his parents, his streets, his drama teacher at Roosevelt High School, and even his first poetry instructor in elementary (Ms. Rose), Xavi has gone on to act in a variety of shows with multiple theater companies in Los Angeles including Ensemble Studio Theater LA, The Latino Theater Company, Cornerstone Theater, Moveable Piece, Frida Kahlo Theater, tongue in chic*ana, Company of Angels, Independent Shakespeare Company, Watts Village Theater

Company, Casa 0101 Theater, About Productions, Celebration Theater. Among his greatest performances include the lead role in the Los Angeles premiere of Ricardo Bracho's *SISSY* in 2007. His portrayal of Lead Chorus in Cornerstone Theater's *FOR ALL TIME...*; and in 2010 his incredible portrayal of Judas in the annual production of *FRIDA*, a move that would open his career to Spanish speaking audiences and influence his Spanish creative writing for the work that would follow with *Ford, Jarritos, Dr.Pepper and Vans*. In 2012 his role's as Flute/Thisbie in the *A MIDSUMMER NIGHT'S DREAM* for the historic, audience record-breaking 2012 Griffith Park Shakespeare Festival with the Independent Shakespeare Company. Most recently Xavi was seen on stage as "adoring schoolmate Charlie" -Backstage" in *FAITH: Part I* of a Mexican Trilogy and *Melancholia* produced by the Latino Theater Company at the Los Angeles Theater Center. In 2014 Xavi was be cast in the 2014/15 Spring & Fall National Tour of "*PLACAS – The Most Dangerous Tattoo*" starting Ric Salinas of Culture Clash.

In 2006 Xavi co-founded Los Poets del Norte an essential spoken word duo born out of the seabed of rebellion of Boyle Heights – rhythmically vocalizing the untold urban corridos for the understanding of the Xican@ reality. Grounded in his roots and community, Xavi teaches spoken word, theater, and creative writing through TEOTR, Los Poets del Norte, the Unusual Suspects Theater Company, Company of Angels, Independent Shakespeare Co., About Productions and I.am College Track to youth in his community and the greater LA. He is passionate about working with inner city youth who like himself fell hostage to the juvenile system, education system, and are finding a means to express themselves and survive through the arts.

Xavi es una flor chillante that rose through cracked concrete into the spot light. This self-proclaimed Fresh Prince de Boyle Heights continues to be an inspiration to his community and youth at large. He is testimony to the positive power that the word and stage can unearth in youth who have been pushed out from schools, into gangs, inside jails and out to tell his story under the spot light and beyond its boundaries.

FEATURED ACADEMICS



George J. Sanchez

George J. Sanchez is a professor of American Studies & Ethnicity and History at the University of Southern California, where he also serves as Vice Dean for Diversity and Strategic Initiatives. He is the author of *Becoming Mexican American: Ethnicity, Culture, and Identity in Chicano Los Angeles, 1900–1945* (Oxford). His article “ ‘What’s Good for Boyle Heights is Good for the Jews’: Creating Multiracialism on the Eastside During the 1950s” won the 2005 Constance Rourke Prize for best article appearing in *American Quarterly*. He is also series co-editor of *American Crossroads: New Works in Ethnic Studies* from University of California Press, which has published twenty-five works in that field over the past decade, many that have won major scholarly awards in a variety of disciplines. His academic work focuses on both historical and contemporary topics of race, gender, ethnicity, labor, and immigration, and he is currently working on a historical study of the ethnic interaction of Mexican Americans, Japanese Americans, African Americans, and Jews in the Boyle Heights area of East Los Angeles, California in the twentieth century. He currently serves as Director of the Center for Diversity and Democracy at USC, which focuses on issues of racial and ethnic diversity in higher education and issues of civic engagement.

He is the former director of American studies and ethnicity, a program he helped build into one of the top American and ethnic studies departments in the nation. Sanchez helped bring to USC a \$3.6 million James Irvine Foundation grant supporting underrepresented doctoral students when he was director of the Irvine Fellowship Program. A renowned mentor, he has served on the advisory board for both the USC Mellon Mays Undergraduate Fellowship Program and the McNair Scholars Program. He has placed thirteen former Ph.D. students in tenure-track positions throughout the United States. A former president of the American Studies Association, he now chairs its Committee on Graduate Education. Sanchez also serves on minority scholars committees of the Organization of American Historians and the American Historical Association. Sanchez received his bachelor’s from Harvard in 1981 and his Ph.D. from Stanford University in 1989. Before USC he taught at UCLA and the University of Michigan.



Jack Tchen

Jack (John Kuo Wei) Tchen is a facilitator, teacher, historian, curator, re-organizer, and dumpster diver. He works on understanding the multiple presents, pasts, the futures of New York City, identity formations, trans-local cross-cultural communications, archives and epistemologies, and progressive pedagogy. He also works on decolonizing Eurocentric ideas, theories, and practices and making our cultural organizations and institutions more representative and democratic. Professor Tchen is the founding director of the Asian/Pacific/American (A/P/A) Studies Program and Institute at New York University and part of the original founding faculty of the Department of Social and Cultural Analysis, NYU. He co-founded the Museum of Chinese in America in 1979-80 where he continues to serve as senior historian. He is author of the award-winning books *New York before Chinatown: Orientalism and the Shaping of American Culture, 1776-1882* (Johns Hopkins University Press, 2001) and *Genthe's Photographs of San Francisco's Old Chinatown, 1895-1905* (Dover Publications, 1984). He is the co-author, along with Dylan Yeats, of *Yellow Peril! An Archive of Anti-Asian Fear*, which was published by Verso in 2014. Professor Tchen was awarded the Charles S. Frankel Prize from the National Endowment for the Humanities and, in 2012, received the NYU MLK Jr Humanitarian Award. He is co-principle investigator of "*Asian Americas and Pacific Islanders Facts, Not Fiction: Setting the Record Straight*" produced with The College Board. He has been building research collections of Asians in the Americas. In doing so, he has critically examined practices of collections and archives to make sense of how we come to know what we know, and don't know.. He is currently co-chairing the effort at the Smithsonian Institution to form an Asian Pacific American Center. Professor Tchen is now working on a book about New York City that focuses on the unrecognized tradition of the intermingling of people, creativity, and improvisation of everyday residents. He regularly collaborates with filmmakers and media producers, artists and collectors, and, through the A/P/A Institute, sponsors and produces hundreds of programs and performances. Most recently, he co-curated the Museum of Chinese in America's core exhibition: "*With a single step: stories in the making of America*" in a space designed by Maya Lin.



Richard A. Wright

Richard A. Wright is a Professor of Geography and the Orvil Dryfoos Professor of Public Affairs at Dartmouth College. He is interested in how immigrants fit into US society. His long-term collaborator, Mark Ellis (University of Washington), and he address this question in several ways. They study the labor market interactions of immigrants and migrants in and between the major metropolitan areas and regions of the United States. This research features the deeply segmented nature of these labor markets and the limited interaction between the foreign born and the native born. Richard also studies housing markets—again from the perspective of race and racism. New projects also revisit a long-term interest in skilled migration.



Marisela R. Chávez

Marisela R. Chávez is an Associate Professor and Chair of Chicana/Chicano Studies at California State University Dominguez Hills. She teaches and researches Chicana/o history, politics, and identity; women of color feminisms; U.S. social movements; oral history; and Latino/a immigration. She has published several articles, including “*Pilgrimage to the Homeland: California Chicanas and International Women’s Year, Mexico City, 1975*” in *Memories and Migrations: Mapping Boricua and Chicana Histories* (University of Illinois Press, 2008) and “We have a long, beautiful history”: Chicana Feminist Trajectories and Legacies” in *No Permanent Waves: Recasting U.S. Feminist History* (Rutgers University Press, 2010). Presently, she is

revising a manuscript that traces Chicana and Mexican American women's activism in Los Angeles from the late 1960s to 1980.

Chávez received her Ph.D. in History from Stanford University, specializing in United States, Women's and Chicana/o History. At CSUDH, Chávez serves on the General Education Committee, the Writing Competency Committee, and the faculty advisory board for the Women's Studies Program. She is also a National Advisory Board Member for *Chicana Por Mi Raza: Uncovering the Hidden History of Chicana Feminism (1965-1985)*, an NEH Digital Humanities Project, and serves on the preliminary selection committee for the Woodrow Wilson Dissertation Fellowship in Women's Studies.



Laura Pulido

Laura Pulido is a Professor of Ethnic Studies and Geography at the University of Oregon. She researches race, environmental justice, Chicana/o Studies, critical human geography, and Los Angeles. She studies how various groups experience racial and class oppression, how these experiences differ among particular communities of color, and how they mobilize to create a more socially-just world. Asking such questions, Professor Pulido has done extensive work in the field of environmental justice, social movements, labor studies, and radical tourism. Currently, she is working on several projects. First, she is exploring what it means for Los Angeles to be built over the communities and cultures of previous residents – both indigenous and Mexican. In particular, she is examining the landscape as a way of connecting the city to its history of racial violence. Second, she is researching environmental racism and the failure of the state to protect communities of color from severe pollution. Using a political ecology approach, she is investigating exactly how and where the state fails in this neoliberal moment and what alternatives might be available to activists. Lastly, she has begun a new project that examines the degree to which the U.S. nation relies on Mexico as its Other to enhance its sense of superiority.



Gilbert Estrada

Gilbert Estrada is a native of Southern California and earned his Ph.D. in history from the University of Southern California. An urban historian, Dr. Estrada has spent fifteen years researching the evolution of Los Angeles' transportation system and its impact on communities, has published over a hundred articles on multiple platforms, and gives frequent talks to academic and civic audiences. In 2011, he completed his dissertation '*An Evil System? Planning for Environmental Health in America's Mobile and Most Polluted Metropolis, 1959 to the Present*'. Intensely multi-media in his approach, Dr. Estrada has taught multiple courses in Chicano/Latino History, U.S. History, Latin American History, Urban Studies, American Studies, Environmental Studies, and Los Angeles History. He has taught at U.C. Irvine, Loyola Marymount University, and USC. Dr. Estrada is currently an Assistant Professor of History at Long Beach City College.



Howard Shorr

Howard Shorr was a History Professor at Clackamas Community College, Oregon City. From 1978-1993 he taught advanced placement history and instituted the first ever History of Boyle Heights class while at Boyle Heights' Roosevelt High School. The class became a perennial student favorite and in 1985 he published, *The Boyle Heights Project: Linking Students with Their Community* in *The History Teacher*. Previously, Howard taught Women's History, Chicano History and American History at San Gabriel Mission High School. He served as a historical

advisor for the exhibit *Boyle Heights: The Power of Place* (2002) at the Japanese American National Museum in Los Angeles. In 2002, he published *Multicultural Core Curriculum in Cable in the Classroom* and presented the paper, *Teaching Community History* at the Japanese American National Museum. Over his career, Howard was awarded four National Endowment for the Humanities Summer Seminars (1986, 1994, 1998 and 2001), two Huntington Library Research Fellowships, (1988 and 1991), a 1995 Fulbright Fellowship to South Africa, and a 1991 Korean Studies Council Fellowship to South Korea.

FILM CREDITS

Narrated by Danny Trejo	Assistant Camera Ed Joyce Tiffany Nathanson	Re-recording Mixer Michael Feldman
Directed by Betsy Kalin	Sound Mixing Lisa Gillespie Melissa Miller	Post Production Services J/KAM Digital
Executive Producers Betsy Kalin Eric Waterman	Additional Sound Mixing Kevin Becker Erika Gieschen Bertling Jenny Green Natalie Miller Molly Minehan Barry Neely	Digital Colorist Peter Berg
Produced by Vanessa Luna Bishop Christine Louise Mills Gretchen Warthen	Traffic Report by Kajon Cermak	On-line Editor Peter Berg
Written and Edited by Christine Louise Mills	Additional Research Florenca Davidzon Christine Louise Mills Yoko Okumura	Rights and Clearances Betsy Kalin
Cinematography by Gretchen Warthen	Trailer Editing Sharon Franklin Stacy Goldate Christine Louise Mills Leslie Sloan	Still Photography Chris Chew Eric Waterman
Original Music by Michael Feldman Raul Pacheco	Transcription Kathryn Drury Jaime Omar Yassin	Production Assistants Ian Camacho Debbie Campbell Alina Skrzyszewska Gemma Soldati Amy Flower
Additional Music by Germaine Franco	Translation Sandra Wong Jaime Omar Yassin	Post-Production Assistants Erika Barbosa Ariel Bell Suzanne Ketcham
Animation and Design Michael Robinson	Editorial Consultant Craig A. Colton	Production Interns Stephen Borboa Vanessa Carias Brian Garcia Linette Gutierrez Kristin Smith Phoebe Smolin
Additional Graphics Glen Travis	Technical Advisor Erik Beauchamp	Advisory Board Gilbert Estrada Wayne Alaniz Healy Sojin Kim Beatriz Ochoa George J. Sanchez Howard Shorr Mark Wild
Associate Producers Ruby Gómez Jascenna Haislet Agnes Stauber	Audio Post Production Sound43	
Additional Camera Mark Eby Jennifer Cousins Betsy Kalin Ann Kaneko Duncan O'Bryan Jonathan Schell Armando Velez	Sound Editor Michael Feldman	

FEATURING (in order of appearance)

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Tom Rawlings
Momo Yashima
George J. Sanchez
Mollie Wilson Murphy
Oscar Flores
Leo Frumkin
John Kuo Wei Tchen
Laura Pulido
Floyd Jeter Jr.
Richard Wright
Roy Yoshioka
Cedrick Shimo
Saul Ines
Edilberto Ines
Evelyn Waterman
Harriet Rochlin
Gilbert Estrada
Marisela R. Chávez
Frank Villalobos
José Huizar
Kenneth Wyrick
Diana del Pozo-Mora
Susan Marshall
Congresswoman Lucille Roybal-Allard
Candy Tanamachi
Dian Johnson Harrison
Marsha Maestas-Vasquez
Nancy P. Romero
Howard Shorr
Diane Sayrizi
Father Greg Boyle
Leonardo López
Miguel Meneses
Sandra Nava

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View the trailer & learn more about the film:

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East LA Interchange Screening Guide by George Sanchez and USC researchers; Ruby Gómez, Betsy Kalin, and Howard Shorr.

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