Los Angeles Department of City Planning
RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2021-2238-HCM
ENV-2021-2239-CE

HEARING DATE: April 15, 2021
TIME: 11:00 AM
PLACE: Teleconference (see agenda for login information)

Location: 1827 E. 103rd Street
Council District: 15 – Buscaino
Community Plan Area: Southeast Los Angeles
Area Planning Commission: South Los Angeles
Neighborhood Council: Watts
Legal Description: Tract 26642, Lot 2

EXPIRATION DATE: The original 30-day expiration date of April 18, 2021 per Los Angeles Administrative Code Section 22.171.10(e)1 is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders*

PROJECT: Historic-Cultural Monument Application for the WATTS HAPPENING CULTURAL CENTER

REQUEST: Declare the property an Historic-Cultural Monument

OWNER: City of Los Angeles General Services Department
111 E. 1st Street, Suite 213
Los Angeles, CA 90012

APPLICANT: Friends at Mafundi
5250 W. Century Boulevard
Los Angeles, CA 90045

PREPARER: Rita Cofield
9601 Pace Avenue
Los Angeles, CA 90002

RECOMMENDATION **That the Cultural Heritage Commission:**

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

2. **Adopt** the report findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

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

[SIGNED ORIGINAL IN FILE]

Shannon Ryan, Senior City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, City Planning Associate
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

The Watts Happening Cultural Center is a two-story commercial building located on the north side of E. 103rd Street between S. Wilmington Avenue and S. Beach Street in the Watts community of Los Angeles. Constructed in 1969, the building was designed in the Late Modern architectural style by architects Robert Kennard (1920-1995) and Arthur Silvers (1930-2008). The subject property originally housed the Mafundi Institute, a Black cultural organization that focused on community building through the arts, and the Watts Happening Coffee House, both of which were previously located across the street at 1802 E. 103rd Street. The Mafundi Institute was active at the subject property until 1975, and in 1982, the building was renamed the Robert Pitts Westminster Neighborhood Center. Currently, the property is owned by the City of Los Angeles and is used as offices for the Los Angeles Education Corps; a recent revival of the Watts Happening Coffee House is still operational.

As jobs were lost during the years post World War II, and unemployment increased, the Watts area also began experiencing challenges related to crime, gang violence, and growing poverty. In addition, there was an increase in racial tensions and a long-standing community view of institutional discrimination, particularly by police. In 1965, following the arrest of an African American man by the Los Angeles Police Department for driving under the influence, the Los Angeles neighborhood of Watts exploded with racial and socio-economic frustration; violent riots took place over six days and resulted in many injuries, deaths, arrests, and a wide swath of South Los Angeles scarred with burned-out buildings and looted stores. Following the civil unrest, Governor Edmund Gerald "Pat" Brown requested a commission be formed to investigate the uprising, and a report was later released that affirmed assumptions about the sources of anger that led to the riots. However, it did not address the economic marginalization and unemployment status of Black residents. In the report, the commission made several recommendations including literacy and preschool programs, improved police-community ties, increased low-income housing, job-training projects, and upgraded health care services, some of which enacted and brought substantive changes in Watts. The Watts community used the movement and available funding to create Black cultural institutions like the Mafundi Institute.

The Mafundi Institute was founded in 1967 through the collaborative efforts of Maulana Karenga, leader of the Organization Us, Tommy Halifu Jacquette, member of the Self-Leadership for All Nationalities organization, and J. Alfred Cannon, Black psychiatrist and faculty member at the University of California, Los Angeles who was also instrumental in founding the Inner City Cultural Center. Originally located at 1802 E. 103rd Street at the original Watts Happening Coffee House, in 1970 the Mafundi Institute moved across the street to 1827 E. 103rd Street, the first major construction project in Watts following the 1965 civil unrest. The Mafundi Institute promoted community self-interest, Black empowerment, and recapturing African aesthetics by administering social services, educational programs, and open forums for the Watts community. The group offered free classes in filmmaking, dance, radio, sewing, and arts and crafts, as well as self-improvement classes, and a preschool. The site became a gathering place for local artists of all types. The Mafundi Institute continued to expand the free programs from their move into the new building until its closing in 1975.

Irregular in plan, the subject property is of wood-frame construction with stucco cladding and has a flat roof. The building is characterized by two main volumes and three wings. The south-facing wing is a two-story space with a protruding rotunda at the southernmost end. An entrance lobby connects the north perpendicular volume where the one-story northwest and northeast wings are located. The two wings are separated by an atrium. The primary, east-facing elevation fronts the adjacent parking lot and is asymmetrically composed. A ramp and concrete walkway lead to the entrance, which consists of a glazed aluminum-framed door with sidelites and a transom. The

east-facing elevation of the northeast wing features a large mural by Elliot Pinkney that reads "MAFUNDI." Fenestration consists of one-over-one and two-over-one casement windows, multi-lite ribbon windows, double-hung windows, and fixed floor-to-ceiling windows. At the rear, there is a courtyard that has a concrete patio and grass area. The interior features include exposed beam ceilings, a stage, multi-purpose space, and acoustical tile ceilings.

Robert Alexander Kennard was born on September 18, 1920 in Los Angeles and graduated from the University of Southern California in 1949. He established his own firm, later known as Kennard Design Group, in 1957. Kennard designed over 700 buildings during his career, including residential, commercial, and institutional projects. Some of his notable designs include the Zeiger House (HCM #1083), parking structures No. 3 and 4 at Los Angeles International Airport, Carson City Hall and Civic Center, a new trauma center for Los Angeles County's Martin Luther King Jr./Drew Medical Center, and the 77th Street regional police facility for the City of Los Angeles. Kennard was an active leader in the Civil Rights movement and made it his mission to encourage young people, especially women and minorities, to pursue careers in architecture and design. In recognition of Kennard's success, he was inducted into the College of Fellows of the American Institute of Architects (AIA) in 1986. Five years later, the organization awarded him its Whitney M. Young Jr. Citation, which recognizes architects who have made contributions to the nation's social issues. In 1991, he was recognized as the alumnus of the year by the University of Southern California School of Architecture. The California Council of the AIA honored him in 1993 with its distinguished service citation for lifetime achievement. Kennard was also a founding member of the National Organization of Minority Architects, which has also honored him, and a board member of the national and state AIA groups. Kennard died on March 24, 1995.

Arthur Harry Silvers was born on July 12, 1930 and raised in South Los Angeles just outside of Watts. He graduated from the University of Southern California in 1959. Silvers worked for Kennard from 1962 to 1964. Silvers and Kennard consolidated their architectural practices to form Kennard and Silvers Architecture and Planners in 1966, which was in operation until the 1970s. After the 1965 Watts Uprising, Kennard and Silvers focused their work on civic-minded projects. They partnered with Pollak, Barsocchini and Associates, and the Community Redevelopment Agency of Los Angeles, to create the Watts Redevelopment Plan #1 (never implemented), whose goal was to rebuild the infrastructure of Watts without sacrificing the older and historic core of the community. Between 1956 and 1994, Kennard and Silvers jointly worked on projects including the University of California, San Diego Master Site Plan for Thurgood Marshall College, Temple Akiba in Culver City, the Bank of America on Central Avenue, and 102nd Street Elementary School (renamed the Florence Griffith Joyner Elementary School). Silvers, like Kennard, was active in the Civil Rights movement, and he often spoke to students about the necessity of civil disobedience. Silvers moved to Santa Fe, New Mexico after retiring in 1986. He returned to Los Angeles in 2007, where he died the following year, on January 18, 2008.

The subject property has experienced minor alterations that include interior remodeling in 1976; the extension of the wheelchair access ramp in 1998; and the replacement of horizontal casement windows with vinyl, double-hung windows and the enclosure of some windows and doors leading to the atrium and courtyard at unknown dates.

SurveyLA, the citywide historic resources survey, identified the subject property as individually eligible for listing under the national, state, and local designation programs as a significant community center for local artists, writers, musicians, filmmakers, and poets that played a significant role in the community after the Watts uprising, particularly in the arts.

CRITERIA

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

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

FINDINGS

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

BACKGROUND

On March 19, 2021, the Director of Planning determined that the application for the proposed designation of the subject property as Historic-Cultural Monument was complete. The original 30-day expiration date of April 18, 2021 per Los Angeles Administrative Code Section 22.171.10(e)1 is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders.*

CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission

HISTORIC-CULTURAL MONUMENT
NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name: Watts Happening Cultural Center				Select source of proposed name: Original Name of building in 1969
Other Associated Names: Mafundi Institute, Mafundi Arts Center, Mafundi, Watts Cultural Center, Robert Pitts Westminster Neighborhood Center				
Street Address: 1827 E. 103rd Street Los Angeles, CA			Zip: 90002	Council District: CD-15
Range of Addresses on Property:			Community Name: Southeast Los Angeles	
Assessor Parcel Number: 6048028935	Tract: TR 26642		Block: None	Lot: 2
Identification cont'd:				
Proposed Monument Property Type: ☑ Building	☐ Structure	☐ Object	☐ Site/Open Space	☐ Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:				

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1969 ☑ Factual ☐ Estimated	Threatened? Select Yes
Architect/Designer: Arthur H. Silvers of Kennard and Silvers	Contractor:
Original Use: Community Arts Center & Cafe	Present Use: Trades School & Restaurant
Is the Proposed Monument on its Original Site? ☑ Yes ☐ No (explain in section 7) ☐ Unknown (explain in section 7)	

3. STYLE & MATERIALS

Architectural Style:	Stories: 2	Plan Shape: Select T-shaped

FEATURE	*PRIMARY*	*SECONDARY*
CONSTRUCTION	Type: Select Wood Frame	Type: Select
CLADDING	Material: Select Smooth Stucco	Material: Select
ROOF	Type: Select Flat	Type: Select
	Material: Select Composition Shingle	Material: Select
WINDOWS	Type: Select Casement	Type: Select Fixed
	Material: Select Aluminum	Material: Select Aluminum
ENTRY	Style: Select Off-center	Style: Select
DOOR	Type: Select Glass	Type: Select

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HISTORIC-CULTURAL MONUMENT
NOMINATION FORM

4. ALTERATION HISTORY

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

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

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

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):	
☑	1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community.
☑	2. Is associated with the lives of historic personages important to national, state, city, or local history.
☐	3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

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HISTORIC-CULTURAL MONUMENT
NOMINATION FORM

7. WRITTEN STATEMENTS

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

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

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

8. CONTACT INFORMATION

Applicant

Name: Friends At Mafundi		Company:	
Street Address: 5250 W. Century Blvd.		City: Los Angeles	State: CA
Zip: 90045	Phone Number: (213) 479-4039	Email: FriendsAtMafundi@gmail.com	

Property Owner Is the owner in support of the nomination? ○ Yes ○ No ☑ Unknown

Name: City of Los Angeles		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

Nomination Preparer/Applicant's Representative

Name: Rita Cofield		Company:	
Street Address: 9601 Pace Avenue		City: Los Angeles	State: CA
Zip: 90002	Phone Number: (213) 479-4039	Email: cofieldrita@gmail.com	

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HISTORIC-CULTURAL MONUMENT
NOMINATION FORM

9. SUBMITTAL

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

APPLICATION CHECKLIST

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

10. RELEASE

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

Rita Cofield — Name:

2/23/2021 — Date:

Signature: R. Y. Cofield

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

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

Phone: 213-874-3679
Website: preservation.lacity.org

MAFUNDI WRITTEN STATEMENT (A)

Property Description

Located on the northeast corner of 103rd Street and Wilmington Avenue in the Watts neighborhood of Southeast Los Angeles, the Watts Happening Cultural Center, also known as the Mafundi building, is a two story, T-shaped building in the Late-Modern style. The Mafundi was designed by architects Arthur Silvers and Robert Kennard in 1969. The building is in overall good condition and retains all aspects of integrity.

Site

The Watts Happening Cultural Center is located at 1827 E. 103rd Street in the Watts neighborhood of Los Angeles. The building is adjacent to a parking lot with two entrances: one along Wilmington Blvd that leads to a driveway north of the building; and the main entrance along 103rd Street. A landscaped concrete median strip divides the east and west end of the parking lot. A landscaped median strip exists along the fence facing Wilmington Blvd. The building entrance faces Wilmington Avenue and is characterized by two masses and three wings. The south wing is a two-story space with a protruding rotunda at the southernmost end. An entrance lobby/exhibition space connects the north perpendicular mass where the one-story, high ceiling Coffee House (west wing) and the one-story, high ceiling multipurpose space (east wing) are located. The Coffee House and the multi-purpose space are separated by an exterior atrium. There is a low, square shaped concrete planter at the entrance and a black awning with the address 1827, written in white type, covering the front entryway. A ramp and concrete walkway lead to the entrance from the adjacent parking lot. There is a front yard that wraps around the building to a rear courtyard. The rear courtyard has both a concrete patio and grass area.

Exterior

The building is wood framed with exterior stucco plaster, has poured in place concrete floors, and a flat composition (type B) roof. The exterior of the south wing is characterized by an overhang supported by three evenly spaced, narrow concrete columns that extend up and protrude from the second story, terminating just below a set of horizontal multi-pane ribbon windows. The building's dedication plaque is present at the east façade to the left of the entry door.

The south wing, at the first story's east façade there are two sets of one over one mulled casement units, and a two over one mulled casement unit that wraps around the southeast corner of the building. At the second story east façade the columns break up narrow horizontal multi-pane ribbon windows near ceiling height, and narrow vertical windows that extend from floor to just below the ribbon windows. The narrow vertical windows have been replaced by narrow double hung windows shorter than the originals and the bottom half infilled; its original outline remains. There is a three-pane window ribbon at the second story above the entrance. The first story's west façade has four large floor-to-ceiling windows that have been enclosed with plywood and a door that exits onto the rear courtyard. At the west façade there are also three narrow concrete columns, horizontal ribbon windows, and narrow vertical windows at the second story that mirror the east façade, including the replacement of the vertical windows and original outline.

The exterior of the northeast wing is characterized by the Mafundi mural centered on the east façade, painted by Elliot Pinkney in 1972 as the Mafundi Institute's logo. The mural depicts a ripple of artisans in silhouette with a young Black man in the center, painted with the colors of the Pan-African flag (red, green, and black). There is a door leading to the exterior at the first story's north façade. The Mafundi mural was restored by Pinkney in 1997.

The exterior of the northwest wing (west façade) is characterized by a door at the first story that leads to the kitchen area. At the second story level (west façade) there is a cluster of original narrow horizontal and vertical windows.

Interior

The first-story lobby space divides the north and south wing of the building. At the lobby entrance is the original glazed, aluminum framed door with full-height sidelights and transoms at each. The entrance lobby walls are painted with a student mural depicting the life and history of Watts. During a 2014 beautification project carpeted floors were replaced with ceramic tile. A partition separating the bathrooms from the lobby was turned into a history wall that currently displays portraits of influential groups at the Mafundi. There is a drinking fountain in an alcove on the south wall of the lobby. The original glazed, aluminum two-pane framed door with two full-height, two-pane sidelights lead to the outdoor atrium from the lobby. The door leading to the rear courtyard is also an original two-pane glazed, aluminum framed door with transom and two-pane sidelights. From the lobby there is access to: two bathrooms (men and women), the rear courtyard, stairs leading to the second floor, the south wing's first-floor office spaces, the northeast wing's multipurpose space and adjacent exterior atrium space, and the northwest wing's Coffee House.

The southwest side of the building once had an unobstructed view of the Pacific Electric Train Depot/Watts Train Station through a west facing set of full-height, aluminum framed windows at the first story. The windows have recently been enclosed by the school's student workers in an attempt to mitigate termite damage. There are two columns that separate this space. At the second story's south wing, an L-shaped hallway divides classrooms/workshop spaces. In the workshop spaces the partition tracks that once divided the rooms are still visible in the ceiling. The rotunda at the southernmost portion of the wing enclose the stairs that lead to the first story classroom spaces.

At the northeast wing of the building there is a two-story multipurpose space with a proscenium stage and curtains. Marge Champion (of Champion and Gower) converted the entire multipurpose space into a dance studio by adding a professional dance floor, ballet barres, and mirrors. The mirrors and barres have long since been removed. A portion of the dance floor at the north side has been replaced due to damage. The original aluminum framed sliding glass doors and double-pane sidelights along the west wall of the multipurpose space that lead to the exterior atrium have been boarded up. There is a catwalk above the boarded-up doors. In the exterior atrium space adjacent to the multipurpose space, there is a concrete fountain at the north side.

Original aluminum framed sliding glass doors flanked by an entire wall of double-pane sidelights lead to the northwest wing of the building and into the Watts Coffee house. The Coffee House is a two-story space with exposed angled wood beams, a step-up platform for seating near the entrance, a small raised stage used for seating in the center of space, and a step-down seating area near the remodeled kitchen.

Character-defining Features

Building – Exterior

- The Mafundi Mural at the northeast wall of the east wing.
- Two-story, protruding rotunda that terminates at the southernmost end of the building.
- Evenly spaced, narrow concrete columns that extend up and protrude from the second story at the east and west facades.
- Horizontal ribbon windows at the second story that span the entire length of the east and west walls.
- Mulled casement window units at the first story.
- Narrow vertical windows near the columns that extend from floor-to-ceiling at the second story.
- Cluster of vertical and horizontal windows at the second-story level at the northwest wall of Coffee House.
- Three-pane window ribbon above entry door at second story.
- Original glazed, full-height aluminum framed doors.
- Original glazed, full-height aluminum framed windows.

Site and Landscape

- Landscape at the southeast end of the building that wraps around the southern end of the building to the rear/west side.
- Courtyard and greenspace at the rear (west) of the building.
- Exterior atrium that separates the Coffee House from the multipurpose space.

Building – Interior

- Professional dance floor in the multi-purpose space.
- Proscenium stage in multi-purpose space.
- The Coffee House multi-level stages.
- Exposed beams in the Coffee House dining area.
- Open-plan classrooms/workshop space at second floor.

Permits - Alterations

The Watts Happening Cultural Center appears to be largely unaltered from its original construction at the exterior. Permits for an interior remodeling were pulled in 1976 under the ownership of the Bureau of Public Building, and a restroom extension along with a wheelchair access ramp in 1998. All the narrow horizontal casement windows have been replaced with vinyl framed, double-hung windows shorter than the originals, except for in the Coffee House. The large wall of aluminum double-pane windows and double doors have been enclosed and/or boarded up in the multipurpose space leading to the exterior atrium and in the space leading to the rear courtyard.

MAFUNDI WRITTEN STATEMENT OF SIGNIFICANCE (B)

The Watts Happening Cultural Center / the Mafundi building at 1827 East 103rd Street appears eligible for National Register, California Register, and local designation through SurveyLA. It successfully meets the City of Los Angeles Historic-Cultural Monument (HCM) Criteria 1 and 2.

Located on the corner of 103rd and Compton Avenue, the 1970 building provided new headquarters for the Mafundi Institute when the Watts Happening Coffee House fell into severe disrepair and was condemned. Black architects Arthur Silvers and Robert Kennard designed the Cultural Center during their partnership. Although the building was known as a Black cultural arts center, the Mafundi Institute offered social services, education programs, and open forums for the community from 1970 to 1975.

Criteria 1 – Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, political, economic, or social history of the nation, state, city, and community. The Watts Happening Cultural Center was built to house the Mafundi Institute (founded in 1967), a much-needed and well-respected organization that garnered support to continue their work in the neighborhood after the 1965 Watts Uprising. Its positive impact on the community was measurable and welcomed, especially as the community rebuilt. The 1960s Civil Rights movement had ushered in a political culture of Black Power and cultural alternatives to middle-class assimilation. The Watts community used the momentum of that movement to take responsibility for the healing of their neighborhood in the aftermath of the uprising, taking advantage of funding and political expression through art. This, along with discrimination in areas of producing art, fueled the creation of Black arts institutions like the Mafundi Institute, where students could express African aesthetics freely. The Mafundi Institute supplied the programs that taught social as well as artistic skills, while the Watts Happening Cultural Center provided a safe space to carry out those programs.

Criteria 2 – Is associated with the lives of historic persons important to national, state, city, or local history. Prominent Hollywood celebrities and influential Black activists like Tut Hayes and Ron Karenga were directly responsible for the success of the Mafundi Institute from its inception, throughout its time at the Watts Happening Cultural Center. Hollywood celebrities such as Marge Champion became advocates for the Center, investing their time, skill, and influence to train young artists to secure jobs in the various fields of visual arts, including dance, film, and television. The Mafundi Institute, the Watts Writers Workshop, and the Watts Prophets were important organizations/groups associated with the Watts Happening Cultural Center.[1] The City of Los Angeles commissioned notable Black architects and community activists Arthur Silvers and Robert Kennard to design the Cultural Center.

The property meets the registration requirements for resources evaluated under the theme of "Producing, Displaying and Supporting African American Visual Arts, 1940-1980" in the *SurveyLA Citywide Historic Context Statement: African American History of Los Angeles*. Properties significant under this theme were important alternatives to full participation in mainstream art institutions that tended to discriminate. They are directly associated with the forming of collectives, studios, and galleries to support and disseminate works of ethnic heritage, especially after the 1965 Watts Rebellion.

The property meets the registration requirements for resources evaluated under the theme of "Social Clubs and Organizations, 1885-1980" in the *SurveyLA Citywide Historic Context Statement: African American History of Los Angeles*. Property types associated with this theme reflect a wide range of uses by various organizations, clubs, and groups. They include institutional buildings constructed to house one or more African American community organizations and/or clubs. The *African American History of Los Angeles* historic context statement found that very few resources under this theme remain.

The property also meets registration requirements for resources evaluated under the theme of "Important Events and Institutions in the African American Civil Rights Movement, 1895-1980" in the *SurveyLA Citywide Historic Context Statement: African American History of Los Angeles*. Property types under this theme include commercial and institutional buildings used by organizations and groups that played an important role in the African American Civil

[1] Note: for more information on the Watts Prophets see Molefi Kete Asante and Ama Mazama ed. *Encyclopedia of Black Studies* (Thousand Oaks: Sage Publications, 2005).

Rights movement. They influenced social change through self-expression using art. In addition, property types include the sites of important events such as demonstrations.

Founding of Watts

The Watts Happening Cultural Center is located in what was called Mudtown, a part of the Mexican land grant (Rancho La Tajuata) given to future mayor Anastasio Abila (or Avila) in 1843 after Mexico declared independence from Spain. It is approximately seven miles south of the Spanish-founded pueblo of Los Angeles. Shortly after the U.S. defeated Mexico, the land was subdivided and sold to western settlers including C.H. Watts, who purchased 220 acres of the southernmost portion in 1886.[2] After Watts died, his family donated ten acres of their land to the Pacific Electric Railway to spur development. In 1904, when a train depot was built on the donated land, La Tajuata became the Watts Junction Tract.[3] Early Watts was barren and marshy, a labor camp for the Pacific Electric Railway. Cheap housing attracted German immigrants, Japanese farmers, Mexican American rail workers, and Blacks leaving the South who worked for the Pullman Car Company.[4] Watts was incorporated into the City of Los Angeles in 1906. Circa 1912, the Watts Chamber of Commerce adopted the slogan, "Watts: The Hub of the Universe," because of Southern Pacific Railroad's four-track electrical line that connected Los Angeles to Redondo Beach, San Pedro, Long Beach, Huntington Beach, and Santa Ana.[5]

The demographics of Watts were shaped largely by the two Great Migrations of the twentieth century. 1910 to 1940 marked the First Great Migration of southern Blacks who left the South to escape segregation laws and pursue better economic opportunities. They found work in industrialized areas of the North, Midwest, and West because of the labor shortage caused by European immigrants joining World War I (1914-1921). By 1920, Blacks made up 14 percent of the Watts population, a number that continued to grow after the City of Los Angeles annexed Watts in 1926.[6] Migration slowed during the Great Depression (1929-1939) but picked up again during World War II (1939-1945). During what is called the Second Great Migration, Blacks flooded the West Coast looking for work in defense factories that were now open to people of color. The population of Blacks in Los Angeles exploded, causing overcrowding as restrictive covenants forced Blacks into already crowded areas like Watts. When the City of Los Angeles built housing projects for defense workers, three of them were built in Watts (Jordan Downs, Nickerson Gardens, and Imperial Courts). By the 1960s, these housing projects and the Watts area became all-Black as Whites moved to the suburbs. After the 1965 Watts Uprising, Blacks who could afford it moved to other, more affluent, "Black ethnic enclaves." In the 1980s and 1990s, Hispanic immigrants from Mexico and Central America moved into the neighborhood.[7] Today Watts has a population of approximately 60% Latinx, 37% Black, and less than 5% Asian, White, and other.[8]

Development of Arts & Culture in Watts

Beginning in the 1920s, the rise of Pan-Africanism led by Marcus Garvey, and the "Negro Art Renaissance" (or the "New Negro Movement"), encouraged Blacks to acquire economic power and break from mainstream art institutions that discriminated against them.[9] The Black Arts Movement in Southern California was more of a social movement, embracing generations of artists who went beyond local civil-rights or black-power efforts, connecting expressive culture

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[2] Mary Ellen Bell Ray, *The City of Watts, California: 1907 to 1926* (United States: Rising Pub, 1985), 5, 6.

[3] Ibid. 11; Glen Creason, "CityDig: This 1904 Tract Map Is the Beginning of Watts' Story," *Los Angeles Magazine*, April 22, 2015, https://www.lamag.com/citythinkblog/citydig-this-1904-tract-map-is-the-beginning-of-watts-story/ (accessed June 14, 2020).

[4] Lawrence Brooks De Graaf, "Negro migration to Los Angeles, 1930 to 1950" (dissertation, University of California, Los Angeles, 1962), 78-88; *The City of Watts, California*, 15; U. S. Department of the Interior, National Park Services, National Register of Historic Places: Historic Resources Associated with African Americans in Los Angeles, February 11, 2009: Section E, 8, https://www.nps.gov/nr/feature/afam/2010/Cover-AfricanAmericansinLA.pdf (accessed June 11, 2020).

[5] Ray, *The City of Watts*, 27; Curtis L. Carter, *Watts: Art and Social Change in Los Angeles, 1965-2002* (Wisconsin: Marquette University, 2003), 7, https://www.marquette.edu/haggerty-museum/documents/watts_catalogue.pdf (accessed June 11, 2020); *The City of Watts, California*, 26; Thomas Harrison, California Italian Studies 1(2), *Without President: The Watts Towers*, 10. https://escholarship.org/content/qt3v06b8jt/qt3v06b8jt.pdf (accessed December 18, 2020).

[6] National Register of Historic Places: Historic Resources Associated with African Americans in Los Angeles, February 11, 2009: Section E, 8.

[7] Alexander von Hoffman, "House by House, Block by Block: The Rebirth of America's Urban Neighborhoods" (USA: Oxford University Press, 2004).

[8] "Mapping L.A., South L.A.," *Los Angeles Times*, http://maps.latimes.com/neighborhoods/neighborhood/watts/ (accessed Dec 10, 2020).

[9] W.E.B. Du Bois, *Los Angeles Times*, June 14, 1925, p. 1 of the Sunday Literary section; W.E.B. Du Bois, "The New Negro," *The Crisis*, 31, (1926): 141; Sonia Delgado-Tall, "The New Negro Movement and the African Heritage in a Pan-Africanist Perspective," *Journal of Black Studies*, Vol. 31, no. 3 (Jan. 2001), https://www.jstor.org/stable/2668034 (accessed November 20, 2020).

and political struggles. As a result, Blacks began to form galleries, studios, and art collectives throughout the Los Angeles area for self-expression and nationalism. Entertainment venues that sprung up along Central Avenue flowed into the Watts area, attracting "new Negro" artists who combined radicalism and avant-garde art, ushering in the first renaissance in Watts. The venues included the Plantation Club, the Watts Country Club, and Leak's Lake – a simple dance hall built around a frog pond.[10] At the Lake, Jelly Roll Morton (who influenced the formation of modern jazz) would teach musicians and then join them onstage to perform. Hollywood elites like Charlie Chaplin and Fatty Arbuckle were frequent patrons at the Plantation Club.[11] Notable figures who grew up in Watts and participated in the early music and arts scene were Buddy Collette, Charles Mingus, the Woodman Brothers, Cecil "Big Jay" McNeely, Horace Tapscott, Billy Higgins, and Don Cherry.[12] Some of the renowned writers and poets of Watts were Arna Bontemps, Dr. Johnnie Scott, Jayne Cortez, Walter Ellis Mosley, Eric Priestley, and the Watts Prophets – Richard Dedeaux, Father Amde Hamilton (born Anthony Hamilton), and Otis O'Solomon (also billed as Otis O'Solomon Smith).[13] "Watts was no urban wasteland," wrote Robin D.G. Kelley in 2016. "Despite poverty and discrimination, a dynamic civil society prevailed. The uprising grew not from chaos but from a mobilized community seeking change."[14] After 1965, arts organizations like the Studio Watts Workshop, Watts Symphony Orchestra Association, Watts Writers Workshop (which produced the Watts Prophets), Watts Summer Festival, Westminster Neighborhood Association, and Watts Towers Arts Center sprung up, marking the second Watts Renaissance to take place since the 1920s.[15] The Watts Writers Workshop, Watts Summer Festival, and Watts Towers Arts Center still thrive today.

Watts Uprising

Leading up to the 1965 Watts Uprising, Watts and other disenfranchised ethnic enclaves were plagued by inadequate public services, joblessness and discrimination in local hiring, substandard and overcrowding in schools and housing (due to de facto segregation), teen homelessness, police harassment, and the out-migration of Whites and middle-income Blacks, all of which led to what was known as the "long hot summers" of domestic turmoil during the summer months.[16] After the 1964 Civil Rights Act was signed, years of civil unrest broke out across the country due to continual segregation, discrimination, and police brutality.[17] In August 1965, Watts erupted after a scuffle broke out between a crowd of people and police as they arrested a Black youth named Marquette Frye for driving under the influence. The fierce confrontation between police and the Watts neighborhood lasted six days, ending in 34 deaths, 100 injuries, and $40 million in property damage. It was reported as the worst insurrection in history and the worst civil unrest since the Civil War at the time.[18] After the dust cleared, America was forced to deal with its history of racial inequality when the McCone Commission report (a report on the Los Angeles Riot by the Governor's Commission) concluded, "…[o]ur nation is moving toward two societies, one [B]lack, one [W]hite – separate and unequal. White racism is essentially responsible for the explosive mixture which has been accumulating in our cities."[19] As a result of this report, Watts became one of the first communities to benefit from new social welfare legislation in an anti-poverty agenda known as the

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[10] Clora Bryant et al. ed. *Central Avenue Sounds: Jazz in Los Angeles* (Berkeley: University of California Press, 1998), 93; John McCusker, *Creole Trombone: Kid Ory and the Early Years of Jazz* (Mississippi: University Press, 2012) Chapter 1.

[11] *Central Avenue Sounds*, 92.

[12]Matthew Duersten, "Every Ten Feet was a Soldier: Jazz and the Watts Rebellion," KCET, ARTBOUND, August 10, 2015, https://www.kcet.org/shows/artbound/every-ten-feet-was-a-soldier-jazz-and-the-watts-rebellion (accessed July 10, 2020).

[13] Note: for more information on the Watts Prophets see Molefi Kete Asante and Ama Mazama ed. *Encyclopedia of Black Studies* (Thousand Oaks: Sage Publications, 2005).

[14] Robin D.G. Kelley, "Op-Ed: Watts: Remember what they built, not what they burned," *Los Angeles Times*, Aug. 11, 2016, https://www.latimes.com/opinion/op-ed/la-oe-0811-kelley-watts-civil-society (accessed July 10, 2020).

[15] James Smethurst, *The Black Arts Movement* (Chapel Hill: University of North Carolina Press, 2005), ch. 5; Mike Davis and Jon Wiener, *Set the Night on Fire: L.A. in the Sixties* (London: Verso, 2020).

[16] Eric Arnesen, "Long, Hot Summers: Rethinking 1960s Urb an Unrest Half a Century Later: Introduction," Labor: Studies in Working Class History 14, no. 4 (2017): 13–16, https://read.dukeupress.edu/labor/article-abstract/14/4/13/132876/Long-Hot-Summers-Rethinking-1960s-Urban-Unrest?redirectedFrom=fulltext (accessed July 13, 2020).

[17] Note: the Harlem Race Riots occurred two weeks after the signing of the 1964 Civil Rights Act, other race-based uprising followed. Spencer Stultz, "THE HARLEM RACE RIOT OF 1964," Blackpast, Dec. 4, 2017, https://www.blackpast.org/african-american-history/harlem-race-riot-1964/ (accessed Feb. 1, 2020).

[18] U.S. Governor's Commission, *Report by the Governor's Commission on the Los Angeles Riot*, Dec 2, 1965, https://archive.org/details/mcconecommission00cali (accessed July 23, 2020).

[19] Ibid.

War on Poverty under the presidency of Lyndon B. Johnson.[20] Grants and organizational support poured in as federal affirmative action programs, business owners, civil rights groups, social service organizations, and churches became involved in Watts.[21]

Watts Happening Coffee House

In October, two months after the 1965 civil unrest, while the City assembled commissions and secured emergency funding to help Watts rebuild, the youth in the community converted the abandoned Nat Diamond's Furniture Store at 1802 East 103rd Street into a performing arts center, contributing to the second Watts Renaissance.[22] It was named the Watts Happening Coffee House. Tut Hayes, a community activist, was the Center's first director until 1968. Hayes was vice president of the Afro-American Association prior to that and a member of the Student Nonviolent Coordinating Committee (SNCC) in the 1960s.[23] The Watts Happening Coffee House had a bakery that sold coffee and pastries, and it doubled as an art gallery when it wasn't being used for community services or taken over by local musicians and poets.[24] The Commission on Church and Race of the Council of Churches in Southern California paid rent on the storefront and two months' salary for two staff. A musician named Walter Savage was hired and took over organizing performances at the Coffee House. Savage invited UGMA (Underground Musicians Association) – a well-known group of eclectic jazz musicians who incorporated spoken word, theater, and dance into their performances – to play at the Coffee House, which led to them helping manage it.[25] Groups like Budd Schulberg's Watts Writers Workshop used the Coffee House as their headquarters. It became a popular hangout for some of the city's most talented artists, free of racial hindrances and an ad hoc community redistribution center. It was described as a place where people who had a lot to say could say it; where people who were treated differently could be a part of the community, whether they were mentally ill or wheelchair bound.[26] Hayes described the Coffee House as a place to promote Black pride. He explained that what the people/youth in Watts really wanted was the feeling of being worthwhile, so "[t]he goal of the center [was] to help people achieve a sense of self-worth."[27] The Watts Happening Coffee House would later be renamed the Watts Happening Cultural Center and relocate directly across the street, to the current location of significance.

Watts Writers Workshop

The Watts Writers Workshop was founded in 1965, in the wake of the Watts Uprising, by famous screenwriter Budd Schulberg. It was co-founded by Ernest Mayhand, Leumas Sirrah, James Thomas Jackson, Birdell Chew Moore, Sonora McKellar, Jimmy Sherman, Johnie Scott, Guadalupe de Saavedra, Harley Mims, Eric Priestley, Alvin Saxon Jr. (Ojenke), Ryan Vallejo Kennedy, and Blossom Powe. Schulberg was also a novelist and Academy Award recipient for *On the Waterfront* in 1954. He started the writing group after visiting Watts and being inspired by the talent he saw.[28] The group initially gathered at the Westminster Neighborhood Association in Watts at 103rd and Beach Streets before moving to the

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[20] Note: The War on Poverty was U.S. President Lyndon B. Johnson's attempt to equal the playing field of impoverished Americans through expansive social welfare legislation in the 1960s that created new federal programs and agencies including the Economic Opportunity Act of 1964. Dylan Matthews, "Everything You Need to Know About the War on Poverty," *Los Angeles Times*, Jan. 8, 2014, https://www.washingtonpost.com/news/wonk/wp/2014/01/08/everything-you-need-to-know-about-the-war-on-poverty/ (accessed June 23, 2020).

[21] David Colker and Marc Lacy, "From Watts Riot Ashes: Bright Hopes, Heartaches," *Los Angeles Times*, May 10, 1992, https://www.newspapers.com/clip/58883353/programs-after-the-watts-rebellion-65/ (accessed July 23, 2020).

[22] Richard Meyer, "The Story of Michael: A Child of the Watts Riots," *Los Angeles Times*, Aug. 10, 1980, http://latimes.newspapers.com/clip/58883587/mafundi-takes-over-nat-diamonds/ (accessed July 2, 2020).

[23] Note: the Afro-American Association was a formal organization in 1962 before the Watts Rebellion. The organization stressed self-help and shunned orthodox civil rights doctrine. The time of Tut Hayes' involvement with the Afro-American Association was the same time that future revolutionaries like Huey Newton and Bobby Seale were involved. Davis and Wiener, "Set the Night on Fire"; Bob Holt, "Negro Leader Urges His Race to Accept Own Responsibility," June 15, 1965, https://www.newspapers.com/image/625711795/tuthayes (accessed Feb 9, 2021); Darrell Dawsey, "He Won't Give Up Till CRA Backs Down : Government: William Tut Hayes takes his fight with the Community Redevelopment Agency personally," *Los Angeles Times*, Oct. 29, 1989, https://www.latimes.com/archives/tuthays vs CRA (accessed July 2, 2020).

[24] Author phone interview with Anthony (Father Amde) Hamilton (July 31, 2020).

[25] Steven L. Isoardi, *The Dark Tree: Jazz and the Community Arts in Los Angeles* (Berkeley: University of California Press, 2006), 100.

[26] Horace Tapscott, *Songs of the Unsung: The Musical and Social Journey of Horace Tapscott* (Ukraine: Duke University Press, 2001), 106.

[27] Isoardi, The Dark Tree: Jazz and the Community Arts in Los Angeles.

[28] Budd Schulberg, "Black Phoenix: An Introduction," *The Antioch Review* 27, no. 3 (1967): 277-284, http://www.jstor.com/stable/4610853 (accesses July 20, 2020); Horace Tapscott, *Songs of the Unsung,* 106.

Watts Happening Coffee House (1807 E. 103rd Street) in the same year. The Coffee House is where they established a regular program of readings called "From the Ashes." The Workshop provided a way for the Black youth in Watts and the surrounding area to express their collective trauma. The group used poetry, essays, and stories about their life experiences as a form of healing and rebuilding. The Workshop gained national acclaim and brought attention to the artists in Watts. It also drew the attention of 1968 presidential candidate Robert F. Kennedy, who wanted the program to be in every school in America.[29] In 1966 the Workshop moved to a nine-room house at 9807 Beach Street, naming it the Douglass Writers House/the House of Respect. In 1967 the Writers Workshop took a more theatrical approach under the direction of Harry Dolan. They bought a burned-out Safeway building at 1690 East 103rd Street and converted it into a 366-seat theater with offices and classrooms, where they taught acting in addition to writing.[30] The theater was burned down by Darthard Perry (also known as Ed Riggs), an FBI Counterintelligence Program (COINTELPRO) agent in 1973.[31] At some point the Workshop also occupied the Mafundi Institute's former space at 1772 E. 103rd Street after the new Watts Happening Cultural Center was built in 1970.[32] When Schulberg moved to New York in the early 1970s, the Workshop fell into disarray, and by 1975 members dispersed. Well-known writers emerged from the Workshop, including Quincy Troupe, Raspoet Ojenke, and Kamau Daáood.[33] The Frederick Douglass Creative Arts Center also emerged from the Workshop and currently operates out of New York. A few remaining writers currently run the Workshop in Watts as the New Watts Writers Workshop, led by Father Amde of the Watts Prophets. It is the only creative entity left in Watts that operated out of the Watts Happening Cultural Center.[34] The Watts Writers Workshop shared staff with the Mafundi Institute (see below), teaching both at the Workshop's space and at the Cultural Center.[35]

The Mafundi Institute

In 1967, two years after the Watts Happening Coffee House opened, a Black cultural academy called the Mafundi Institute was founded and made the Coffee House their home. *Mafundi* means artisans, creative people, or craftsmen in Swahili. The Mafundi in Tanzania are street artists who, out of economic necessity in an environment with scarce resources, assemble art from what is around them.[36] The Mafundi Institute evolved out of discussions surrounding a student film produced in 1966 by the Charles F. Kettering Foundation: *Johnny Gigs Out* was about a trumpet player in Watts, played by community actor Paris Earl, and written by teenager Jimmie Sherman (product of the Watts Writers Workshop), along with other classmates.[37] The Institute was founded through the collaborative efforts of Maulana Karenga, leader of the Organization Us; Tommy Halifu Jacquette, member of the Self-Leadership for All Nationalities/SLANT organization; and J. Alfred Cannon, Black psychiatrist and faculty member at the University of California, Los Angeles who was also instrumental in founding the Inner City Cultural Center/ICCC.[38] The ICCC was the largest Black-owned cultural facility within a 20-mile radius of Watts (at the time). It focused on multicultural visual and performing arts production, while the Mafundi Institute was a Black-owned cultural facility that promoted community self-interest, Black empowerment, and recapturing African aesthetics. The Institute's first director was James Taylor, an

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[29] Peter Schulberg, *The Rise and Fall of the Watts Writers Workshop* (1999), :45, https://youtu.be/rC47F0mJ0Vk (accessed July 30, 2020); Schulberg, *The Rise and Fall*, 5:35.

[30] Isoardi, *The Dark Tree*, 81-83.

[31] Ed Landler phone interview with Alvin A. Saxon, Jr. (Ojenke); Jack Jones, "Plans to Build New Watts Coffee House Gain; "Theater Rises in Watts Ashes: Writers, Actors, Musicians Study in Culture Center," *Star-Gazette*, Feb. 13, 1970, https://www.newspapers.com/image/Watts Writers Workshop New Theater (accessed June 20, 2020); Isoardi, *The Dark Tree*, 83.

[32] Ed Landler phone interview with Alvin A. Saxon, Jr. (Ojenke).

[33] Laura Vena, "Revisiting the 1965 Watts Rebellion: Relics of Fire," KCET-Departures, August 19, 2015, https://www.kcet.org/shows/departures/revisiting-the-1965-watts-rebellion-relics-of-fire (accessed July 20, 2020).

[34] Author phone interview with Anthony (Father Amde) Hamilton (July 31, 2020); Beverly White, "Watts Prophets Gave Voice to Community's Concerns," NBC News, August 12, 2015, https://www.nbclosangeles.com/watts-prophets-gave-voice-to-communitys-concerns/ (accessed August 3, 2020).

[35] Author phone interview with Anthony (Father Amde) Hamilton (July 31, 2020).

[36] Ibid., 86; Makeda Easter, "The Broad's 'Soul of a Nation': Art from the rubble of Watts," *Los Angeles Times*, March 22, 2019, https://www.latimes.com/entertainment/arts/la-et-cm-soul-nation-art-black-power-broad-20190322-story.html (accessed July 3, 2020).

[37] Donald D. Bushnell, *The Arts, Education, and the Urban Subculture,* United States: Communications Associates (Comm A), 1969, 176-185; *Los Angeles Times*, Apr. 4, 1967.

[38] Jones, Jack, "Creativity Blooms at New Watts Center," *Los Angeles Times*, Jan. 4, 1971, https://latimes.newspapers.com/CreativityBlooming (accessed Aug. 15, 2020);
The Inner City Cultural Center, http://www.innercityculturalcenter.org/home-1.html (accessed Sept. 10, 2020); "Set the Night on Fire," chapter 15.

accountant who became an activist after the Watts Uprising. He was there until 1970.[39] Taylor was also principal organizer of the Watts United Credit Union and served as its chief executive officer until he became ill. He was active in the Watts Chamber of Commerce and the Watts Towers Project, as well as a pioneer in developing the "Food for All" program.[40] The Institute provided a space where Black artists were encouraged to promote and explore their own artistic creativity and refine their artistic skills apart from European influence and constructs. They taught free classes in filmmaking, dance, radio, and arts and crafts classes that continued at the new building.[41]

The Mafundi Institute had to move from the Coffee House at 1802 East 103rd Street in 1966, when the Los Angeles Building and Safety Commission moved to condemn it due to code violations.[42] They moved just a few blocks down to 1772 East 103rd Street to an abandoned storefront.[43] During this time, funds for the organization significantly declined, but there were plans to obtain grant funding for a new building. Supporters of the Institute held a fundraiser crafted around timed cocktail parties in the homes of Hollywood stars and celebrities, preceded by a performance of "The Great White Hope" at the Ahmanson Theatre, to raise money for the new home of the Mafundi Institute. The benefit was chaired by Marge Champion and Diahann Carroll. The list of celebrity hosts and hostesses included Nancy Wilson, Quincy Jones, and Academy Award-winning songwriters Alan and Marilyn Bergman. Other celebrities who lent a hand included Jack Lemmon, Nancy Sinatra, Mr. and Mrs. Kirk Douglas, and many others.

The Watts Happening Cultural Center

The groundbreaking for the Watts Happening Cultural Center at 1827 East 103rd Street took place in 1970 with a grand performance by the Pan Afrikan Peoples Arkestra.[44] The Mafundi Institute moved to their newly constructed building on June 1, 1970.[45] The building was named the Watts Happening Cultural Center, which also became known as the Mafundi Arts Center, located on the former site of the Largo Theatre.[46] The new Cultural Center was supported by the Kettering and Brooks Foundations; both Charles Kettering and Don D. Bushnell of the Brooks Foundation were on its governing board.[47] The Center was the first major construction after the Watts Uprising.[48] It was also built with one of the first grants ($180,000) to the Economic Youth Opportunities Agency (EYOA) under the new Housing and Urban Development program for the War on Poverty (Economic Opportunity Act of 1964).[49] The Los Angeles City Council asked the EYOA to apply for the funds. The Council of Churches of Southern California was responsible for raising the matching funds until the Mafundi Institute took over fundraising efforts and became the sponsoring organization. When the Institute could

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[39] David Colker and Marc Lacey, "From Watts Riot Ashes: Bright Hopes, Heartaches," *Los Angeles Times*, May 10, 1992. https://www.latimes.com/archives/la-xpm-1992JamesTaylor (accessed July 20, 2020); Lat Archives, "Obituaries: James Taylor Jr.; Watts Community," Jan. 3, 1996, https://www.latimes.com/archives/JamesTaylor (accessed June 20, 2020).

[40] Lat Archives, "Obituaries: James Taylor Jr," https://www.latimes.com/archives/JamesTaylor (accessed June 20, 2020).

[41] Margaret Harford, "'Blacks' Gives Vitality Jolt to Negro Actors," *Los Angeles Times*, May 18, 1970, https://www.newspapers.com/Blacks (accessed June 24, 2020); Gene Handsaker, "Marge Champion Now Watts Dancing Teacher: Unpaid Volunteer 8 Hours…," *The Post-Crescent*, Sept. 14, 1970, https://www.newspapers.com/FreeClasses (accessed July 1, 2020).

[42] "Issue of Watts Coffee House Only 'Put Off'," *Los Angeles Times*, May 23, 1966, https://www.newspapers.com/clip/58883735/wh-coffee-h-doesnt-meet-code/ (accessed July 22, 2020); "Cultural Groups of Greater Watts Ares," *Los Angeles Times*, July 6, 1970, https://www.newspapers.com/image/1776 Address (accessed July 21, 2020).

[43] Note: advertisement for the new Watts Happening Cultural Center indicates an interim facility for the Mafundi Institute with incorrect address – 1772 3rd Street. It should be 1772 E. 103rd Street. This is the same building that the Watts Writers Workshop occupied when the Mafundi Institute moved to their new building at 1827 E. 103rd Street in 1970. Ed Landler phone interview with Alvin A. Saxon, Jr. (Ojenke).

[44] Gay Pauley, "On the Eve of Christmas," *Valley Times*, December 24, 1969, https://www.newspapers.com/clip/68852428/mafundi-benefit-fundraiser-called-the/ (accessed Nov. 13, 2020).

[45] Note: The LA Times article incorrectly lists the new building (Watts Happening Cultural Center) address as 1172 E. 103rd Street. https://www.newspapers.com/clip/58884648/mafundi-only-cultural-center-of-its-kind/ (accessed Jan. 23, 2021).

[46] City of Los Angeles Department of Building And Safety, *Records research for 1827 East 103rd Street*, http://ladbsdoc.lacity.org/idispublic/ (accessed July 18).

[47] See Note 18; Jack Jones, "Plans to Build New Watts Coffee House Gain; Sponsor OKd," *Los Angeles Times*, Feb. 20, 1968, https://www.newspapers.com/clip/58883151/ (accessed July 24, 2020).

[48] Ibid.; Jack Jones, "Creativity Blooms at New Watts Center," *Los Angeles Times*, Jan. 4, 1971, https://latimes.newspapers.com/CreativityBlooming (accessed Aug. 15, 2020).

[49] "Poverty Funds," *Los Angeles Times*, May 14, 1968, https://latimes.newspapers.com/WarOnPoveryFunds (accessed Jan. 22, 2020); United States Congress Senate. Committee on Labor and Public Welfare, "Examination of the War on Poverty, Hearings, Ninetieth Congress, First Session, Subcommittee on Employment, Manpower, and Poverty," https://play.google.com/books/reader?id=bxUvAAAAMAAJ&hl=en&pg=GBS.PA3027 (accessed July 20, 2020).

not raise the remaining funds needed for construction, they asked Los Angeles City Councilman John S. Gibson Jr. to help.[50] The Mafundi Institute continued to expand the free programs from their move into the new building until its closing in 1975. The last endeavor of the Institute was a training program in cable television systems. The plan was to eventually launch the Watts Communications Bureau, consisting of a short-range FM radio station and community cable television system for Watts-originated programs and commercials.[51] The Watts Happening Cultural Center was one of the most prominent cultural centers in Los Angeles from 1970 to 1975. It was the only cultural center of its kind in any Black neighborhood anywhere in the U.S. at the time; a gathering place for local artists, writers, musicians, filmmakers, poets, and community organizations; a project led by artists for artists; and a dream facility for the community.[52]

From 1970 (when it began operations) to 1975 (when the Mafundi Institute dissolved), the Watts Happening Cultural Center attracted Hollywood artists, Black intellectuals, and educators who introduced the community of Watts to a variety of free classes such as modeling, set construction, sculpting, art history, drama, and many other forms of artistic expression. There were sewing and self-improvement classes and even a preschool.[53] The *Watts Mafundi Choir* (formed by a neighborhood mother), and an interracial rock group called the *Southeast Intersection,* used the Center for rehearsals.[54] A martial arts class for dance and theater in the form of fencing was taught by Raymond St. Jacques, the first African American to play a regular role in a western television series. Eartha Kitt – after she received her star on the Hollywood Walk of Fame – may have used the multipurpose space of the Cultural Center for her dance company, Kittsville (founded in 1965).[55] The Institute was supported by other Hollywood professionals including Roger E. Mosley, who studied at the Mafundi Institute under Raymond St. Jacques before becoming a teacher and television celebrity; William Marshall, a Shakespearean actor and opera singer known for his roles in Blaxploitation films like *Blackula*; and Paula Kelly, an actress and dancer known for her role in *The Women of Brewster Place*.[56] Marge Champion – an accomplished Hollywood dancer/choreographer with husband Gower in the 1950s and named "Woman of the Year" in 1969 – was on the Board of the Mafundi Institute as well as one of the Center's dance instructors.[57] Champion described the new Cultural Center as one "where talented kids can be found."[58] She invested in the students of Watts by commissioning a new dance floor to be installed at the Center when she learned they were dancing on concrete. The teaching artists were not only mentors to the Watts youth; they also provided them work as artists. Forty of Champion's students were extras in *The Great White Hope* (October 1970) and *The Halls of Anger* (December 1970).[59] There were also teachers such as Professor Ron Karenga, creator of the seven principles of Kwanzaa, who encouraged students to be proud of their heritage and make a global impact.

Architects Arthur Silvers and Robert Kennard

The Watts Happening Cultural Center was designed by Black architects Robert Kennard and Arthur Silvers during their partnership. Arthur Harry Silvers was born on July 12, 1930 and raised in South Los Angeles just outside of Watts. Silvers worked for Kennard from 1962 to 1964. Silvers and Kennard consolidated their architectural practices to form Kennard

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[50] Jack Jones, "Creativity Blooms at New Watts Center."
[51] Ibid.
[52] Harford, "'Blacks' Gives Vitality Jolt to Negro Actors."
[53] John Blaine and Decia Baker ed. "Community Arts Los Angeles," John Spoor Broome Library Institutional Repository, 1973 http://repository.library.csuci.edu/handle/10139/2728 (accessed July 10, 2020); Esther Hovey, "The Mafundi Preschool: A Case Study" (Ph.D. diss., University of Southern California, 1974), 12, http://libproxy.usc.edu/login?url=https://www-proquest-com.libproxy1.usc.edu/docview/1629818972?accountid=14749 (accessed September 5, 2020).
[54] Jack Jones, "Creativity Blooms at New Watts Center."
[55] Our Story, History and Purpose of Our Organization, https://spark.adobe.com/page/Kittsville at Mafundi (accessed July 20, 2020).
[56] George Wesley Bourland, "A Capsule of Mafundi," *The Mafundi Potential* 1, no. 1 (February 1970): 4; Lois Armstrong, "Unknown Roger Mosley Scores in 'leadbelly,' but He's Got the Blues Over Its Distribution," People.com, Archive, Updated June 07, 1976, https://people.com/archive/unknown-roger-mosley-scores-in-leadbelly-but (accessed July 24, 2020).
[57] John W. Outterbridge, "African-American Artists of Los Angeles Oral History Transcript," interview by Richard C. Smith, Calisphere (1989-1990), http://content.cdlib.org/calisphere.Outterbridge (accessed June 20, 2020); "Mafundi Has Special Guests," April 24, 1975, https://search-proquest-com.libproxy1.usc.edu/docview/565155796/69DE1F328DF24C44PQ/4?accountid=14749 (accessed Sept. 10, 2020); Gene Handsaker, "Marge Champion gives her talents," *News-Pilot*, Sep 9, 1970, https://www.newspapers.com/clip/58882582/news-pilot-sp-ca-sep-9-1970-wed/ (accessed July 20, 2020); I WON'T DANCE - Marge & Gower Champion 1952, https://www.youtube.com/watch?v=kCaxR6Cf01w&feature=youtu.be (accessed July 20, 2020).
[58] Gene Handsaker, "Marge Champion Goes to Watts," *The Courier*, Sep 10, 1970, https://www.newspapers.com/clip/59079960/mafunditalented-kids-at-mafundi/ (accessed July 2, 2020).
[59] Gene Handsaker, "Marge Champion gives her talents."

and Silvers Architecture and Planners from 1966 to sometime after Silver's divorce from his wife Gertrude in 1972.[60] Silvers moved to Santa Fe, New Mexico sometime in 1986 after retiring. He returned to Los Angeles in 2007, where he died the following year, January 18, 2008.[61]

Robert Alexander Kennard was born on September 18, 1920 in Los Angeles and lived n Monrovia. He later moved back to Los Angeles, where he died on March 24, 1995.[62] Kennard and Silvers were both from a generation of post-World War II architects whose work demonstrated a break from traditional European influence, in line with the revival of the Black Arts movement. Their architectural work was inspired by the modernism of Richard Neutra, Victor Gruen, and Paul R. Williams. Both graduated from the University of Southern California School of Architecture, Kennard (1949) a decade before Silvers (1959). Both were active leaders in the Civil Rights movement and made it their mission to encourage and mentor young people, especially underrepresented ethnicities, to pursue careers in architecture and urban planning.[63] They made sure students were also aware of social justice issues as they themselves navigated inequalities as professionals. Silvers often spoke to students about the necessity for protests and civil disobedience. Both he and Kennard helped to draft civil rights legislation.[64]

Silvers and Kennard were members of Scarab, an architecture fraternity. Silvers was president of the Los Angeles Chapter of the Congress of Racial Equality (CORE) in the 1960s. CORE helped the community of Watts expose housing discrimination, redlining, and discrimination against Blacks in restaurants. Silvers was the Historian and Parliamentarian for the National Organization of Minority Architects (NOMA) in the 1970s. He was also Chairman of the Urban Planning Advisory Committee to Councilman (and then mayoral candidate) Thomas Bradley.[65] Kennard was honored in 1986 as a Fellow of the Los Angeles Chapter of the American Institute of Architects (AIA), a lifetime honor and not granted to many Blacks. In 1991 he received the Institute's Whitney M. Young Jr. citation for his bold response to national social issues. He received the University of Southern California School of Architecture's Distinguished Alumni Award the same year.[66] He was a founding member of the Minority Architecture and Planning organization, a precursor of NOMA. Silvers was an artist who expressed himself through architecture and may have been the lead designer for the Watts Happening Cultural Center.[67]

Kennard was a founding member of and helped to raise funds with actor Gregory Peck for, the ICCC, the multicultural facility 20 miles outside of Watts. The American Institute of Architects Los Angeles Chapter (AIA|LA) in April 2019 announced the Robert Kennard, FAIA Award for Equity, Diversity & Inclusivity in honor of the social justice work he had done. This award was established to recognize "exemplary practices that promote ethnic and cultural diversity, gender equity, and the inclusion of marginalized groups of citizens through design and/or practice."[68] In addition to his extensive body of work and his distinguished awards, Kennard is remembered for his unwavering advocacy for the marginalized.

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[60] UCLA Library, Digital Collection, (Silvers)Tape IX, Side One (January 1, 1991), 37:00, http://digital2.library.ucla.edu/viewItem.do?ark=21198/zz0008zpkn; Jerome A. Robinson, "An Odyssey in B-flat: Rediscovering the Life and Times of Master Architect Robert A. Kennard," (Thesis, University Southern California, 2018), http://digitallibrary.usc.edu/cdm/compoundobject/collection/p15799coll89/id/113108/rec/1 (accessed July 13, 2020), 53, 56; Ancestry.com. *U.S., Index to Public Records, 1994-2019* [database on-line], Lehi, UT, USA: Ancestry.com Operations, Inc., 2020.
[61] Ancestry.com. *U.S., Index to Public Records, 1994-2019* [database on-line]; Santa Fe New Mexican, "Arthur Silvers, Obituary" https://www.legacy.com/obituaries/santafenewmexican/obituary.aspx?n=arthur-silvers&pid=102407182 (accessed July 10, 2020).
[62] Robinson, "Odyssey in B-flat," 72.
[63] UCLA Library, Digital Collection, (Silvers), Side One.
[64] Jocelyn Y. Stewart, "Architect fought against discrimination," Obituaries, Jan 26, 2008, https://latimes.newspapers.com/image/193774460/?terms=arthur%2Bsilvers (accessed July 13, 2020); Robinson, "Odyssey in B-flat," 45.
[65] Arthur Silvers, "Urban Renewal and Black Power," *American Behavior Scientist* 12, no. 4 (1969), https://journals.sagepub.com/doi/abs/10.1177/000276426901200409?journalCode=absb (accessed July 1, 2020).
[66] Evelyn De Wolfe, "AIA Honors Five Southland Architects," *Los Angeles Times*, April 13, 1986; Ruth Ryon, "Architect Honored for Mentor Role," *Los Angeles Times*, March 17, 1991, https://www.aialosangeles.org/awards/design-awards/robert-kennard-edi-award-call-for-nominations-2020/ (accessed August 1, 2020).
[67] Note: Arthur Silvers wrote on the entrance wall of the Coffee House that said, "To Desiree and Staff: Watts Coffee House: Thank You For Making My Dream A Reality: Love And Peace"; Jocelyn Y. Stewart, "Architect fought against discrimination," *Los Angeles Times*, Jan. 26, 2008, https://www.latimes.com/archives/la-xpm-2008-jan-26-me-silvers26-story.html; Jack Jones, "Creativity Blooms at New Watts Center," *Los Angeles Times*, Jan. 4, 1971, http://latimes.newspapers.com/clip/58883991/beginning-of-mafundi-institute/ (accessed July 19, 2020); Jack Jones, "Creativity Blooms at New Watts Center."
[68] Robinson, "Odyssey in B-flat," 63; *Los Angeles Times*, March 17, 1991.

He founded the Kennard Design Group (KDG) in 1957, the oldest continually operated Black-owned architecture firm in the western United States.[69] KDG continues to operate in Toluca Lake, CA under the leadership of his daughter, Gail Kennard.

After the 1965 Watts Uprising, Kennard and Silvers focused their work on civic-minded projects. They partnered with Pollak, Barsocchini and Associates, and the Community Redevelopment Agency of Los Angeles, to create the Watts Redevelopment Plan #1, whose goal was to rebuild the infrastructure of Watts without sacrificing the older and historic core of the community. The design included connecting bridges and garden courts and introduced what they called Afro-Western architecture. It was a contemporary European-influenced architecture that combined shapes that represented the African culture (square, circle, rectangle, and triangle). The plan also included a pedestrian-friendly design and a monorail that prioritized transporting elderly residents through the neighborhood. The design was community-centered and preferred restoration and adaptive reuse over demolition. The plan was never realized; instead, the City slowly rebuilt the community one building at a time.[70]

Between 1956 and 1994, Kennard and Silvers jointly worked on projects including the University of California, San Diego Master Site Plan for Thurgood Marshall College, Temple Akiba in Culver City (designed by Silvers), the Bank of America on Central Avenue near 103rd Street (the first bank built in Watts since 1917), 102nd Street Elementary School (across from the Cultural Center) renamed the Florence Griffith Joyner Elementary School, and many others.[71] Silvers also designed Strawflower Shopping Center at HalfMoon Bay.[72] Kennard designed over 700 buildings and structures during his lifetime, including the Charles R. Drew Postgraduate Medical School just south of Watts.[73]

Muralist Elliot Pinkney

Elliot Pinkney was part of a group of artists in Compton who established the Communicative Arts Academy (CAA) in 1969. Pinkney was an accomplished printmaker, muralist, and sculptor. His art can be found throughout the Los Angeles and Compton area along the Blue, Orange, Silver, and Yellow Metro lines.

Watts Happening Cultural Center 1975-Present

Organizations established in the wake of the 1965 Uprising were abandoned partly because of cuts in social spending, lack of sustained funding, and external divisiveness. The Performing Arts Society of Los Angeles (PASLA), the Watts Writers Workshop, KPFK radio station, and the Mafundi Institute not only saw funding cuts, but were all undermined by the same FBI informant, Darthard Perry.[74] The Institute's decline was also due to internal divisiveness among board members.[75] After the Institute closed its doors in 1975, participants scattered to other Watts community centers currently operating, such as the Watts Towers Art Center and the Watts Labor Community Action Center (WLCAC). In 1982, the building was renamed the Robert Pitts Westminster Neighborhood Center to honor Robert Pitts, the first regional administrator of the newly created U.S. Housing and Urban Development Department. After the Mafundi Institute and other art and culture programs left the Watts Happening Cultural Center, it became home to a variety of community organizations offering social services, including the Watts Credit Union, Friends Outside, and the Westminster Neighborhood Association, the latter operated out of the Center until 1996. The Watts Health Systems assumed responsibility for operating the building in 1997 but experienced financial problems and relinquished management back to the City of Los Angeles in 2002. The Los Angeles Conservation Corps (LACC) was allowed to manage the building and operated an alternative high school from the Center beginning in 2000. Its partner organization, the Los Angeles Education Corps (LAEC), has taken over the day-to-day management of the Center and has adapted the Mafundi's spaces for their

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[69] Leon Whiteson, "Designs on the Future: Through the Legacy Left by Her Father, Gail Kennard Madyun Hopes to Build a Better L.A. for the Next Generation," *Los Angeles Times*, Jan. 21, 1996, https://www.latimes.com/archives/la-xpm-1996-01-21-ls-26952-story.html (accessed July 22, 2020).

[70] Robinson, "An Odyssey in B-flat, 122.

[71] Ibid., 133; Beata Inaya, "The Three Worlds of Los Angeles: Architectural Exhibit," United States Information Service and Cultural Centers in Europe, 1974.

[72] Stewart, "Architect fought against discrimination," Obituaries, *Los Angeles Times*, Jan. 26, 2008.

[73] Note: for more info on Kennards projects see Robinson, "An Odyssey in B-flat, Appendix.

[74] Gil Nobel, *Like It Is* (1980), 1:23:50, WABC-TV.

[75] Leanna Y Ford, "Gans: 'You Can't Quit': MAFUNDI INSTITUTE MIRED IN TURMOIL Dr. Cannon 'Acting Like a Dictator," *Los Angeles Sentinel,* Aug. 09, 1973, http://libproxy.usc.edu/login?url=https://www-proquest-com.libproxy1.usc.edu/docview/565066341?accountid=14749 (accessed July 28, 2020).

YouthBuild Vocational Training Center.[76] Plans for a certified culinary program in partnership with the Watts Coffee House are on standby due to the COVID-19 pandemic.

Watts Coffee House

The 1992 Uprising was another revolt caused by police brutality and built-up frustrations. The four-day revolt began at the intersection of Florence and Normandie Avenues and spread throughout the South Los Angeles area, sparked by the acquittal of four White Los Angeles police officers for the savage beating (caught on camera by a bystander and broadcast worldwide) of Rodney King (a Black man).[77] In the aftermath, Harold Hambrick (then-retired pillar, community activist, and Black Business Expo Trade Show President and CEO) was intent on reviving the Watts Happening Coffee House to connect the past with the present, and revive the spirit of Mafundi. When the restaurant (the Relish House) occupying the kitchen space closed, Hambrick rallied the community (the Watts Prophets, Quintin Drew, and others) and local chef/caterer Desiree Edwards to reincarnate the Center's kitchen as a community-centered soul food restaurant designed to train graduates from the drug rehabilitation program of Watts Health (Uhuru).[78] The Watts Coffee House opened in 1997 and took over the café space located on the ground floor of the Cultural Center. After reopening, familiar musicians returned to give free blues and jazz concerts once a month. Programs like dance, poetry, and drama that once gave the Cultural Center life were being planned.[79] The revival was short-lived and never fully got off the ground. Hambrick died in 2014; Edwards continues her involvement with restorative justice, and guests gather near and far around her soul food. The Watts Coffee House is still the only sit-down restaurant in Watts. The walls are covered with collectibles of classic albums, headshots of up-and-coming actors, signatures of politicians and celebrities including Steve Harvey, antique memorabilia, and even a note from Arthur Silvers: "To Desiree and Staff: Watts Coffee House: Thank You For Making My Dream A Reality: Love And Peace." Patrons sit among the collective history of Watts art, culture, and community resilience.

Conclusion

The Watts Coffee House and the Los Angeles Education Corps currently share the Watts Happening Cultural Center. The space is occasionally used by local community organizations including the Watts Prophets and the Watts Village Theatre Company. The Cultural Center remains a beacon of community resilience; a place that develops and implements programs and services that foster the spirit of Mafundi and community. As of this writing, the Center and its parking lot are being used by an organization called Homeless Free America as a temporary safe space for people experiencing homelessness.

The Watts Happening Cultural Center is a vital, irreplaceable element of both the built environment and the intangible heritage of Watts. It is one of the few remnants of cultural expression that evolved in the aftermath of the 1965 Watts Uprising. Much like the period following the uprising, Watts is currently experiencing an outpouring of financial support. There are plans to build an ultramodern recording studio, community center, and housing where new memories will be created, but the community should not have to sacrifice their history in order for them to be built. This was a concept understood and conceptualized by Kennard and Silvers in their Watts Redevelopment Plan. According to the plan, the architects wanted old and new buildings to "coalesce," and all older buildings of historical significance to be restored and adapted for reuse. Their design was to strengthen and encourage a sense of community, anchored by its history.[80]

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[76] "Programs that Propel Students into a Successful Future," Los Angeles Education Corps., https://www.laedcorps.org/programs.html (accessed July 22, 2020).

[77] Anjuli Sastry and Karen G. Bates, "When LA Erupted In Anger: A Look Back At The Rodney King Riots," National Public Radio, April 26, 2017, https://www.npr.org/2017/04/26/524744989/when-la-erupted-in-anger-a-look-back-at-the-rodney-king-riots (accessed May 23, 2020).

[78] Isidra Person-Lynn, "Business Born at the Expo: The Watts Coffee House Story," *Black Business Expo Los Angeles* 2014, https://bbxla.wordpress.com/2013/05/24/are-you-on-our-email-list-the-latest-e-blast/ (accessed July 2, 2020).

[79] Jack Leonard, "Watts' Mafundi Institute Stars in Its Own Revival," *Los Angeles Times*, Oct. 24, 1997, https://www.newspapers.com/clip/58883297/1997-return-of-the-mafundi-institute/ (accessed July 2, 2020).

[80] Robinson, "An Odyssey in B-flat.

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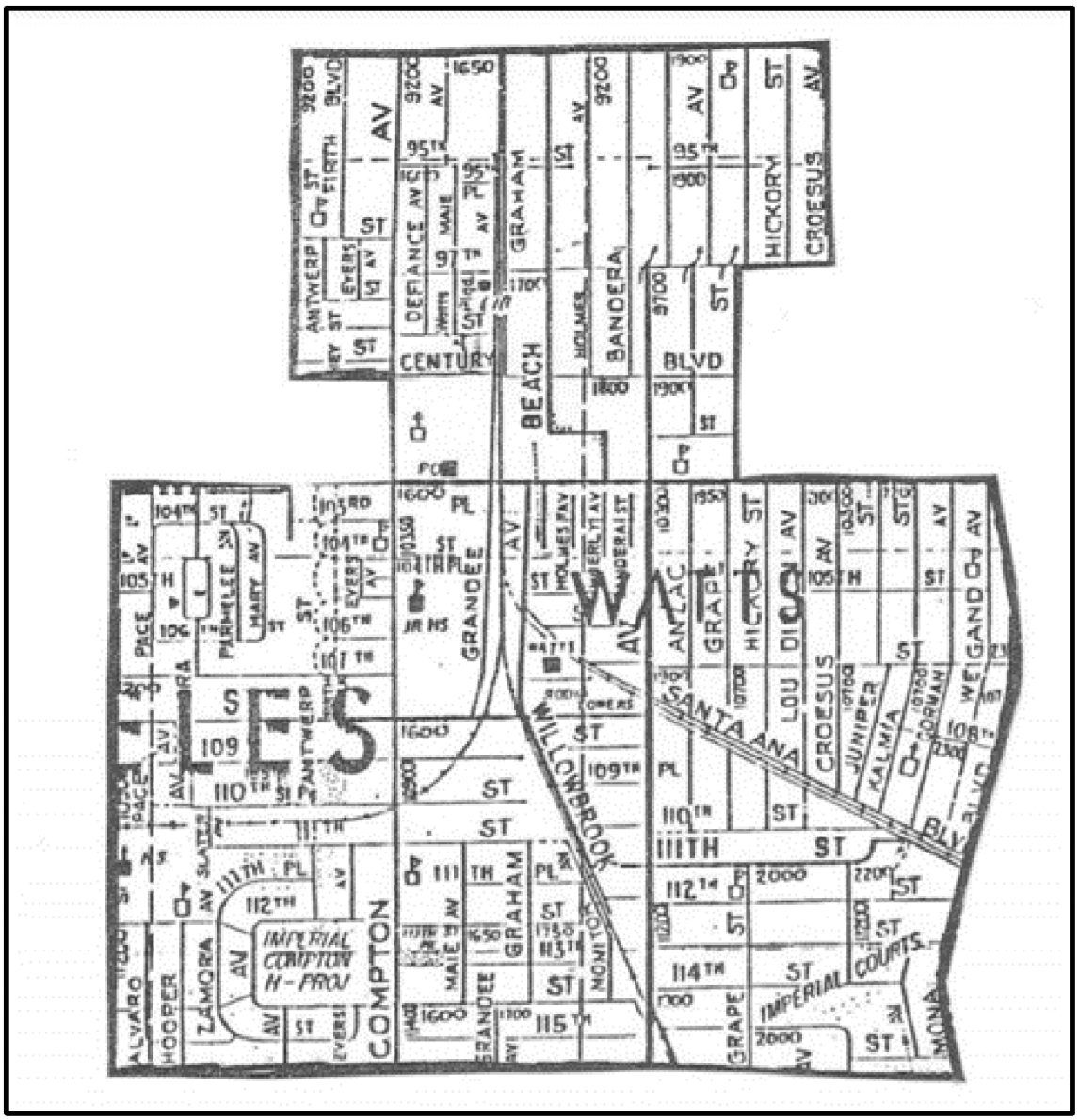

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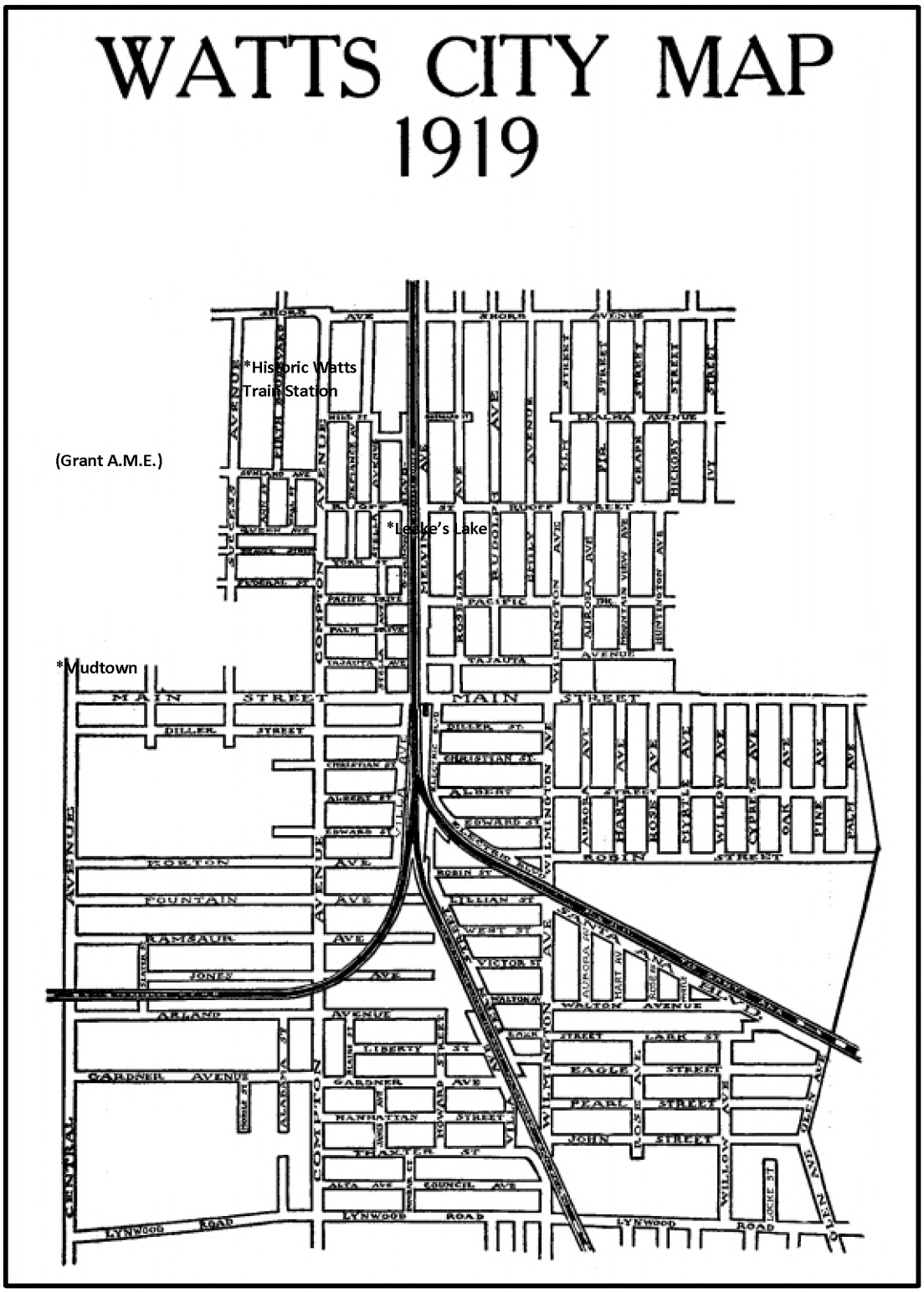

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WATTS COFFEE HOUSE

BLACK MUSIC
- Freedom Songs
- Work Songs
- Negro Spirituals
- Gospel Music
- Ragtime
- Blues
- Jazz
- Bebop
- Rock
- Rhythm & Blues
- Soul
- Funk

WAKE UP!
And Smell the Coffee!

BUNN

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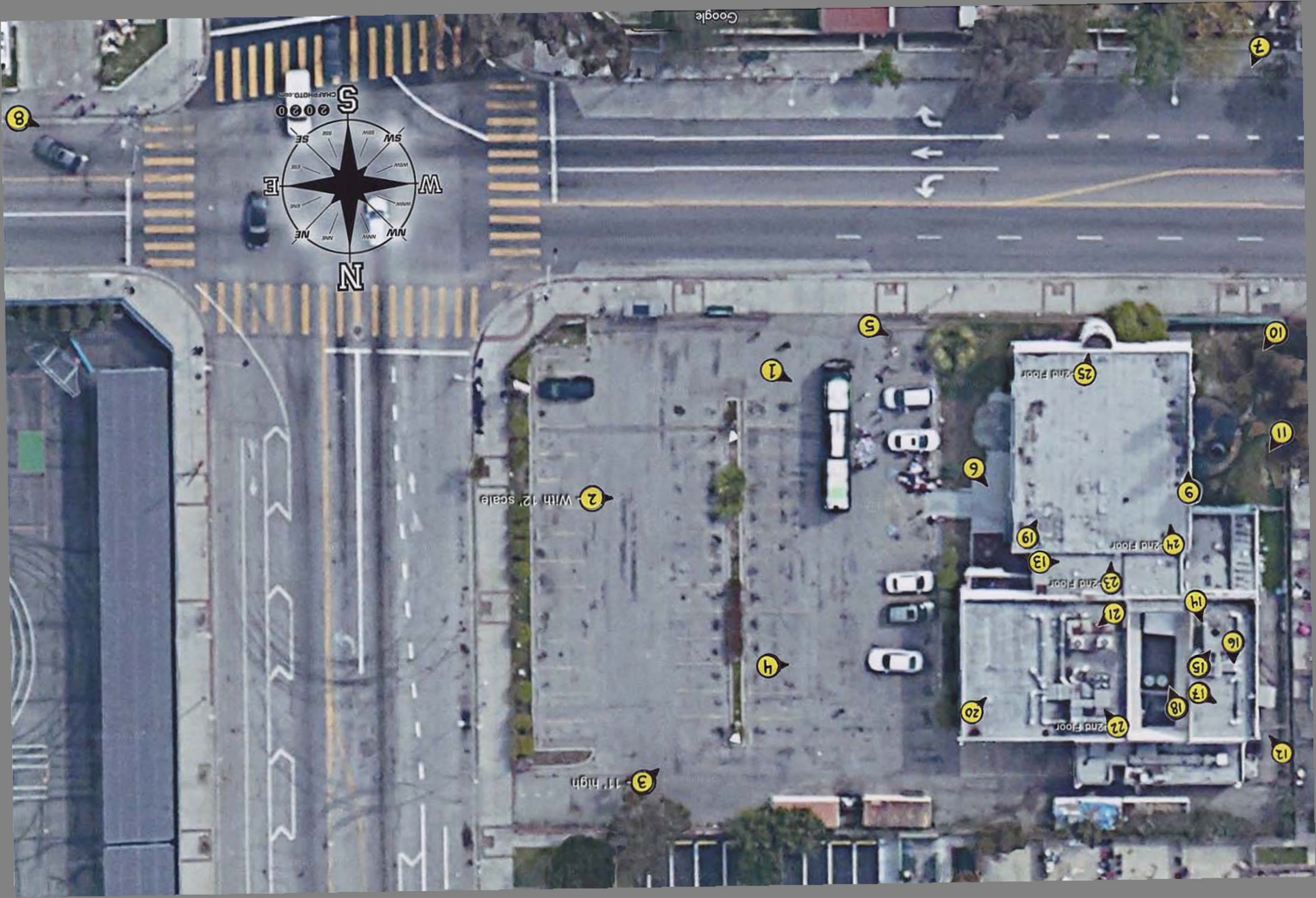
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METRO NEWS

MAFUNDI: Cultural Academy Reopens

Continued from B1

Mafundi logo and, it would seem through," said Watts native Cecil Fergerson, a former curator at the Los Angeles County Museum of Art. "The Mafundi was meant to stay here. And that's why it's back."

Back is the colorful glory of the Mafundi logo, repainted last month by Elliott Pinkney, its original artist.

Back, too, are some of the community events that once offered young African Americans a chance to work onstage, including Maria Gibbs (who went on to star in "The Jeffersons" and "227") and Roger Mosley ("Magnum, P.I.").

In August, Mafundi raised the curtain for its first play in 22 years. And since a month, sponsors saying to the rhythms of jazz and blues concerts in a recently redecorated auditorium.

Dance, drama and poetry classes for local youngsters are being planned, possibly to start in December. And, with the Mafundi now home to the Watts Coffee House, artists are once again returning to while away afternoons sipping java and discussing their work.

For years, though, the busy theatre building at Wilmington Avenue and 103rd Street displayed little of the spirit of Mafundi, which means "artisans" or "creative people" in Swahili.

The stage was empty, the classrooms used as office space. The building's landlord, a local social services agency, rented space to real estate agents, a handful of city agencies and the Watts United Credit Union.

Jim Harold Hambrick, vice president of public affairs at Watts Health Systems, envisioned the resurrection of the 100 cultural mainstay.

Hambrick remembers weekends spent in the dentist in Watts Happening Coffee House during the late '60s, watching free Jazz Mafundi plays and concerts through clouds of smoke.

"The desire to re-create that dream, albeit smoke-free, has been the driving force behind a group spearheaded by Hambrick.

"We wanted to reassert the past with the present," Hambrick said.

When Watts Health Systems took over management of the building housing Mafundi in 1996, Hambrick seized the opportunity to make that connection.

First, he went to his agency's management to win support for restoring the old community center. Then he roused the city into helping refurbish the building. Meanwhile, others rallied to his cause. Fergerson, Quentin Dover, a local artist, and the Watts Prophets, a pioneering jazz-rap group.

One year after the Mafundi's revival began, the connection between past and present was complete.

As if to prove the point, musicians who played and sang free at the original Mafundi returned last month to perform at the Third World Arts Exhibition.

Among them was jazz pianist Horace Tapscott, whose Pan Afrikan People's Arkestra played at the building's groundbreaking in 1970.

Also returning were the Watts Prophets, a group many credit with the invention of rap.

Oni O'Sheridan, Amde Hamilton and Richard Dickinson met and formed the Prophets after the 1965 riots, when Watts was hot becoming a focus of African American culture.

"The atmosphere was, 'I'm black and I'm proud,'" recalled Hamilton. "It was like being a college freshman, full of expectation . . . people were expressing themselves."

Artists were also expressing the frustrations and hopes of a community.

While the McCone Commission was investigating the social injustices at the end of the rioting, black poets were writing about them, black musicians were singing about them, black artists were painting them.

At the center of the renaissance lay the Watts Happening Coffee House. And it was there in 1967 that a group of writers, dancers, musicians and artists created the Mafundi Institute.

The first performances were held at the coffeehouse. But as the Mafundi grew in size and ambition, more and more space was needed.

When the coffeehouse ran out of money, the Mafundi went city and federal grants for a new home to be built where it stands today.

Working in the sparsely furnished building, students put together a number of critically acclaimed chart movies and plays. Early successes drew attention that attracted stars from Hollywood's great and good, many of whom came to lunch or teach at the institute.

But as the years became a distant memory, the flow of donations dried up. By 1973, when Gibbs was rehearsing for amateur plays at the Mafundi, few of the institute's classes were still being offered. Instead, Mosley, the institute's most senior student, taught and directed his colleagues.

"There were a lot of things we didn't have, but we didn't care," Gibbs recalled. "We thought that Hollywood should come down here and set us and get us. We thought we had the best workshop there was."

But downtown continued to flourish. And, in the mid-1980s, the Mafundi dropped its curtain for the last time, leaving behind only its record and the dreams of those who remembered it.

Continued

Cecil Fergerson, left, greets Elliott Pinkney, the artist who created the logo on Mafundi Institute building.

Cities' Novel Plan to Share Tax Revenues Falls Apart

By DADE HAYES
SPECIAL TO THE TIMES

An innovative agreement between Lancaster and Palmdale to share future sales tax revenues has disintegrated, leaving officials scrambling for explanations and alternatives before the Sept. 8 election, Lancaster Mayor Frank Roberts said Thursday.

After shaking hands on the pact in August, Palmdale officials repeatedly canceled meetings with Lancaster officials to finalize details and a formal, written agreement has never been drafted, Roberts said.

Although no one representing Palmdale could be reached for comment Thursday, state Assemblyman George Runner (R-Lancaster), who has acted as a mediator between the two cities, confirmed Roberts' assessment.

"It's (tonight) the way the way to go. It fell through," Roberts said.

Backers of the proposed annexation say it would have ended the expensive bidding wars that pit California cities against each other in competition for businesses. Those "poaching wars" typically feature one community offering tax breaks, loans and other incentives to lure big retailers away from neighboring towns.

The sharing plan in the Antelope Valley was so novel that Roberts reported being besieged by fellow politic officials at a meeting this month of the League of California Cities. They saluted his vision and wanted to know how he managed to put aside the competitive urges that have intensified statewide since Proposition 13 and other measures have limited the amount of tax revenue cities can collect.

"I finally had to say, 'It's off. Palmdale called it off,'" Roberts said. "And everybody said, 'Really? You would have been the ranks!'"

Roberts said he last met with Palmdale Mayor Jim Ledford on Aug. 14 to discuss the proposal but has not been able to reach him since. The assemblyman suggested that the November election, in which two Palmdale City Council seats and Ledford's position are being contested, may have made officials nervous about an innovative bond to draw controversy.

Revenue sharing in the Antelope Valley may not be dead, however, if Lancaster City Councilman Michael Singer has anything to say about it. Singer has authored a proposal, scheduled for discussion at Tuesday's City Council meeting, that would revive tax revenue sharing with a different breakdown, replacing the original 50-50 split.

HEARING: Survivor on Trial

Continued from B3

informing for them, it's rather incredible he would be charged with felony murder," said Tagman, whose case on behalf of Greer Smith is pending in federal court in Los Angeles.

At the same time, federal authorities are looking into possible criminal civil rights violations during the shootout.

Smith's lawyer, Deputy Public Defender Annie Michael Cindy, said Demitrius's testimony helped his client by demonstrating that Smith had wanted to never die with his slain companions.

But Demitrius made it clear on the witness stand that Smith was also being watched by police.

The detective testified that soon after he passed along Smith's information to the FBI the man assigned 10 detectives to the case and began surveillance of half a dozen people, including Smith.

On Feb. 26, two SIS detectives were taking Smith and two other men whom the detective identified as Eric Fields and Kurt Deffenbaugh of Van Nuys.

Police later watched as the alleged robbers pulled into an alley behind the bar. According to testimony, officers watched as the three men armed with handguns entered the bar, demanded that patrons hand over their purses and wallets, and then fled out the backdoor. The car ended up in a cul-de-sac, trapped by two police cars.

Fields, the detective said, leaped out of the car pointing a gun. The officers fatally shot the driver, Kim Barnes Deffenbaugh and Fields.

COUNCIL: Two Urge Hernandez to Resign

Continued from B1

entered a drug rehabilitation program, where he remained until his return to the council earlier this month. A recall campaign is underway in his district, but Hernandez said he does not believe it will succeed.

Since his return to work, however, he has faced tension within the council chamber.

On the day he returned, for example, he was cheered by supporters, who packed the chamber. But most of his council colleagues gave him a chilly reception.

Thursday, Chick said the council's silence gives the appearance of condoning Hernandez's conduct, including—by his own admission—attending council meetings while under the influence of cocaine.

In a letter she plans to give Hernandez, Chick wrote: "I cannot, along with my colleagues, pretend that things are normal. . . . I cannot deal with what you have done on a quiet, personal level. I can no longer remain silent."

Fraser said that both his call for Hernandez's resignation and his proposal for a change in the charter are based on his opinion that "it is appropriate for elected officials to be held to an exemplarily high standard. My basic point is that . . . a double (higher) standard is appropriate for us."

Before his return to City Hall, Hernandez met individually and privately with some of his council colleagues at the request of council President John Ferraro, who was out of town Thursday and could not be reached for comment.

But in those meetings, Hernandez said he asked for forgiveness from his colleagues and promised to remain in therapy and recovery programs.

Chick, who was out of town when Hernandez held those meetings, said she spoke at length with her colleague by telephone. Fraser said he did meet with Hernandez.

Both Chick's and Fraser's proposals are likely to be referred to the Rules and Elections Committee before going before the full council.

Amending the charter also requires voter approval, and both Fraser and Chick said they hope to see their charter amendments appear on the June ballot.

MTA: 85 Workers to Be Laid Off

Continued from B1

struction program that already has rates around each to a single Metro Red subway extension to the Eastside and a split rail line from Union Station to Pasadena.

In a further sign that downsizing has begun in earnest, the board ignored the objections of its own police union and overwhelmingly approved a contract with Los Angeles Police Department that will take the MTA out of the transit policing business.

The agency will sign a five-year contract with the LAPD to provide police protection beginning Nov. 23 for the Red Line subway and all MTA bus routes within Los Angeles' city limits.

The long-discussed move again drew sharp criticism from MTA critics union representatives concerned about a variety of personnel issues, including the future of all MTA officers to post background checks by the LAPD.

Beginning Nov. 3, Los Angeles County sheriff's deputies will begin policing the Metro Blue and Green line and buses operating outside the city.

In another cost-cutting move, the MTA board voted to give Burke the authority to reduce the commissions paid to retail outlets that sell monthly and weekly bus passes and transit tokens.

Advocates for bus riders warned that such a move would reduce a federal court order to improve bus service if it means it harder to find places that sell the passes used by 45% of riders.

The MTA's budget adopted last summer anticipated a $2.5-million savings by reducing the commissions paid to vendors effective July 1. If the reduction takes effect by Nov. 1, the savings would be $1.7 million, leaving a deficit—from this item alone—of $1.1 million.

Eric Mann, director of the Labor-Community Strategy Center, a plaintiff in the civil rights lawsuit that led to the consent decree, said he left the MTA meeting feeling great about the board's motivation to Burke to try to lower the commissions without reducing the availability of the passes and tokens.

MTA officials estimated that the MTA pays its 760 vendors a higher commission rate than most other transit agencies.

In a sign that some board members are actively thinking what had been unthinkable until recently, Los Angeles County Supervisor Zev Yaroslavsky and Gloria Molina sharply questioned a restructuring of MTA's insurance coverage.

The two board members wanted to know how much the agency would save on the insurance package if the MTA does not build the Nelson-Rising subway extension to the Eastside.

Announcing the coming reductions over the upcoming budget and capital budget for future rail projects, Councilman Richard Alatorre requested a five-year history of "how much we've had to bail out operations."

The board once again postponed a discussion of the issue of construction safety despite the deaths of three workers last year—the first fatalities in the 35-year history of subway construction.

Pat Christ, a safety engineer who once worked for MTA contractors, told a few board members at the end of the five-hour meeting that the agency must come to terms with worker safety problems.

He noted that the agency already has been sued for $30 million by the family of Jaime Fuentes, who was crushed to death in the first tube accident, and similar lawsuits are expected in the other two deaths.

The board also voted to work with Metrolink officials in studying the feasibility of running trains from the Chatsworth train station to Warner Center and from Santa Clarita west to Burbank and Glendale.

Board members also voted to establish a "working group" to explore ways to improve bus service in the Valley and "getting the Valley more control over its bus services."

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CC P PART II

San Fernando Valley News

BILL HENRY

Partisans Unwelcome

WASHINGTON—Among other items of greater or lesser import to be taken up at this weekend's meeting of the Republican National Committee are those of planning, or at least considering, the relief parties/politics at the upcoming national convention in Miami.

There are three highly interrelated spots to be filled: (1) chairman of the Platform Committee, (2) temporary chairman (usually but not always combined with the position of keynoter), and (3) permanent chairman.

Chief quality at the moment seems to involve the job of platform chairman. Senate Party Leader Everett Dirksen wants the job and is generally considered to have the inside track, but a group of governors headed by those from the eastern establishment has been embarking a campaign to have one of their number accept or refuse/share.

Qualifications Noted

Reasons are somewhat obscure. One that has been advanced publicly is that there should be representation of the statists of the governors.

Other reasons, less publicly stated, have to do with Dirksen. There has been some criticism that the elder statesman gives a poor image of the party which has been indispensed by the youth movement lately. Others say Dirksen's close friendship with the President might color the platform to make it look like a "me too" statement instead of presenting a newer and more aggressive viewpoint.

Answers to the anti-Dirksen argument are that the platform has simply been pretty well written in the position papers developed during the last few years by the group of Republican Party leaders consisting of past Presidents and presidential candidates and other top figures in the party—including several governors. This makes it a party document, not a Dirksen document. Furthermore there is the convention that an committee can function with two chairmen.

Permanent chairman here, with only a couple of exceptions, have the leaders of the party in the House of Representatives. This has been regular practice with the Democrats, too. Qualities called for are executive ability with the gavel, an commitment to any individual candidate or faction, experience in representing the party.

Ford Top Candidate

House Leader Gerald Ford is a leading candidate for the job and has, in addition to other qualifications, a youthful, all-American football-player personality and a national recognition as a genial, all-star party man.

The job of temporary chairman, and keynoter, has generally gone to a governor. Mark Hatfield of Oregon had it in 1964 and there have been only three governors since the 1880s when the two positions were not combined.

This would be a natural spot for one of the private eyes of gambling, youthful Republican governors mine, as has been mentioned, they should come out before the convention with announcement of some particular favorite/ideal candidate. There has been a good deal of talk about Rockefeller, although this took place before his recent dismemberment over the New York gubernatorial strife.

General feeling around national committee headquarters is that any such participation for any one candidate would hurt anyone who participated as it from a supposedly nonpartisan and/or official position at the convention.

"WHERE HAVE YOU BEEN?"—Cherie Lollmar, 17 months, and her mourning brother, Kevin Leigh, 3, are his apartment Germain shopping mall, Tujunga, at the Van Nuys police station where the pair were taken after being found on walk at 8:15 a.m. a half mile from home. (12351 Victory Blvd., in Van Nuys. Times photo by Ronald G. Bakken.)

L.A. County Ambulance Crews Threaten Strike

Union Charges Breach of Faith on Pledges in Informal Bargaining Talks for Pay Increase

BY HARRY BERNSTEIN

Los Angeles County ambulance crews Monday threatened to go on strike in a dispute over wages as the county continued its slow progress toward enacting a formal system of collective bargaining for the county's 10,000 employes.

Tom Hall, head of the AFL-CIO County Employes Local 434, said the county is using the lack of a formal bargaining system as a device to "break its guarantees, pledges made to us last year."

Robert Lamoreux, deputy director of the County Personnel Department, said the Board of Supervisors has ordered his department not to bargain collectively with any union or guaranteeing until a basic employe relations ordinance is adopted.

Without such an ordinance, he said, the county can make wage adjustments for the employes it wishes when county employes in July had their raises set by bargaining on work issues.

Ambulance Duty Studied

Three ambulance men have been ordered by an impartial board to death on ambulance within 60 days.

The men, Berkeley Aaron, Lloyd Hall and Howard Black, an unanimous labor relations referee, has had the dismissals delayed final consideration on their appeals, pending a meeting between the three and the supervisors.

The county ambulance crews receive higher remuneration than those paid to Los Angeles city ambulance crews.

The union said that last year the county crews were given an hourly pay raise of 10 cents, bringing the hourly rate of county ambulance drivers to $2.61 and attendants to $2.71.

The union said that last year the county crews were given an hourly pay raise of 10 cents, bringing the hourly rate of county ambulance drivers to $2.61 and attendants to $2.71.

The county then on a city ambulance crew in the greatest who is paid a top rate of $771 a month compared to $678 monthly for the county's senior men, the ambulance driver.

Private Pay Scores

The junior men on the county ambulances now earn a top of $541 a month compared to $677 for the junior men on the city ambulance crews.

Lamoreux, speaking for the County Personnel Department, noted that private ambulance companies pay their drivers an average of only $451 per month, and that the city's $541 and $677 rates are far below the rates paid by other in the county area.

"But I agree that we must studying the relations between the city and county crews and not making comparisons with private firms," he said.

However, he emphasized, the county could deal with the issues even involving emergency only in the ambulance crews.

Lamoreux said that if because in job classifications in large part for the differences in wages.

The union denies that there is any significant difference in duties, saying county crews handle emergencies as serious as the more serious patient members.

But some of these arguments can be used to either side in bargaining talks because of the supervisors' action against collective bargaining.

Picture Turn to Page 3, Col. 1

CASSIDY FAILS IN TEST TO RETAIN PARKS DEPT. POST

Former Councilman John P. Cassidy failed to employ for reappointment on the $17,000-a-year director of public relations of the Recreation and Parks Department, it was learned Monday.

Cassidy was given an emergency eight-month appointment to the newly created position last July 1, but was day after he was defeated for reelection to the 12th District by Councilman Robert M. Wilkinson.

Results of a civil service examination ordered Monday showed that Cassidy, 54, retired early in the open competition. His appointment will expire Feb. 29.

Highest scorer in the examination category was Alfred T. Goldfish, a party relations representative in the Department of Airports.

Behind him, in order, were Clara Hayden, assistant director of parks

Picture Turn to Page 3, Col. 1

Plans to Build New Watts Coffee House Gain; Sponsor OKd

BY JACK JONES

Long-planned plans to build a new Watts Happening Coffee House suffered setback on Mond 26, when a city planner to employ Monday where the Economic and Youth Opportunities Agency board approved a new agency.

The EYOA directors turned to the structure at the Bethune Institute, which produces plans and other related undertakings, which their project is expected to put up $60,000 in the first year's operational budget.

The U.S. Department of Housing and Urban Development has been building $120,000 in the federal share of building a new center under the terms of the project coffee house at 1600 E. 103rd St.

The Commission on Church and Race of the Southern California Council of Churches, original backers of the coffee house, failed to raise the required local matching funds of $30,000 after promising with rather heavy diversity.

The City Council earmarked $30,000 in city funds for the project, thereby persuading the EYOA to agree grant loan according to other

Rationing on Board

Mcbeth, which plans to make Watts Happening a center for theater, arts and theater as well as a general community facility, belongs on its board Charles P. Mcbeeing of the Mirming Foundation and Don L. Rockwell of the Brooks Foundation, both local concern.

Dr. E. Alfred Cannon, UCLA neuropsychiatrist, is president of the board.

The EYOA board also decided to ask the U.S. Department of Labor to add eight more boats to the Emp-

Picture Turn to Page 3, Col. 4

SHOT EX-WIFE'S HUSBAND

Man Whose Slaying Act Was Taped Given Prison Sentence

BY PAUL BRATTAIN

An ex-marine whose killing of his former wife's husband in 1965 was recorded on tape was sentenced to sixty prison Monday for five years to life.

Superior Judge George Hoff had found Loyd A. Gribble, 32, guilty of second-degree murder after his return from the Atascadero State Hospital where he underwent psychiatric treatment for nearly four years.

The most damaging evidence against Gribble was the hidden tape recording played into the record by Dep. Dist. Atty. Sidney A. Clemens Jr.

In sentencing:

Judge Hoff said:

"The events of a violent argument between Gribble and the victim, Marvin E. Knox, 41, who had married the defendant's former wife, Zella, now 33, shortly after she divorced Gribble in late, 1965.

"The slaying of Knox, solidified his inside graces, and the subsequent arrest of Gribb.

Indicted in 1966

Gribb was indicted by the County Grand Jury in December, 1966, after his commitment to the mental hospital.

He was committed, according to Charnin, because following his arrest, Gribble had his speech, and memory and was in a state of intangible amnesia. He was unable to understand the nature of the court proceedings against him.

Gribble and Mrs. Knox were married in April, 1957, and have two daughters, now 10 and 7 years old, after long absence, the married Knox and lived at 4961 Lemon St., Temple City, where the slaying occurred.

Attorneys were developed here and Gribble and the Knox were child support payments and visitation rights.

On Nov. 8, 1965, Gribb called Mrs. Knox, and made arrangements to pick up their daughters that evening on an attempt would be made to resolve their differences.

Second Time Records

Minutes, Gribble allegedly had made threats against the wealth, the tape recorder was somehow turned on by Gribble. It is reported the Knoxes, the Grand began to use the evidence against Gribb in court in the child support matter.

The argument, which led to the shooting, became violent when Gribble attempted to take the children with him.

"You can't take them unless you have custody papers, Mrs. Knox declared.

The Knox Mobile sergeant, disarmed from the service since the shooting, then produced a .45-caliber

Picture Turn to Page 3, Col. 4

CODED CATHOLIC HIGH MAY BECOME ALL-GIRLS SCHOOL

BY CHARLES H. HOFLEIBER

Pay Scale Hike in Theaters Delayed

Works Board Acts to Protect Homes From Slides, Floods

Two actions to barricade homes against possible landslides and floods during the heaviest of the rainy season were taken by the City Board of Public Works Monday.

The board:

1—Awarded contracts to two firms who agreed to supply men, equipment and material on a 24-hour basis for emergency erosion control work in subdivisions or other privately sponsored projects under city permits.

2—Listed 10 for contract which will issue free sandbags for protection of private property. Sand must be provided by the applicant, however, the spokesman said.

Sandbags may be obtained at the following stations:

ATTACKED IN APARTMENT

Veteran Held in Fatal Beating of Woman

BY ROY HAVENS

Josephine Lowman

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20 -NEWS-PILOT

Hollywood report

Marge Champion gives her talents

UNIFORMS WEST, INC.
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TV celebrity at sea

Room 222 star takes cruise

ALL AT SEA — Karen Valentine takes a break from her shooting schedule for a cruise to Mexico aboard the Princess Carla, sailing from Los Angeles Harbor. The star of TV's "Room 222" will begin new season Sept. 21.

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FILLET BUTTS, 2½-lb. Average, Cut up Free	$1.95

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T-BONE OR CLUB STEAKS	$1.29 lb.
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BARBECUE STEAKS	89¢ lb.
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EYE-OF-ROUND ROAST	$1.29 lb.
BONELESS BOTTOM ROUND AND RUMP ROAST	98¢ lb.
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Guild Orientation Set at Childrens Hospital

...from Van Deusen's

Three On a Match

VAN DEUSEN'S Jewelry

IT GROOVES AND IT'S COLD

Mafundi Institute Fights for Life

BY MAGGIE SAYER

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1690 East 103rd Street circa 1967. 366-seat theater for the Watts Writers Workshop. Director Tut Hayes. Burned down by FBI Counterintelligence Program agent, Darthard Perry in 1973. Cornerstone Theater Company Blog. https://cornerstonetheater.org/change-series/jordan-downs-transformation-by-the-decade-1970s/ (accessed Feb 15, 2021)

Marge Champion and students at the Watts Happening Cultural Center circa 1970s. One of the classrooms on the second floor of the building before she commissioned a dance floor in the multipurpose space on the first floor. Ebay image. https://images.app.goo.gl/jdhcboKbx7quz3qFA (accessed June 2, 2020).

A CAPSULE OF MAFUNDI

by George Wesley Bourland

ot possible to name here all of the countless at have supported the establishing, mainten- progress of the MAFUNDI Institute. Bits ltural dream: an ever-functioning and per- rena which provides the flowering of the crea- ntials within the South-Central Los Angeles ties, belong to an endless list of the friends ibutors of MAFUNDI.

ts, leading to the birth of our formidable ion, were obviously conceived in the 1960 . Pain, labor and the threat of stillbirth follow- child, THE WATTS HAPPENING COFFEE- which made its noteworthy entre in early it was there in a creative arts setting that tional and cultural program, THE MAFUNDI TE found its life.

ummer of that same year, the Brooks Foun- th a grant from the Charles F. Kettering on. combined their concern and funds and elopment to a film-making class/project for chool dropouts in the Watts district of Los

nd of the year, the film students produced igs Out," a highly successful 45 minute film ealed a strong need for intensed followup Enthusiasm for the program began to soar rowth of a permanent program under com- rection and control became an ideal fixture AFUNDI image. Paris Earle starred in this ntation.

aster persisted in having its way, rains swept e roof of the coffeehouse, runaway expen- l all but $4 of the Bank balance. Stage and ductions claimed several of the MAFUNDI iam Marshall went to "Catch My Soul", an caught "Peyton Place," and Otis Young d for his now starring role in "The Outcasts."

e Kettering Foundation came through in MAFUNDI INSTITUTE INCORPORATED ilm-making, Theatre, Motion-Graphic Movement. The sturdy shoulders of ller, Otis Williams, Hazel Stewart and t/actor, William Marshall, Dr. J. Alfred rs. Maggie Pipes, Don Bushnell and James uped together with hosts of volunteer work- the very offset, all of the area's cultural re invited to participate in the creation of ving community project.)

ness became a reality throughout the next a new star entered the scene, Actor Paul e debuted in the production of "King Oedi- how won the interests of one of America's tive dance teams, Marge Champion and nt. Needless to say, the MAFUNDI drive he beautiful and clever wife and partner ampion; and it was equally flattered to be e vibrant Marie Bryant; both, stars in their ive rights, and together! Music came forth FUNDI dancers began.

hat beauty, intelligence and professional lways been a part of the MAFUNDI family, gross understatement; a brief scanning of tional staff and board of Directors reflects an treasures, and among them, Bill Mar- er one), and the gorgeous Mary Jane He- uch virtues, the MAFUNDI successes of culminated before the spring of this new of the talent developed over the past e now active daily at the address of 1772 East 103rd in Watts, California. Each now has its own giants and the rest are

he unveiling of the WATTS NEIGHBOR- It will house classrooms, conference rooms, se, theater, and many other provisions. It he third of enlarged facilities, designed to e rising tide of local talents.

PAST

Watts Happening Coffee House – Now defunct building to be re-establish center.

FIVE YEARS AFTER THE PEOPLE O CALIFORNIA GREW NAUSEATE AND TI NEARLY THREE DECADES OF TOKEN ECONOMICAL STARVATION, THE SIGNS TERDAY'S FURY ARE STILL VISIBLE BURNTOUT BUILDINGS ARE STILL TH THE ATTITUDES OF BEFORE, DURI AFTER ARE STILL HEARD . . . AND THE HAVE LIFTED THE ASHES TO REVE VISIONS OF NEW CONSTRUCTIVE SITES AS A TESTIMONY OF THE UNDENIA SULTS WHEN A FEW CONCERNED INDIV ACT IN CONCERT TOWARD A MEAN GOAL, THE MAFUNDI INSTITUTE STA DAY AS A LIGHT THAT BEGAN WHEN DAWN HESITATED TO COME TO WATTS . . .

PRESENT

Present Home of MAFUNDI at 1772 East 3rd.

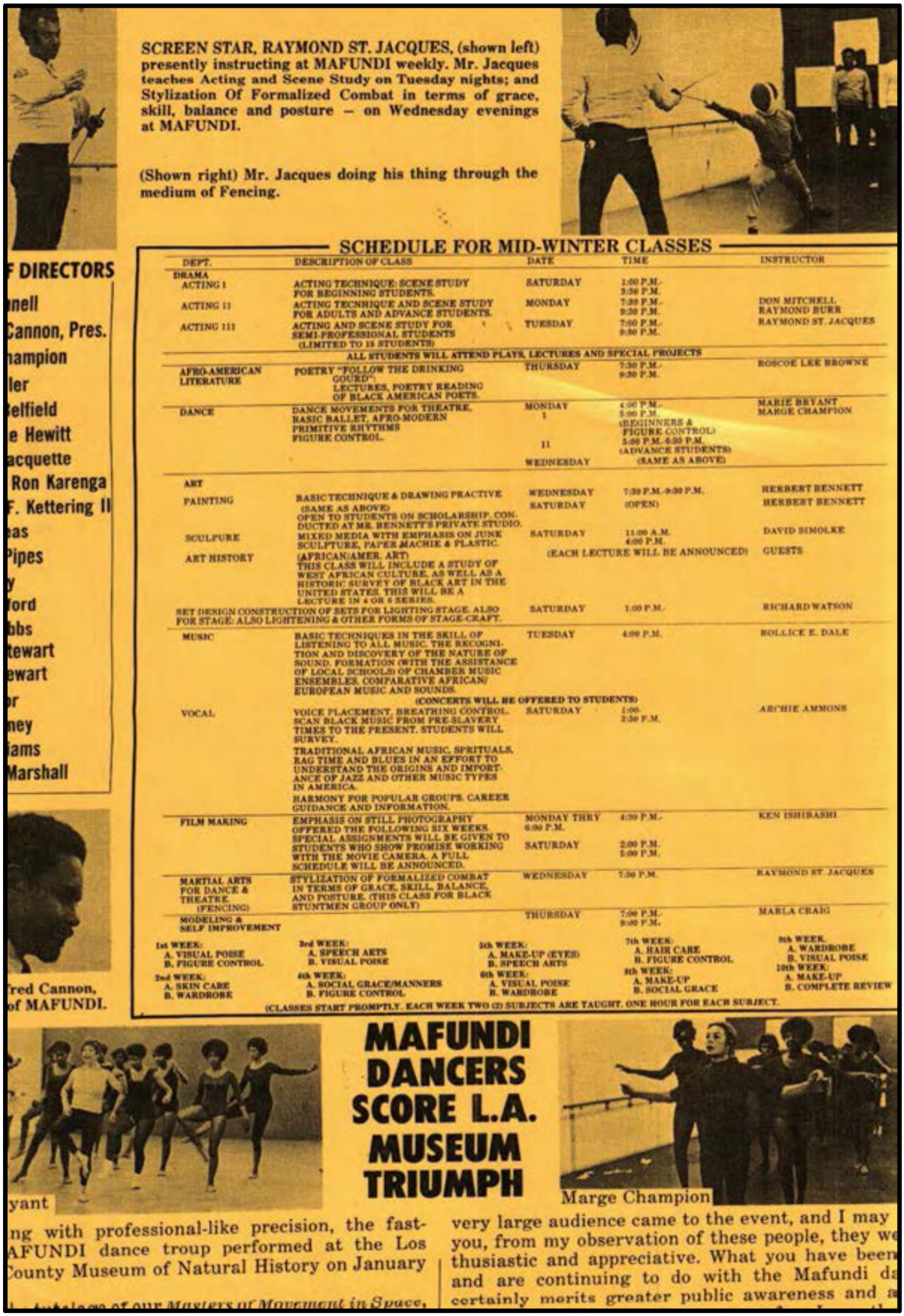
FUTURE

New Cultural Center opening in April.

Past – The original Watts Happening Cultural Center located at 1802 East 103rd Street. Circa 1965.

Present - Location of Mafundi Institute after it moved from the Watts Happening Cultural Center (1802 East 103rd. Street) to 1772 East 103rd Street (East 3rd is a misprint). Circa 1966.

Future - Rendering of new Watts Happening Cultural Center to be built at 1827 East 103rd Street. Parking lot configuration was changed when built. Watts Coffee House wall memorabilia.



SCREEN STAR, RAYMOND ST. JACQUES, (shown left) presently instructing at MAFUNDI weekly. Mr. Jacques teaches Acting and Scene Study on Tuesday nights; and Stylization Of Formalized Combat in terms of grace, skill, balance and posture – on Wednesday evenings at MAFUNDI.

(Shown right) Mr. Jacques doing his thing through the medium of Fencing.

F DIRECTORS
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of MAFUNDI.

SCHEDULE FOR MID-WINTER CLASSES

DEPT.	DESCRIPTION OF CLASS	DATE	TIME	INSTRUCTOR
DRAMA ACTING I	ACTING TECHNIQUE: SCENE STUDY FOR BEGINNING STUDENTS.	SATURDAY	1:00 P.M.-3:30 P.M.	
ACTING II	ACTING TECHNIQUE AND SCENE STUDY FOR ADULTS AND ADVANCE STUDENTS.	MONDAY	7:30 P.M.-9:30 P.M.	DON MITCHELL RAYMOND BURR
ACTING III	ACTING AND SCENE STUDY FOR SEMI-PROFESSIONAL STUDENTS (LIMITED TO 15 STUDENTS)	TUESDAY	7:00 P.M.-9:30 P.M.	RAYMOND ST. JACQUES
	ALL STUDENTS WILL ATTEND PLAYS, LECTURES AND SPECIAL PROJECTS			
AFRO-AMERICAN LITERATURE	POETRY "FOLLOW THE DRINKING GOURD" LECTURES, POETRY READING OF BLACK AMERICAN POETS.	THURSDAY	7:30 P.M.-9:30 P.M.	ROSCOE LEE BROWNE
DANCE	DANCE MOVEMENTS FOR THEATRE, BASIC BALLET, AFRO-MODERN PRIMITIVE RHYTHMS FIGURE CONTROL.	MONDAY I II WEDNESDAY	4:00 P.M.-5:00 P.M. (BEGINNERS & FIGURE CONTROL) 5:00 P.M.-6:00 P.M. (ADVANCE STUDENTS) (SAME AS ABOVE)	MARIE BRYANT MARGE CHAMPION
ART				
PAINTING	BASIC TECHNIQUE & DRAWING PRACTIVE (SAME AS ABOVE) OPEN TO STUDENTS ON SCHOLARSHIP. CONDUCTED AT MR. BENNETT'S PRIVATE STUDIO.	WEDNESDAY SATURDAY	7:30 P.M.-9:30 P.M. (OPEN)	HERBERT BENNETT HERBERT BENNETT
SCULPURE	MIXED MEDIA WITH EMPHASIS ON JUNK SCULPTURE, PAPER MACHIE & PLASTIC.	SATURDAY	11:00 A.M.-4:00 P.M.	DAVID SIMOLKE
ART HISTORY	(AFRICAN/AMER. ART) THIS CLASS WILL INCLUDE A STUDY OF WEST AFRICAN CULTURE, AS WELL AS A HISTORIC SURVEY OF BLACK ART IN THE UNITED STATES. THIS WILL BE A LECTURE IN 4 OR 6 SERIES.	(EACH LECTURE WILL BE ANNOUNCED)		GUESTS
SET DESIGN CONSTRUCTION OF SETS FOR LIGHTING STAGE. ALSO FOR STAGE: ALSO LIGHTENING & OTHER FORMS OF STAGE-CRAFT.		SATURDAY	1:00 P.M.	RICHARD WATSON
MUSIC	BASIC TECHNIQUES IN THE SKILL OF LISTENING TO ALL MUSIC. THE RECOGNITION AND DISCOVERY OF THE NATURE OF SOUND. FORMATION (WITH THE ASSISTANCE OF LOCAL SCHOOLS) OF CHAMBER MUSIC ENSEMBLES. COMPARATIVE AFRICAN/EUROPEAN MUSIC AND SOUNDS.	TUESDAY	4:00 P.M.	ROLLICE E. DALE
	(CONCERTS WILL BE OFFERED TO STUDENTS)			
VOCAL	VOICE PLACEMENT, BREATHING CONTROL. SCAN BLACK MUSIC FROM PRE-SLAVERY TIMES TO THE PRESENT. STUDENTS WILL SURVEY. TRADITIONAL AFRICAN MUSIC, SPRITUALS, RAG TIME AND BLUES IN AN EFFORT TO UNDERSTAND THE ORIGINS AND IMPORTANCE OF JAZZ AND OTHER MUSIC TYPES IN AMERICA. HARMONY FOR POPULAR GROUPS. CAREER GUIDANCE AND INFORMATION.	SATURDAY	1:00-3:30 P.M.	ARCHIE AMMONS
FILM MAKING	EMPHASIS ON STILL PHOTOGRAPHY OFFERED THE FOLLOWING SIX WEEKS. SPECIAL ASSIGNMENTS WILL BE GIVEN TO STUDENTS WHO SHOW PROMISE WORKING WITH THE MOVIE CAMERA. A FULL SCHEDULE WILL BE ANNOUNCED.	MONDAY THRY 6:00 P.M. SATURDAY	4:30 P.M.- 2:00 P.M.-5:00 P.M.	KEN ISHIBASHI
MARTIAL ARTS FOR DANCE & THEATRE. (FENCING)	STYLIZATION OF FORMALIZED COMBAT IN TERMS OF GRACE, SKILL, BALANCE, AND POSTURE. (THIS CLASS FOR BLACK STUNTMEN GROUP ONLY)	WEDNESDAY	7:30 P.M.	RAYMOND ST. JACQUES
MODELING & SELF IMPROVEMENT		THURSDAY	7:00 P.M.-9:00 P.M.	MARLA CRAIG

1st WEEK:
A. VISUAL POISE
B. FIGURE CONTROL

2nd WEEK:
A. SKIN CARE
B. WARDROBE

3rd WEEK:
A. SPEECH ARTS
B. VISUAL POISE

4th WEEK:
A. SOCIAL GRACE/MANNERS
B. FIGURE CONTROL

5th WEEK:
A. MAKE-UP (EYES)
B. SPEECH ARTS

6th WEEK:
A. VISUAL POISE
B. WARDROBE

7th WEEK:
A. HAIR CARE
B. FIGURE CONTROL

8th WEEK:
A. MAKE-UP
B. SOCIAL GRACE

9th WEEK.
A. WARDROBE
B. VISUAL POISE

10th WEEK:
A. MAKE-UP
B. COMPLETE REVIEW

(CLASSES START PROMPTLY. EACH WEEK TWO (2) SUBJECTS ARE TAUGHT. ONE HOUR FOR EACH SUBJECT.

yant

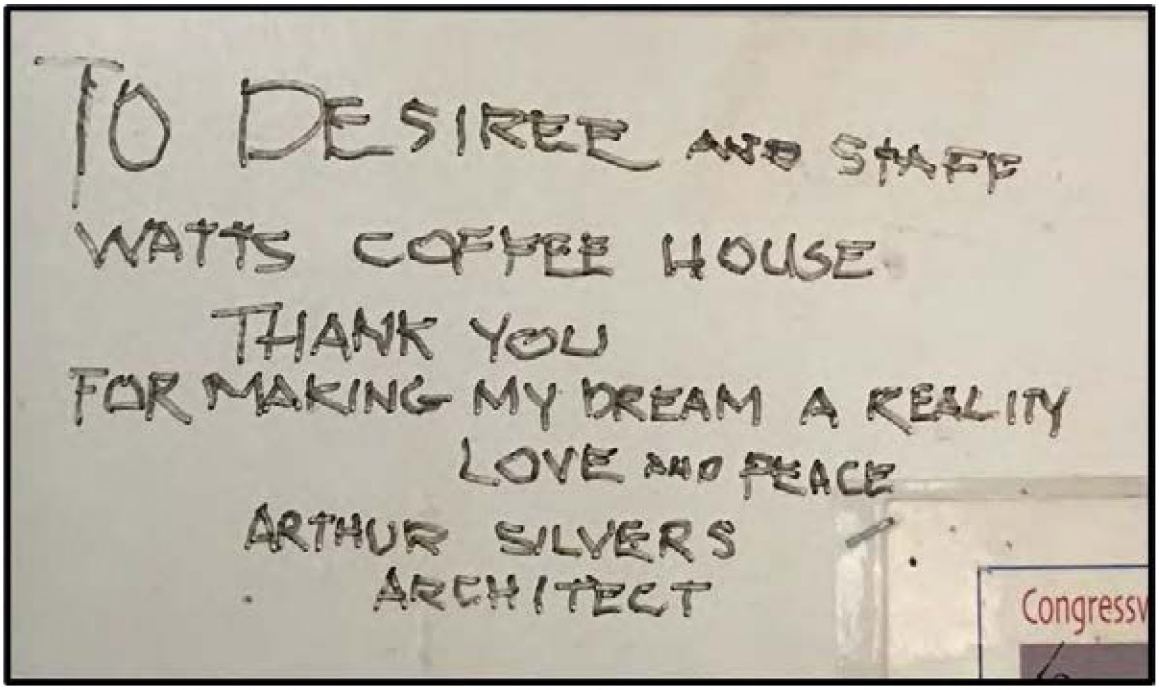
MAFUNDI DANCERS SCORE L.A. MUSEUM TRIUMPH

Marge Champion

ng with professional-like precision, the fast-
AFUNDI dance troup performed at the Los
County Museum of Natural History on January

very large audience came to the event, and I may
you, from my observation of these people, they we
thusiastic and appreciative. What you have been
and are continuing to do with the Mafundi da
certainly merits greater public awareness and a

Advertisement for Mafundi Institute classes while at 1772 East 103rd Street, before moving to the new Watts Happening Cultural Center.



Art Silvers – architect for the Watts Happening Cultural Center – left a note on the Watts Coffee House wall, circa 1980s.

The legendary Watts Prophets – Father Amde Hamilton (born Anthony Hamilton), Otis O' Solomon (also billed as Otis O'Solomon Smith), and Richard Dedeaux.

Mafundi logo out, it would bleed through," said Watts native Cecil Fergerson, a former curator at the Los Angeles County Museum of Art. "The Mafundi was meant to stay here. And that's why it's back."

Back is the colorful glory of the Mafundi logo, repainted last month by Elliott Pinkney, its original artist.

Back, too, are some of the community events that once offered young African Americans a chance to work onstage, including Marla Gibbs (who went on to star in "The Jeffersons" and "227") and Roger Mosley ("Magnum, P.I.").

In August, Mafundi raised the curtain for its first play in 22 years. And once a month, spectators swing to the rhythms of jazz and blues concerts in a recently redecorated auditorium.

Dance, drama and poetry classes for local youngsters are being planned, possibly to start in December. And, with the Mafundi now home to the Watts Coffee House, artists are once again returning to while away afternoons sipping java and discussing their work.

For years, though, the boxy stucco building at Wilmington Avenue and 103rd Street displayed little of the spirit of Mafundi, which means "artisans" or "creative people" in Swahili.

The stage was empty, the classrooms used as office space. The building's landlord, a local social services agency, rented space to real estate agents, a handful of city agencies and the Watts United Credit Union.

But Harold Hambrick, vice president of public affairs at Watts Health Systems, envisioned the resurrection of the old cultural academy.

Hambrick remembers weekends spent in the dimly lit Watts Happening Coffee House during the late '60s, watching the first Mafundi plays and concerts through thick

Cecil Fergerson, left, greets Eliott F

clouds of smoke.

The desire to re-create that scene, albeit smoke-free, has been the driving force behind a group spearheaded by Hambrick.

"We wanted to connect the past with the present," Hambrick said.

When Watts Health Systems took over management of the building housing Mafundi in 1996, Hambrick seized the opportunity to make that connection.

First, he went to his agency's management to win support for restoring the old community center. Then he coaxed the city into helping refurbish the building. Meanwhile, others rallied to his cause: Fergerson, Quentin Drew, a local actor, and the Watts Prophets, a pioneering jazz-rap group.

One year after the Mafundi's revival began, the connection between past and present was complete.

As if to prove the point, musicians who played and sang free at the original Mafundi returned last month to perform at the Third World Arts Exhibition.

Among them was jazz pianist Horace Tapscott, whose Pan Afrikan People's Arkestra played at the building's groundbreaking in 1970.

Jack Leonard, "Watts' Mafundi Institute Stars in Its Own Revival," *Los Angeles Times*, October 24, 1997, https://www.newspapers.com/clip/58883297/1997-return-of-the-mafundi-institute/ (accessed July 2, 2020).

surface, it doesn't seem like we had any friends, but when you evaluate it, we had a lot of help."

The new center, indeed, is a product of black determination and a great deal of help from the city of Los Angeles as well as HUD officials. Black artists and white artists—like dancer Marge Champion — have worked to help Mafundi (which became official sponsoring organization for the center) raise program operating capital.

Directors Hostile

"This is different from anything else," said Mrs. Emma McFarland, former regional HUD administrator's special representative, who was instrumental in securing the HUD grant and who entered the picture at a time when the coffeehouse's young directors were hostile and bitter over being forced out by city regulations.

"It demonstrates how alienated youth can work with government at all levels to get the things they identify as their needs. To my knowledge, it's the first time outside the poverty programs that this has been successful."

All some of them could think of at first, she recalled, was "blowing up City Hall." But they learned how to find land, negotiate for its purchase, to design a program with flexibility and to settle on the kind of building needed to house it.

When the Council of Churches found itself unable to raise the $90,000 in local funds needed to secure the HUD grant, the Mafundi Institute group took over as official sponsor.

But Mafundi's optimistic young directors discovered they couldn't come up with the money either, so they sought the help of the city through City Councilman John S. Gibson Jr. The City Council allocated the funds.

There were problems, which included getting the Community Redevelopment Agency to agree that the center should go there instead of elsewhere.

And HUD apparently worried that some of the original coffeehouse board and their grass-roots spontaneity may have been lost in the shuffle as those more wise to the intricacise of federal grants led the way.

Taylor, the center's director, noted that he, Dr. J. Alfred Cannon and a couple of others with experience in black-community programs were added to the original board to add stability and to satisfy "the powers that be."

In any event—nearly a year after its originally scheduled completion date — the Watts Neighborhood Center, designed by black architect Art Silvers and built by black workers, is ready amid the cleared lots of the Watts Redevelopment Project.

Community Facility

And although Taylor said Mafundi intends to stress its cultural training programs in film-making and other fields, he suggested that such things will largely satisfy HUD requirements for a community facility and pointed out that various other activities will be accommodated.

"We intend to do the best job we can to help the community," he said.

The Watts Communications Bureau and Training Center will be the basic program, said Taylor. A proposal has been prepared, seeking funds from foundations and federal sources.

That proposal is to launch a training program in cable TV systems operation. Don D. Bushnell, former president of the Communications Foundation in Santa Barbara, is on hand to develop the project.

Jack Jones, "Creativity Blooms at New Watts Center." *Los Angeles Times*, January 4, 1971, https://latimes.newspapers.com/CreativityBlooming (accessed August 15, 2020).

—The Mafundi Institute, which ran a cultural center for plays, poetry readings and classes in sculpture, writing, acting, radio and television broadcasting, dance, drawing, painting, ironworking and woodworking. Mafundi dancers performed throughout Los Angeles. Mafundi players presented the only live theater in Watts.

—The Sons of Watts, a group of former gang members who had taken part in the riot. They operated youth programs, job training programs and a program to get people released from jail on their own recognizance.

Richard Meyer, "The Story of Michael: A Child of the Watts Riots" *Los Angeles Times,* Aug. 10, 1980, http://latimes.newspapers.com/clip/58883587/mafundi-takes-over-nat-diamonds/ (accessed July 2, 2020).

Arthur Silvers, 1930 - 2008

Architect fought against discrimination

By Jocelyn Y. Stewart
Times Staff Writer

Arthur Silvers, an architect who designed structures throughout California and also worked to end discrimination in housing and employment, died Jan. 18 of pulmonary fibrosis at a hospital in Santa Monica, according to his son John. He was 77.

For many years, Silvers worked with Robert Kennard, a prominent African American architect in Los Angeles. The men belonged to a post-World War II generation of architects whose work represented a break from traditional, European-influenced design. Silvers and Kennard were modernists whose influences were Richard Neutra and Victor Gruen, said Kennard's daughter Gail Kennard, who is president of Kennard Design Group.

In the 1960s, Silvers and Kennard designed Temple Akiba in Culver City. With a hexagonal shape and wedge-shaped rooms, the structure was unlike any other synagogue in the city.

"Art Silvers was the designer of that," Gail Kennard said. "It was very modern for the times. It still is. [Silvers] was an excellent designer."

ACTIVIST AND MODERNIST DESIGNER

Martin Luther King Jr., left, joins Arthur Silvers, who served as chairman of the Congress of Racial Equality in Los Angeles in the 1960s. At right is the hexagonal-shaped Temple Akiba in Culver City, a building that Silvers designed with prominent African American architect Robert Kennard.

> 'He was a strong role model for young people.'
>
> — Gail Kennard, *daughter of architect Robert Kennard and head of Kennard Design Group*

Silvers also designed the freed a unit to the white couple. Those cases sometimes ended up in court, said Finkel, who as a young attorney performed legal work for the group.

In 1964, Silvers, who was sometimes arrested during demonstrations, and other leaders were called to speak before a state Senate subcommittee examining race relations and urban problems. Silvers explained that the protests against businesses created some animosity but also yield

Kennard to form Kennard & Silvers. Later he served as vice president of Daniel, Mann, Johnson and Mendenhall.

At Cal Poly San Luis Obispo, Silvers earned a master's degree in engineering in 1978. From 1978 until 1986 he served on the faculty of Cal Poly's architecture department.

"He was a strong role model for young people," Gail Kennard said.

A memorial service is scheduled for Friday at 1 p.m. at Agape International Spiritual Center, 5700 Buckingham Parkway, Culver City 90230.

jocelyn.stewart@latimes.com

— OBITUARIES/FUNERAL ANNOUNCEMENTS —

Jocelyn Y. Stewart, "Architect fought against discrimination," Obituaries, Jan 26, 2008, https://latimes.newspapers.com/image/193774460/?terms=arthur%2Bsilvers (accessed July 13, 2020)

The scene is the Mafundi Institute, once a department store on East 103rd Street, called "Charcoal Alley" when Negro riots razed many buildings in 1965. Mafundi in Swahili means "artisan-craftsman."

Supported by donations, the institute's free classes include drama, modeling, music and film-making. Raymond St. Jacques teaches drama when his acting assignments permit. Raymond Burr and Don Mitchell taught acting before going back to work on "Ironside." Marge's pupils range in age from 3 to 18. Accomplishments?

"About 40 worked as extras in two films, 'The Halls of Anger' and 'The Great White Hope'," she said in an interview later at her home.

"Several have been used as fashion models. Large groups have been taken to concerts at the Greek Theater, UCLA and the Music Center.

"My satisfaction is in seeing these kids grow, seeing girls lose their baby fat, seeing muscle tone improve."

Gene Handsaker, "Marge Champion gives her talents." *News-Pilot*, September 9, 1970, https://www.newspapers.com/clip/58882582/news-pilot-sp-ca-sep-9-1970-wed/ (accessed July 20, 2020)

Los Angeles Times ★

Blooming
tts Center

struction costs—more money has been committed by city and HUD, so the structure and property finally came in at nearly $400,000.

There were problems, which included getting the Community Redevelopment Agency to agree that the center should go there instead of elsewhere.

And HUD apparently worried that some of the original coffeehouse board and their grass-roots spontaneity may have been lost in the shuffle as those more wise to the intricacise of federal grants led the way.

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Community Facility

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The Watts Communications Bureau and Training Center will be the basic program, said Taylor. A proposal has been prepared, seeking funds from foundations and federal sources.

That proposal is to launch a training program in cable TV systems operation. Don D. Bushnell, former president of the Communications Foundation in Santa Barbara, is on hand to develop the project.

Bushnell said the National Cable Television Assn. already has agreed to place the first year's trainees in cable TV operations around the country.

As it grows, the Watts Communications Bureau will—it is hoped—become a community broadcasting center consisting of a short-range FM radio station and a community cable-TV system providing nearby homes and storefront organizations with commercial and Watts-originated programs.

The intriguing aspect of the plan is a proposed "talkback" set-up between subscribers and the studio so that residents could make known their own feelings through small, inexpensive cameras on their own sets.

In the meantime, other creative training projects growing out of the old coffeehouse and carried on by Mafundi are taking hold in the new community center.

Dance Classes

Dancers Marge Champion, Paula Kelly and John West teach classes twice a week. Actor Raymond St. Jacques teaches drama twice a week. Sewing and design are taught by Hollywood customer LaVita. There are classes, too, in modeling and grooming.

A neighborhood mother has formed the Watts Mafundi Choir. A new interracial rock group, the Southeast Intersection, uses the place to rehearse.

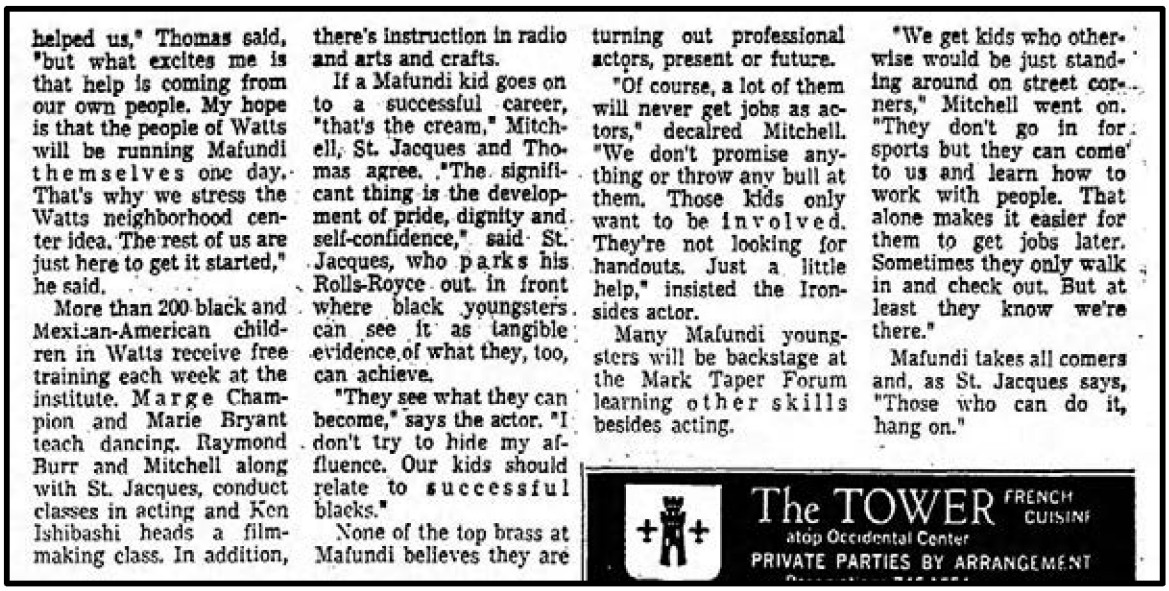
Emanuel Paul Thomas, who with St. Jacques and TV's Don Mitchell produced "The Blacks" at the Mark Taper Forum in May as a benefit for the community center, is program director.

The important thing, he said, is not that all the young people participating will find artistic careers, but that in the process they find out who they are and that the black community has its own culture in which they can take pride.

Taylor insisted, "Somewhere along the line, things have to be turned around. We would have really lost out if there hadn't been some blacks saying, 'Okay, we don't have $90,000 in the bank and we may not be able to do things up as nice as some white liberals would want it done, but we have to do it ourselves —any way we can.'

"Time is running out on us."

Jones, Jack, "Creativity Blooms at New Watts Center," *Los Angeles Times*, Jan. 4, 1971, https://latimes.newspapers.com/CreativityBlooming (accessed Aug. 15, 2020).



helped us," Thomas said, "but what excites me is that help is coming from our own people. My hope is that the people of Watts will be running Mafundi themselves one day. That's why we stress the Watts neighborhood center idea. The rest of us are just here to get it started," he said.

More than 200 black and Mexican-American children in Watts receive free training each week at the institute. Marge Champion and Marie Bryant teach dancing. Raymond Burr and Mitchell along with St. Jacques, conduct classes in acting and Ken Ishibashi heads a film-making class. In addition, there's instruction in radio and arts and crafts.

If a Mafundi kid goes on to a successful career, "that's the cream," Mitchell, St. Jacques and Thomas agree. "The significant thing is the development of pride, dignity and self-confidence," said St. Jacques, who parks his Rolls-Royce out in front where black youngsters can see it as tangible evidence of what they, too, can achieve.

"They see what they can become," says the actor. "I don't try to hide my affluence. Our kids should relate to successful blacks."

None of the top brass at Mafundi believes they are turning out professional actors, present or future.

"Of course, a lot of them will never get jobs as actors," decalred Mitchell. "We don't promise anything or throw any bull at them. Those kids only want to be involved. They're not looking for handouts. Just a little help," insisted the Ironsides actor.

Many Mafundi youngsters will be backstage at the Mark Taper Forum learning other skills besides acting.

"We get kids who otherwise would be just standing around on street corners," Mitchell went on. "They don't go in for sports but they can come to us and learn how to work with people. That alone makes it easier for them to get jobs later. Sometimes they only walk in and check out. But at least they know we're there."

Mafundi takes all comers and, as St. Jacques says, "Those who can do it, hang on."

The TOWER FRENCH CUISINE
atop Occidental Center
PRIVATE PARTIES BY ARRANGEMENT

Margaret Harford, "'Blacks' Gives Vitality Jolt to Negro Actors," *Los Angeles Times*, May 18, 1970, https://www.newspapers.com/Blacks (accessed June 24, 2020).

The homes of some 30 of Hollywood's stars and celebrities will be the scene of as many festive cocktail parties, all timed for 6:30 p.m. Sunday.

The parties will precede a special performance of "The Great White Hope" at the Ahmanson Theater, and the evening will mark the first major fund-raising event for the Mafundi Institute.

Mafundi offers the young people of Watts a program of late afternoon and evening classes in art, drama, music, dance, film making, fencing and modeling, with such established performers as Marge Champion, Marie Bryant, Raymond Burr, Raymond St. Jacques and Don Mitchell among the regular members of its teaching staff.

Marge Champion and Diahann Carroll are co-chairmen for the benefit. The list of celebrity hosts and hostesses includes: Messrs. and Mmes. Harry Karl (Debbie Reynolds), Freddie Fields (Polly Bergen), Michael Laughlin (Leslie Caron), Miss Nancy Wilson, Raymond Burr and Don Mitchell, George Cukor, Messrs. and Mmes. John Green, Jim Bellows (Maggie Savoy), George Sidney, Quincy Jones, Godfrey Isaac, Greg Morris, and Academy Award songwriters Alan and Marilyn Bergman.

MARGE CHAMPION will be co-hosting her party with her husband, Gower, and actor Don Marchall will be assisting Miss Diahann Carroll.

Others who are lending active support as patrons and group hosts include Jack Lemmon, Nancy Sinatra, Mrs. Jennifer Jones Selznick, Anna Bing Arnold, Edith Head, Agnes Moorehead, Cesar Romero, Nanette Fabray, Ruth Gordon and Garson Kanin, Hope Lange, Calvin Lockhart, Alan Pakula, Raymond St. Jacques, and Messrs. and Mmes. Kirk Douglas, Lew Wasserman, Joseph Hirshhorn, Alan Livingstone (Nancy Olsen), Tony Owen (Donna Reed) and Joe Hyams (Elke Sommers).

The Mafundi Institute began its activities in 1967 in the old Watts Happening Coffee House, and has been described by its board president, UCLA psychiatrist Dr. J. Alfred Cannon, as the "most important indigenous social institution to arise from the ashes of the Watts uprising."

ITS NEW headquarters, the Watts Community Cultural Center, will be completed in March. Funded by federal and city grants, it will be the first such community facility to be built in any deprived area in the United States. Money raised by Sunday's benefit will be used to help furnish and operate the new facility. For further information on benefit tickets call 295-2511.

Gay Pauley, "On the Eve of Christmas," *Valley Times*, December 24, 1969, https://www.newspapers.com/clip/68852428/mafundi-benefit-fundraiser-called-the/ (accessed Nov. 13, 2020).

3 APPLICATION TO ALTER - REPAIR - DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

B&S Form B-3

CITY OF LOS ANGELES — DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

7155-3

1. LEGAL DESCR. — LOT: Right # 14 — BLK.: — TRACT: Ley Tract

2. BUILDING ADDRESS: 1825-1829 E. 103rd. Street

3. BETWEEN CROSS STREETS: Wilmington Ave. AND Beach Ave

4. PRESENT USE OF BUILDING: Theater — NEW USE OF BUILDING: Demolition

5. OWNER'S NAME: Autry Southwick & Jean Ferron Kalen — PHONE: XXXXXXXX

6. OWNER'S ADDRESS: 458 S. Spring St., suite 709, Los Angeles — P.O. — ZONE

7. CERT. ARCH. — STATE LICENSE — PHONE

8. LIC. ENGR. — STATE LICENSE — PHONE

9. CONTRACTOR: Save-On Salvage Wrecking Co. C21-209368 — STATE LICENSE — PHONE

10. CONTRACTOR'S ADDRESS: 1015 E. 28th st., L.A. 11 Phone-AD 13253 — P.O. — ZONE

11. SIZE OF EXISTING BLDG.: 77' x 140' — STORIES: 2 — HEIGHT: 30' — NO. OF EXISTING BUILDINGS ON LOT AND USE: COMMERCIAL BLDG.

3 1825-29 E 103 RD STR.

12. MATERIAL: EXT. WALLS ☐ WOOD ☐ METAL ☐ CONC. BLOCK ☐ STUCCO ☐ BRICK ☐ CONCRETE — ROOF CONST. ☐ WOOD ☐ STEEL ☐ CONC. ☐ OTHER — ROOFING

13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. $6900.00

14. SIZE OF ADDITION — STORIES — HEIGHT
FILE NO 5355

15. NEW WORK: (Describe) — EXT. WALLS — ROOFING
DEMOL PER B30 REG 6213
Demo. SC# 39934

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance, and I have read reverse side of Application.

Signed Willie Quinlan

This Form When Properly Validated is a Permit to Do the Work Described.

VALUATION APPROVED — APPLICATION CHECKED A. Johnson — PLANS CHECKED — CORRECTIONS VERIFIED — PLANS APPROVED — APPLICATION APPROVED — INSPECTOR JURKOVICH

AFFIDAVITS /

DWELL. UNITS

SPACES PARKING

GUEST ROOMS

FILE WITH CONS. BUR.

CONT. INSP. HOUS. REH

SEWER (Available) — DIST. MAP 7155 — ZONE C-2-2 — FIRE DIST. H — INSIDE 60 — KEY — COR. LOT — REV. COR. — LOT SIZE 1 W Comp LOCAL — REAR ALLEY 16 — SIDE ALLEY — BLDG. LINE / — BLDG. AREA — DISTRICT OFFICE LA — SPRINKLERS REQ'D. SPECIFIED — CRITICAL SOIL

TYPE	GROUP	MAX. OCC.	P.C.	S.P.C.	G.P.I.	B.P.	I.F.	O.S.	C/O
III A	G-1	—	NO			29.60	/		

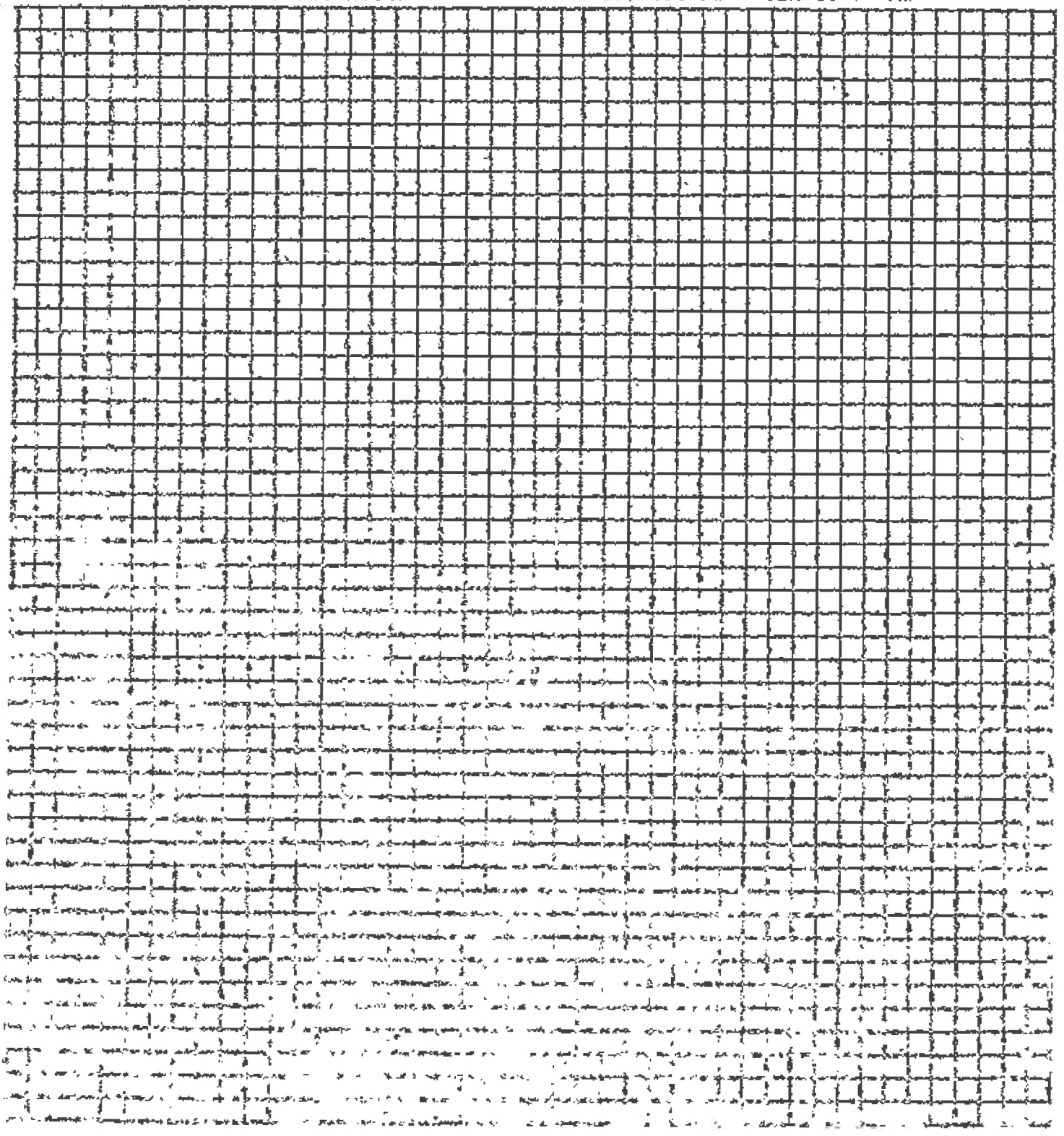
CASHIER'S USE ONLY

AUG-12-64 39935 E •73561 2 — 1 CK Fee 29.60 #5355

P.C. No. ____ GRADING / CRIT. SOIL / CONS. Yes

LEGAL DESCRIPTION

ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH



SCOPE OF PERMIT

"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor should it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, official or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (Sec. Sec. 91.0202, L.A.M.C.)

C-3

1 APPLICATION FOR INSPECTION OF NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES — DEPT OF BUILDING AND SAFETY — 865 B-1—Rev.

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

CENSUS TRACT 2422

1. LEGAL DESCR. LOT por. [redacted] BLK 13& 14 TRACT Ley Tr. (see plans) book 5
DIST. MAP 7155
2. PURPOSE OF BUILDING (04) community center
ZONE C-2-2
3. JOB ADDRESS 1827 E. 103rd St.
FIRE DIST 2
4. BETWEEN CROSS STREETS Wilmington AND Beach St.
CHECKED COR. LOT
5. OWNER'S NAME ECONOMIC YOUTH OPPORTUNITIES AGENCY PHONE
KEY REV. COR
6. OWNER'S ADDRESS [redacted].34 WEST 6TH ST. P. O BOX MA95511 ZONE LOS ANGELES, CALIF. 90014
LOT SIZE PLC OIC 99
7. ARCHITECT OR DESIGNER STATE LICENSE NO PHONE
REAR ALLEY 16
8. ENGINEER Kennard & Silvers 937-0855 STATE LICENSE NO PHONE
SIDE ALLEY
9. CONTRACTOR Robert Marks OL 22802 STATE LICENSE NO. PHONE
BLDG. LINE
AFFIDAVITS 21.637 AFF 2479 " 3417 " 764 29 10691

10. AREA OF NEW BLDG.	STORIES	HEIGHT	NO OF EXISTING BUILDINGS ON LOT AND USE
~~10,000~~ 9600 sq ft	2	24'	none

11. MATERIAL OF CONSTRUCTION	EXT. WALLS	ROOF	FLOOR
	type V	type B	wd.frame

12. JOB ADDRESS 1827 E. 103rd St.
DISTRICT OFFICE 28
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. $ 150,000
GRADING
CRIT SOIL

1 PLC OK Dept City Clerk 2-6-69 (Prev 7-29-67)

PURPOSE OF BUILDING	VALUATION APPROVED	HIGHWAY DED.
Community Center		

TYPE	GROUP	STORIES	CODE CHECKED	FLOOD
V	B2&1/H2	2		

BLDG. AREA	MAX. OCC.	TOTAL	PLANS APPROVED	CONS.
9600	Add 23	479		

DWELL UNITS	GUEST ROOMS	SPACES PARKING REQ'D	PROVIDED	APPROVED BY	ZONED BY
None	None	56	56		

SPRINKLERS REQ'D SPECIFIED	CONT. INSP.	FILE WITH
NO	PLC Cons Bld-Lddy Rooms,	

P.C. No. U4956 OB 12493, Lottie 35981, OFF Site Pkg 3526 — INSPECTOR SL

P.C.	S.P.C.	G.P.I.	B.P.	I.F.	O.S.	C/O	TYPIST
223.08			343.20				KB

Plan check expires six months after fee is paid. Permit expires one year after fee is paid or six months after fee is paid if construction is not commenced.

CASHIER USE ONLY

JAN-69 08971 C • • 2 — 6 CK 223.08

[redacted]50 09751 C 93435 • • X — 1 CK 343.20

STATEMENT OF RESPONSIBILITY

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

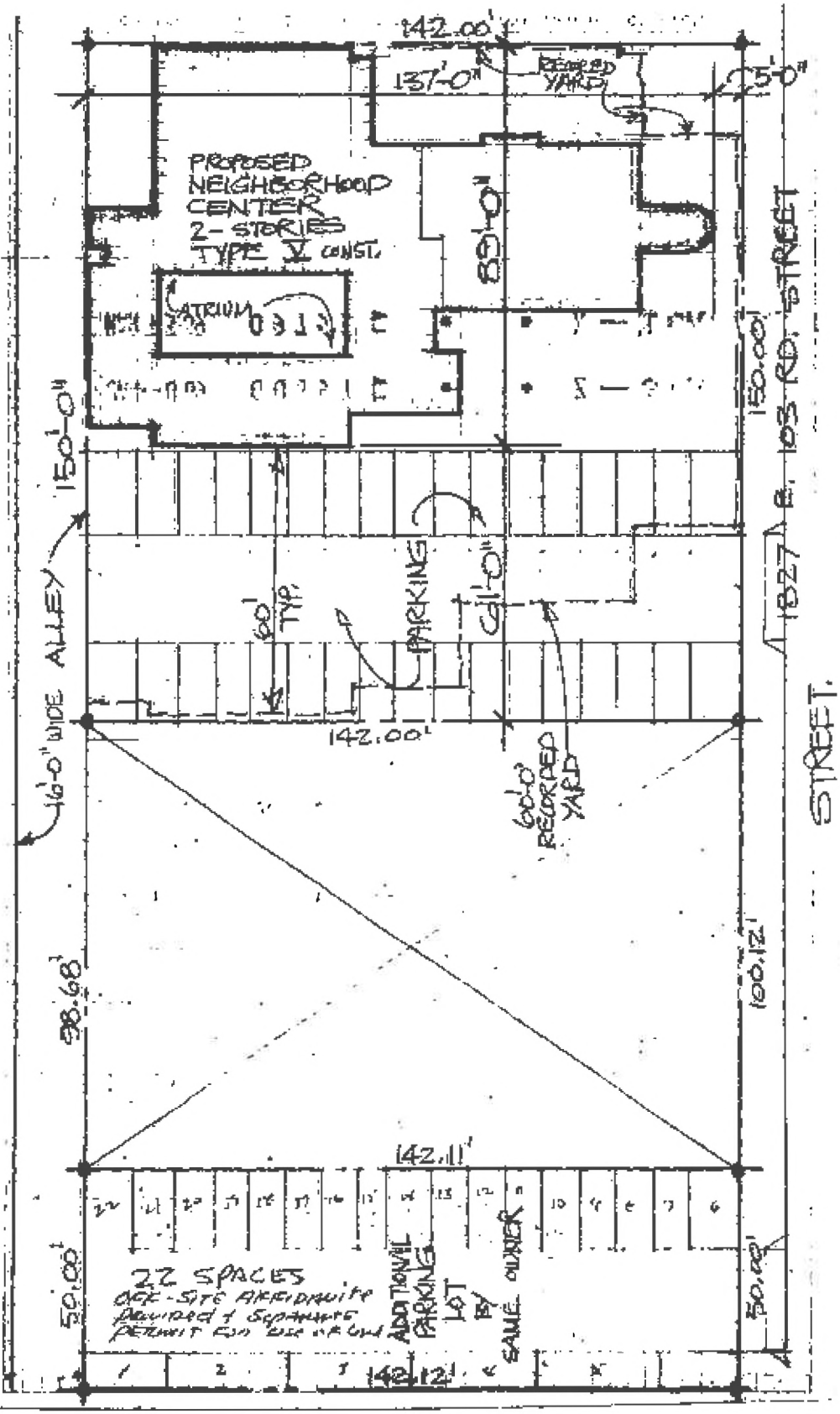
"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)

Signed [redacted] (Owner or Agent)

		Name	Date
Bureau of Engineering	ADDRESS APPROVED	LDalton	1/8
	SEWERS AVAILABLE / NOT AVAILABLE	Honji	1/7
	DRIVEWAY APPROVED	JChin	1/7
	HIGHWAY DEDICATION REQUIRED / COMPLETED		
	FLOOD CLEARANCE APPROVED		
Conservation	APPROVED FOR ISSUE FILE #		
Plumbing	PRIVATE SEWAGE DISPOSAL SYSTEM APPROVED		
Planning	APPROVED UNDER CASE #		
Fire	APPROVED (TITLE 19) (L.A.M.C.-5700)		
Traffic	APPROVED FOR	NOTE: [illegible]	2-1-69

1. E. 50' OF FRAC. LOT 13 & THE WEST 50' OF FRAC. LOT 14 OF LEY TRACT
2. WEST 50' OF EAST 100' OF LOT 13 OF LEY TRACT BOOK 5 P. 26 OF MAPS

CB 12993, Off Site Proj 3526, Utility 35921



Address _____ District Map No. _____

Between Cross Streets _____ and _____

Legal Description ~~W 50 ft of E 100 ft of frac lt 12~~ ③ W 50 ft of E 100 ft of frac lt 12;
W 50 ft of E 100 ft of frac lt 13 and the E 50 ft of frac lt 13;
W 50 ft of frac lt 14, all in the Ley Tract

According to the records of the City Clerk, the above property was subdivided as of prior to 7-29-62, 19__, which (is/may not be) the original date of lot division. Additional information (tax records, recorded deed, etc.) (is/is not) required to establish exact date of division.

Check applicable ordinance date:

6/1/46 ___ Lot Cut
6/29/60 ___ R-1-H (RE 15)
7/29/62 ___ Div. of Land

City Clerk - Land Records Division
Room 453, City Hall

By W S Hampton
Deputy

2-6-69

B&S B-133 R11.68

G CITY OF LOS ANGELES — **APPLICATION FOR GRADING PERMIT AND FOR GRADING CERTIFICATE** — DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

1. LEGAL DESCR.	LOT: Por. 13 and	BLK.: 14	TRACT: Ley Tr. Book 5	CENSUS TRACT: 2422
2. JOB ADDRESS: 1827 E. 103rd St.				DIST. MAP: 7155
3. BETWEEN CROSS STREETS: Wilmington	AND: Beach St.			ZONE: C-2-2
4. PURPOSE OF GRADING: (60) Structural Fill Remove & Recompact				FIRE DIST.: II
5. OWNER: Economic Youth Opportunities Agency		PHONE		LOT (TYPE): Inside
6. OWNER'S ADDRESS: 314 W. 6th St.		P.O. BOX: LA	ZONE: MA 95511	LOT SIZE: PLC OK JRJ
7. PLANS BY: Kennard	CIVIL ENG.	STATE LICENSE	PHONE	
8. FOUNDATION ENGINEER		STATE LICENSE	PHONE	ALLEY: Rear 16
9. GEOLOGIST: none			PHONE	BLDG. LINE: /
10. CONTRACTOR		STATE LICENSE	PHONE	AFFIDAVITS: ZI 637 AFF 6479 3417 764 ZA 10691
11. CONTRACTOR'S ADDRESS		STATE LICENSE	PHONE	
12. LENDER		BRANCH OFFICE	PHONE	
G 13. JOB ADDRESS: 1827 E. 103rd St.				DISTRICT OFFICE: LA
14. NUMBER CUBIC YARDS: CUT 1000 cu.yds.		FILL 1000 yds		GRADING: /
15. COMPACTED FILLS: YES X	NO	BOARD FILE #:		CRIT. SOIL: /
RETAINING WALL REQUIRED: YES	NO X	YARDAGE APPROVED		HIGHWAY DED.: /
MAXIMUM SLOPE: CUT	FILL	APPLICATION CHECKED		FLOOD: /
APPROVED SOIL TESTING AGENCY: LeRoy Crandall		PLANS CHECKED		CONS.: /
BOND: M O Bond	POSTED: ☐ CASH ☐ SURETY	CONDITIONS VERIFIED		ZONED BY:
P.C. No.		PLANS APPROVED		FILE WITH:
		APPLICATION APPROVED		INSPECTOR

P.C.	S.P.C.	G.P.I.	G.F.	I.F.	TYPIST
/	/	/	80	/	11

PLAN CHECK EXPIRES SIX MONTHS AFTER FEE IS PAID. PERMIT EXPIRES ONE YEAR AFTER FEE IS PAID OR SIX MONTHS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.

CASHIER'S USE ONLY

B75 E 0 •03436 X — 1 CK 85.00

B&S 8100—82-67

STATEMENT OF RESPONSIBILITY

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)

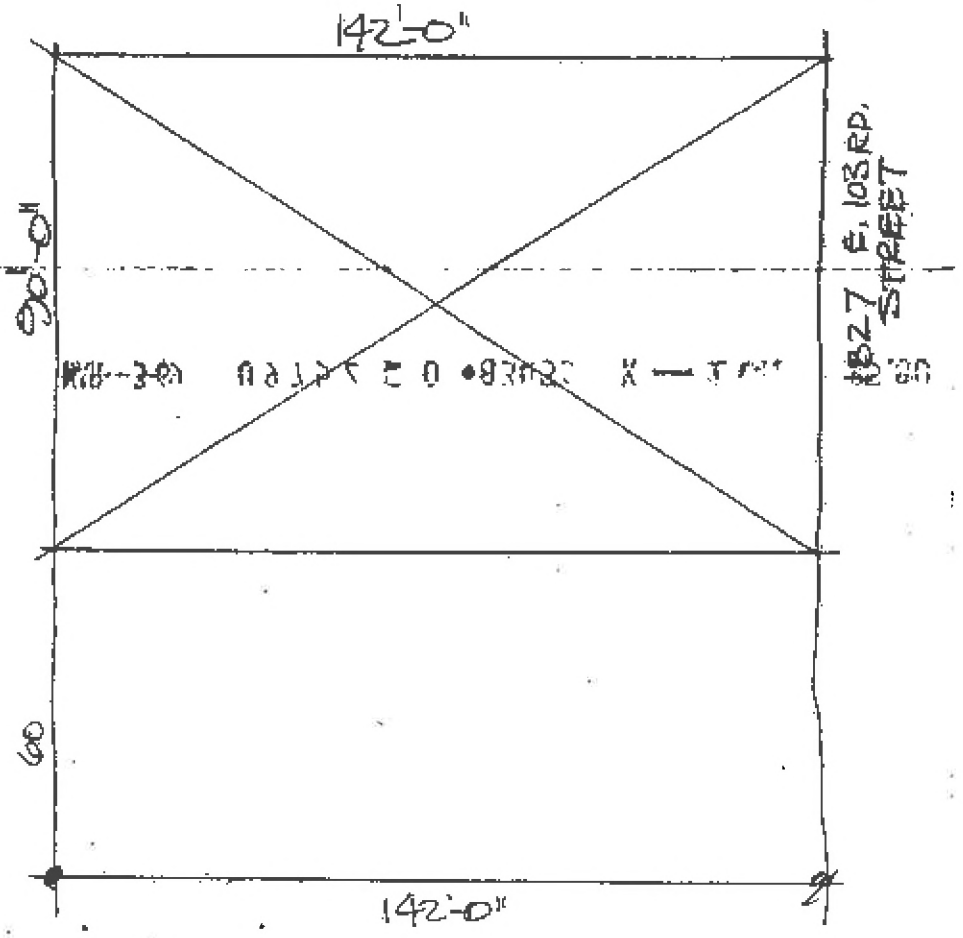
Signed James C. Merritt (Owner or Agent)

I certify that all of the land included in the Tentative Tract Map is under my ownership or land on which offsite rights have been granted.

Signed _____ (Owner or Agent)

		Name	Date
Bureau of Engineering	ADDRESS APPROVED	L. Dalton	2-28
	DRIVEWAY APPROVED	Hohji	2-28
	FLOOD CLEARANCE APPROVED		
	DRAINAGE TO WATERCOURSE APPROVED		
	GRADING IN WATERCOURSE APPROVED		
	GRADING ON PUBLIC PROPERTY APPROVED		
Plumbing	SPRINKLER SYSTEM APPROVED		

E 50' OF FRAC. LOT 13 & WEST 50' OF FRAC LOT 14 OF LEY TRACT



4660

3 APPLICATION FOR INSPECTION — TO ADD-ALTER-REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES — DEPT. OF BUILDING AND SAFETY — R & S 2-3-B.W.

INSTRUCTIONS: Applicant to Complete Numbered Items Only.

1. LEGAL DESCR. LOT: 1 & 2	BLK	TRACT 26692	DIST. MAP 715
			CENSUS TRACT 2922.00
2. PRESENT USE OF BUILDING: 94 Neighborhood Fac. center (Gas)	NEW USE OF BUILDING: same		ZONE R4-1
3. JOB ADDRESS: 1827 E. 103rd St.			FIRE DIST.
4. BETWEEN CROSS STREETS: Wilmington Ave	AND: Beach		LOT (TYPE) cor
5. OWNER'S NAME: Bureau of Public Bldg.	PHONE: 485-5825		LOT SIZE 235.90X153.86 cur cor
6. OWNER'S ADDRESS: 200 N. Main St.	CITY: rm 800	ZIP: LA 90012	
7. ENGINEER	BUS. LIC. NO	ACTIVE STATE LIC. NO	PHONE
8. ARCHITECT OR DESIGNER: Bureau of Public Bldg.s	BUS. LIC. NO	ACTIVE STATE LIC. NO: [illegible]	PHONE 485-5825
9. CONTRACTOR: same	BUS. LIC. NO	ACTIVE STATE LIC. NO	PHONE
10. BROKER LENDER	ADDRESS	CITY	

ALLEY

BLDG. LINE

APPLICANT'S #1, 2A 637 aff 3551 6567 OB12993 aff 35981 pkg 3526

DIST. OFFICE LA

CERT. SOIL

GRADING

HIGHWAY DED. yes

FLOOD

CONS

ZONED BY G.

FILE WITH

INSPECTOR

11. SIZE OF EXISTING BLDG. WIDTH 89 LENGTH 37	STORIES 1	HEIGHT 15	NO. OF EXISTING BUILDINGS ON LOT AND USE: neighbor. fac. cent		
12. CONST. MATERIAL OF EXISTING BLDG. 29->	EXT. WALLS: wd stud/plas	ROOF: comp	FLOOR: conc		

13. JOB ADDRESS: 1827 E. 103rd St.

14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING: $ 50,000

15. NEW WORK: (Describe) interior remodeling and install exhaust fan on roof

HOW USE OF BUILDING: Neighborhood Facility	SIZE OF ADDITION: Center		STORIES	HEIGHT	PLANS CHECKED	
TYPE V	GROUP OCC. B-2/6-1/6-2	BLDG. AREA			PLANS APPROVED	
DWELL UNITS 2	MAX. OCC.	TOTAL N			APPLICATION APPROVED	
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED STD	COMP.		INSPECTION ACTIVITY: FOUND	GEN.
SPRINKLERS REQ'D SPECIFIED	CONT. INSP.				MECH.	CONS

P.C. 222.70	S.P.C.	B.P. 262.00	P.M.	I.F.	G.P.I.	C/O	O.S.
P.C. No	PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.					TYPIST	

CASHIER'S USE ONLY

JUL-14-76 03780 LALA $22.51 U — 6.00 8.51

JUL-14-76 03781 LALA $29.19 U — 3.00 8.51

STATEMENT OF RESPONSIBILITY

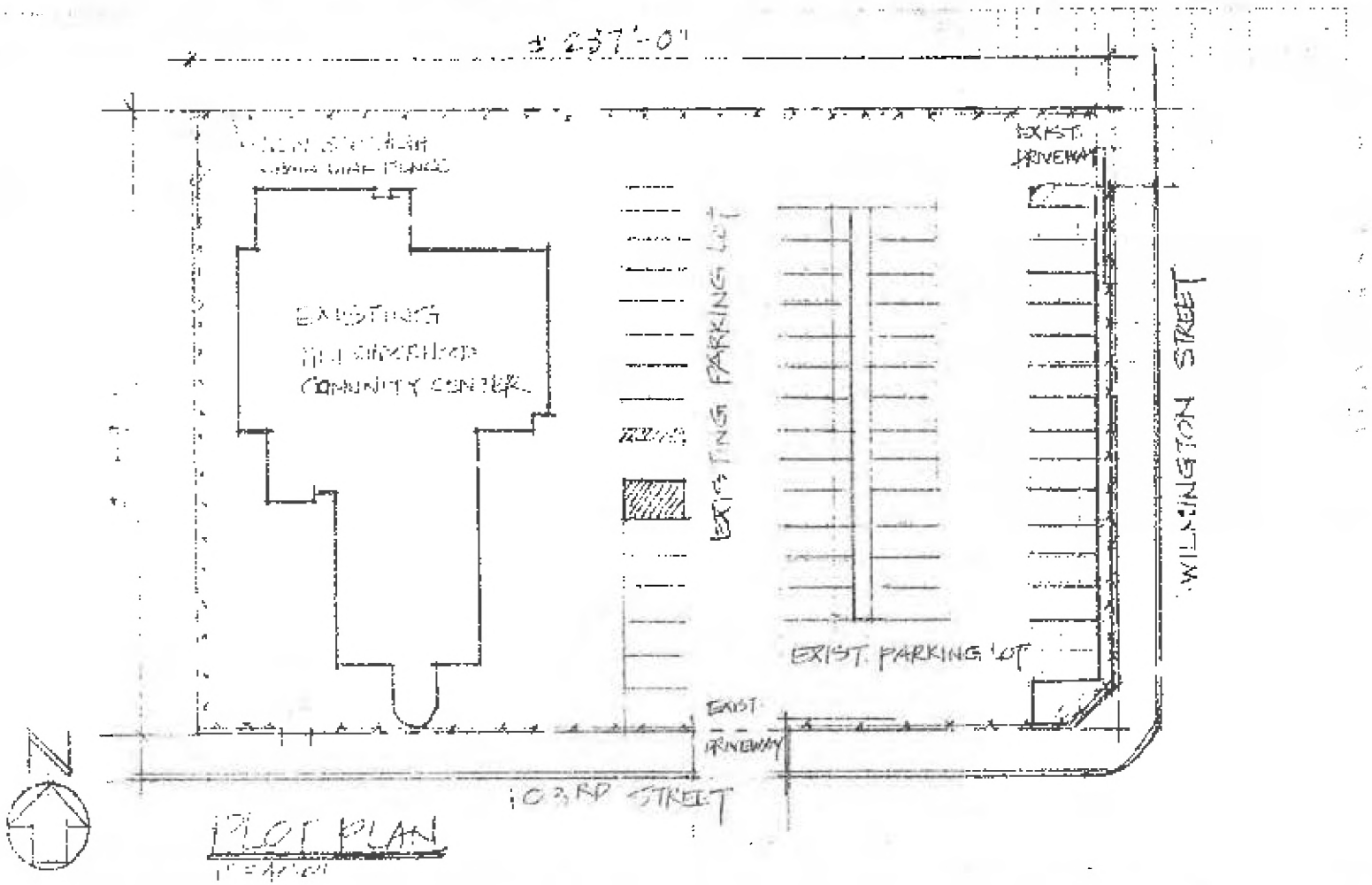
I certify that in doing the work specified herein I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

"This permit is an application for inspection, the issuance of which is not an approval or authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec 91.0202 L.A.M.C.)

Signed X [signature] (Owner or Agent Acting Property Owner's Consent)

Signature/Date

Bureau of Engineering	ADDRESS APPROVED		Patterson 7-2-76
	DRIVEWAY		
	HIGHWAY DEDICATION	REQUIRED	
		COMPLETED	
	FLOOD CLEARANCE		
	SEWERS	SEWERS AVAILABLE	
		NOT AVAILABLE	
	NO SEWER/PLUMBING REQ'D	SPC PAID	
	SPC NOT APPLICABLE	SPC DUE	
Conservation	APPROVED FOR ISSUE [ ]	NO FILE [ ]	
Fire X	APPROVED (TITLE 19) (L.A.M.C.-57001)		[signature] 7-12-76
Housing	HOUSING AUTHORITY APPROVAL		
Planning	APPROVED UNDER CASE #		
Traffic	APPROVED FOR		



PLOT PLAN

1" = 40'-0"

1827 E 103rd St

Application #:
Plan Check #:
Event Code:

97014 - 10000 - 00414
Printed: 06/29/20 03:47 PM

Bldg-Addition
Commercial
Appointment Plan Check
Plan Check

City of Los Angeles - Department of Building and Safety

APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY

Issued on: 02/18/1997
Last Status: Permit Finaled
Status Date: 05/08/1998

1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
TR 26642		1		M B 843-93/96	091-5A215 126	6048 - 028 - 934

3. PARCEL INFORMATION

Area Planning Commission - South Los Angeles
LADBS Branch Office - LA
Council District - 15
Census Tract - 2422.00
District Map - 90B213
Energy Zone - 8
Highway Dedication - Y
Lot Size - IRR
Lot Type - Corner
Thomas Brothers Map Grid - 704

ZONE(S): R3-1

4. DOCUMENTS

ZI - 1231
ZI - 2128
ZI - 2184
OH - 12993-A
AFF - 35981-A

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s):
COMMUNITY DEVELOPMENT DEPT. 215 6TH ST LOS ANGELES, CA (213) 485-1617

Tenant:

Applicant: (Relationship: Architect)
ROBERT S.G. LEM - 111 N. HOPE ST 1055 LOS ANGELES, CA 90051 (213) 367-0059

7. EXISTING USE / **PROPOSED USE**
(04) Amusement Building

8. DESCRIPTION OF WORK
ADDITION OF REST ROOMS TO COMMUNITY CENTER

9. # Bldgs on Site & Use: 1 COMMUNITY CENTER APC--

10. APPLICATION PROCESSING INFORMATION

BLDG. PC By: Jameson Lee
OK for Cashier: Jameson Lee
DAS PC By:
Coord. OK:
Signature:
Date:

For inspection requests, call toll-free **(888) LA4BUILD** (524-2845), or request inspections via **www.ladbs.org**. To speak to a Call Center agent, call **311**. Outside LA County, call (213) 473-3231

For Cashier's Use Only **W/O #: 71400414**

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period

Permit Valuation: $10,000 PC Valuation:

FINAL TOTAL Bldg-Addition	290.71
Permit Fee Subtotal Bldg-Addition	202.13
Energy Surcharge	
Handicapped Access	
Supp. Plan Check	0.00
Plan Maintenance	10.00
Fire Hydrant Refuse-To-Pay	
E.Q. Instrumentation	2.10
Supp. O/S Surcharge	4.28
Supp. Sys. Surcharge	12.84
Planning Surcharge Misc Fee	5.00
Supp. Planning Surcharge	6.36
School District Commercial Area	48.00

Sewer Cap ID:
Total Bond(s) Due:

12. ATTACHMENTS
Plot Plan

Payment Date: 02/18/97
Receipt No: LA04-0127
Amount: $290.71
Method: No Fee

1997LA61007

0-6090-30-0007

1827 E. 103rd St.

Project Reference :
Permit Application: 97014 - 10000 - 00414

Bldg—Addition
Commercial
Counter Plan Check

City of Los Angeles - Department of Building and Safety
APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY

Status/Date : Ready to Issue 02/18/97
Page : A - 1
Printed On : 02/18/1997 09:18:32
Permit Ref# :

1. ADDRESS & PROJECT INFORMATION

Project Address : 1827 E. 103rd St.
Permit Valuation : $10,000.00 (Final) PC Valuation :
Work Description : ADDITION OF REST ROOMS TO COMMUNITY CENTER

Exist. Bldg. on Lot/Use : 1 COMMUNITY CENTER
Relocation Old Address:

Parcel(PIN) : 091-SA215 126
Council Dis : 15
Event Code :

Sewer Cap :

APPROVED BY
PC : Jameson C. Lee
Application : Jameson C. Lee

Print : JAMESON Lee Zoned by : BSID :
Sign : 63470 Date : 2-18-97

2. OWNER INFORMATION

Name : Community Development Dept.
Address : 215 W. 6th St
Los Angeles, Ca

3. APPLICANT INFORMATION

Name : ROBERT S.G. LUM - Architect
Address : 111 N. Hope St., 1055
Los Angeles, Ca 90051 Phone #: 2133670059 FAX #:

4. ARCHITECT, CONTRACTOR & ENGINEER INFORMATION

TYPE	NAME	CLASS	LICENSE TYPE#	BTRC#
Architect	Vrilakas Ronald 1714 18th Street Sacramento, CA 95814	NA	C23220	

Phone : 213-367-0059

EASEMENT [illegible]

UNDER PENALTY OF PERJURY I HEREBY CERTIFY THAT THE PROPOSED WORK WILL NOT DESTROY OR [illegible] EASEMENT BELOW [illegible] EVENT SUCH WORK [illegible] EASEMENT WILL BE [illegible] OBJECTION TO THE HOLDER(S) OF THE EASEMENT WILL BE FOUND.

SIGNED _____ (Owner or Authorized Agent/Lessee/Owner's Counsel) DATE 2/18/97

OK TO ISSUE PERMIT 2/18/97

BY _____

For Cashier's Use Only

NO FEE NO FEE
02/18/97 01:42:50PM LA04 T-0127 C 31
BLDG PERMIT CO 202.13
INVOICE # 0000000 PP
FLAM MAINTENAN 10.00
EI COMMERCIAL 2.10
SYS DEV FEE 12.84
ONE STOP 4.28
MISCELLANEOUS 5.00
CITY PLAN SURC 6.36
SCHOOL DEV COM 48.80
TOTAL 290.71
CHECK No Fee 290.71

DWP
SPO # 031527
Val. # 86625

97LA 61007

97 LA 6100?
2-18-97

Bldg Permit - Ready to Issue

ORIGINAL

0 6 9 3 0 3 0 7 0 5 6

LICENSED CONTRACTOR AND WORKERS' COMPENSATION DECLARATION

GENERAL CONTRACTOR

I hereby affirm, under penalty of perjury, that I am the general contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 9, commencing with Section 7000, of Division 3 of the Business and Professions Code, and my license is in full force and effect. I am responsible for the following permits:

☐ Building ☐ Electrical ☐ Plumbing ☐ HVAC

GENERAL CONTRACTOR/OWNER BUILDER

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

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

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

Carrier: _____ Policy #: _____

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

☐ Owner ☐ Contractor

Sign: _____ Date: _____

ELECTRICAL CONTRACTOR

I hereby affirm, under penalty of perjury, that I am the electrical contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 9, commencing with Section 7000, of Division 3 of the Business and Professions Code, and my license is in full force and effect. I am responsible for the electrical permits.

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

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

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

Carrier: _____ Policy #: _____

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

Sign: _____ Date: _____

PLUMBING CONTRACTOR

I hereby affirm, under penalty of perjury, that I am the plumbing contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 9, commencing with Section 7000, of Division 3 of the Business and Professions Code, and my license is in full force and effect. I am responsible for the plumbing permits.

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

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

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

Carrier: _____ Policy #: _____

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

Sign: _____ Date: _____

HVAC CONTRACTOR

I hereby affirm, under penalty of perjury, that I am the HVAC contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 9, commencing with Section 7000, of Division 3 of the Business and Professions Code, and my license is in full force and effect. I am responsible for the HVAC permits.

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

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

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

Carrier: _____ Policy #: _____

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

Sign: _____ Date: _____

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

CONSTRUCTION LENDING AGENCY

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

Lender's Name: _____ Lender's Address: _____

ASBESTOS REMOVAL

☑ I declare that notification of Asbestos Removal is not applicable. ☐ I declare that a notification letter has been sent to the AQMD or EPA. Sign: X _____ Date: X 2/18/97

OWNER-BUILDER DECLARATION

I hereby affirm, under penalty of perjury, that I am exempt from the Contractors License Law for the following reason (Sec. 7031.5, Business & Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he or she is licensed pursuant to the provisions of the Contractors License Law (Chap. 9 commencing with Sec. 7000 of Div. 3 of the Business & Professions Code) or that he or she is exempt therefrom & the basis for the alleged exemption. Any violation of Sec. 7031.5 by any applicant for a permit, subjects the applicant to a civil penalty of not more than five hundred dollars ($500):

☑ I, as the owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business & Professions Code: The Contractors License Law does not apply to the owner of property who builds or improves thereon, and who does such work himself or herself or through his or her own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he or she did not intend to improve for the purposes of sale).

☐ I, as the owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business & Professions Code: The Contractors License Law does not apply to the owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractors License Law).

☐ I am exempt under Sec. _____ Bus. & Prof. Code for the following reason: _____

Print: X ROBERT S. Lum Sign: X _____ Date: 2/18/97 ☑ Owner ☐ Authorized Agent

FINAL DECLARATION

I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein. Also, that it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, that neither the City of Los Angeles nor any board, department, officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed.

Print: X ROBERT S. Lum Sign: X _____ Date: X 2/18/97 ☑ Owner ☐ Contractor ☐ Authorized Agent

Unless a shorter period of time has been established by an official action, plan check approval expires one and a half years after the fee has been paid. This permit expires two years after the fee has been paid or 180 days after the fee has been paid and construction has not commenced, or if work is suspended, discontinued or abandoned for a continuous period of 180 days (Sec. 98.603 L.A.M.C). Claims for refund of fees paid on permits must be filed within one year from the date of expiration for permits granted by the Department of Building and Safety (Sec. 22.12 & 22.13 L.A.M.C).

0 6 0 3 0 3 0 0 0 7 9

1827 E. 103RD ST.

PROJECT REFERENCE

PERMIT APPLICATION NO. **97014-10000-00414**

Bldg---Addition
Commercial
Counter Plan Check

City of Los Angeles-Department of Building & Safety

APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY

STATUS/DATE **Ready to Issue 02/18/97**
SUPPLEMENTAL PAGE **B1**
PRINTED ON 2/18/97 09:19

1. *FULL DESCRIPTION OF WORK:*

ADDITION OF REST ROOMS TO COMMUNITY CENTER

2. *LEGAL DESCRIPTION:*

TRACT: TR 26642 City Ref: M B 843-93/96
LOT: 1 PIN: 091-5A215 126 BOOK: 6048 PAGE: 028 PARCEL: 934

3. *PROJECT ADDRESSES:*

* 1827 E. 103RD ST.

4. *PROPERTY OWNERS:*

COMMUNITY DEVELOPMENT DEPT.
215 W. 6TH ST LOS ANGELES, CA

5. *TENANTS INFO:*

6. *USE INFO - BUILDING CODE:*

Proposed: Other (See Work Description) Code: B Area: 163

7. *USE INFO - ZONING CODE:*

Existing Amusement Building (4)

0 6 0 9 0 3 0 0 0 1 0

1827 E. 103RD ST.

PROJECT REFERENCE
PERMIT APPLICATION NO. **97014-10000-00414**

Bldg---Addition
Commercial
Counter Plan Check

City of Los Angeles - Department of Building & Safety
APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY

STATUS/DATE **Ready to Issue 02/18/97**
SUPPLEMENTAL PAGE: C 1
PRINTED ON: 2/18/97 09:19

1. *DOCUMENTS:*

AFF 35981-A
ZI 2128 AM
OB 12993-A
ZI 2184
ZI 1231 AM

2. *PARCEL INFORMATION:*

Council Districts: 15
Energy Zones: 8
Lot Size: IRR
Highway Dedication: Y
Census Tracts: 2422.000
District Map No. (not part of PIN): 90B213
Building Branch Office: LA
Thomas Brothers Map Grids: 704
Lot Type: Corner
Zones: R3-1

3. *PARKING INFO:*

No Change: Required Parking Onsite:

4. *STRUCTURAL DETAIL:*

Proposed: Construction Type: V-1HR
Proposed: Foundation Type: Continuous Footing

5. *STRUCTURAL DIMENSIONS:*

Proposed: Area (ZC):160.00 Sqft
Proposed: Length:7.00 Ft
Proposed: Height (BC):11.50 Ft
Proposed: Stories:1.00 Levels
Proposed: Height (ZC):11.50 Ft
Proposed: Width:23.67 Ft

0 6 0 3 0 3 0 0 0 1 1

1827 E. 103RD ST.

PROJECT REFERENCE
PERMIT APPLICATION NO. **97014-10000-00414**

Bldg—Addition
Commercial
Counter Plan Check

City of Los Angeles - Department of Building & Safety
APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY

STATUS/DATE: **Ready to Issue 02/18/97**
SUPPLEMENTAL PAGE: **D 1**
PRINTED ON : **2/18/97 09:19**

1. *ATTACHMENT:*

Plot Plan

2. *CLEARANCE REQD:*

Project located in CRA area
BAS ENGINEER PLANCHCK STRUCENG Approved
2/18/97 JAMESON C LEE

Sewer availability
ENG NA NA NA Approved
2/6/97 VALENTINO PUEBLOS

3. *FEES INFO:*

Fin: Energy Surcharge		Fin: Fire Hydrant Refuse-To-Pay		Fin: Handicapped Access	
Fin: FINAL TOTAL Bldg---Addition	$290.71	Fin: Permit Fee Subtotal Bldg---Addition	$202.13	Fin: School District Commercial Area	$48.00
Fin: Supp. Sys. Surcharge	$12.84	Fin: Plan Maintenance	$10.00	Fin: Supp. Planning Surcharge	$6.36
Fin: Planning Surcharge Misc Fee	$5.00	Fin: Supp. O.S. Surcharge	$4.28	Fin: B.Q. Instrumentation	$2.10
Fin: Supp. Plan Check	$0.00	Sub: Energy Surcharge		Sub: Handicapped Access	
Sub: SUBMITTAL TOTAL Bldg---Addition	$206.93	Sub: Plan Check Subtotal Bldg---Addition	$181.91	Sub: Sys. Surcharge	$10.92
Sub: Planning Surcharge	$5.46	Sub: Planning Surcharge Misc Fee	$5.00	Sub: O.S. Surcharge	$3.64

4. *PC ACTIVITY:*

Plan Check JAMESON C LEE

City of Los Angeles

Department of Building and Safety

Clearances - Pending

Job Address:	1827 - 1827 E. 103rd St.
Permit Application No.:	97014 - 10000 - 00414
Printed:	2/6/97 08:20:47

Governing Agency: *BUREAU OF ENGINEERING*
Address: *200 N. Spring St., City Hall Room 460-K*
Los Angeles, CA 90012
*** Please call telephone # listed below to verify that the office address listed above is the correct clearance office for your project.
Telephone: *(213) 485-3885* Fax: *None*
Current Status: *Pending*

Clearance description: *Sewer availability*
Clearance required from Bureau of Engineering for sewer availability and connection
Approval granted by: _____ (Print name) _____ (Authorized signature) _____ (Date)
Type of approval: [X] Approved [ ] Exempted [ ] Not Applicable
Comment: No Effect

Governing Agency: *COMMUNITY REDEVELOPMENT AGENCY*
Address: *354 S. Spring St., Los Angeles, CA 90013*
5651 Vineland Av. (By appointment)
*** Please call telephone # listed below to verify that the office address listed above is the correct clearance office for your project.
Telephone: *(213) 977-1660* Fax: *None*
Current Status: *Pending*

Clearance description: *Project located in CRA area*
Clearance required for project located in CRA area: ci2184
Approval granted by: Michael Wong (Print name) Michael Wong (Authorized signature) FEB 7 1997 (Date)
Type of approval: [X] Approved [ ] Exempted [ ] Not Applicable
Comment:

Prior to issuance of a building permit, an electronic approval or a valid signature from an authorized representative of the designated agency or department shall be obtained for the clearance(s) listed above.
Number of clearances listed: 2

THE COMMUNITY REDEVELOPMENT AGENCY
OF THE CITY OF LOS ANGELES, CALIFORNIA

THESE PLANS ARE APPROVED AS BEING IN COMPLIANCE WITH APPLICABLE REDEVELOPMENT PLANS.

PROJECT CWATB PARCEL.....

BY Michael Wong

TITLE Permits DATE FEB 7 1997

CEQA CLEARED

Description of Work: *ADDITION OF REST ROOMS TO COMMUNITY CENTER*

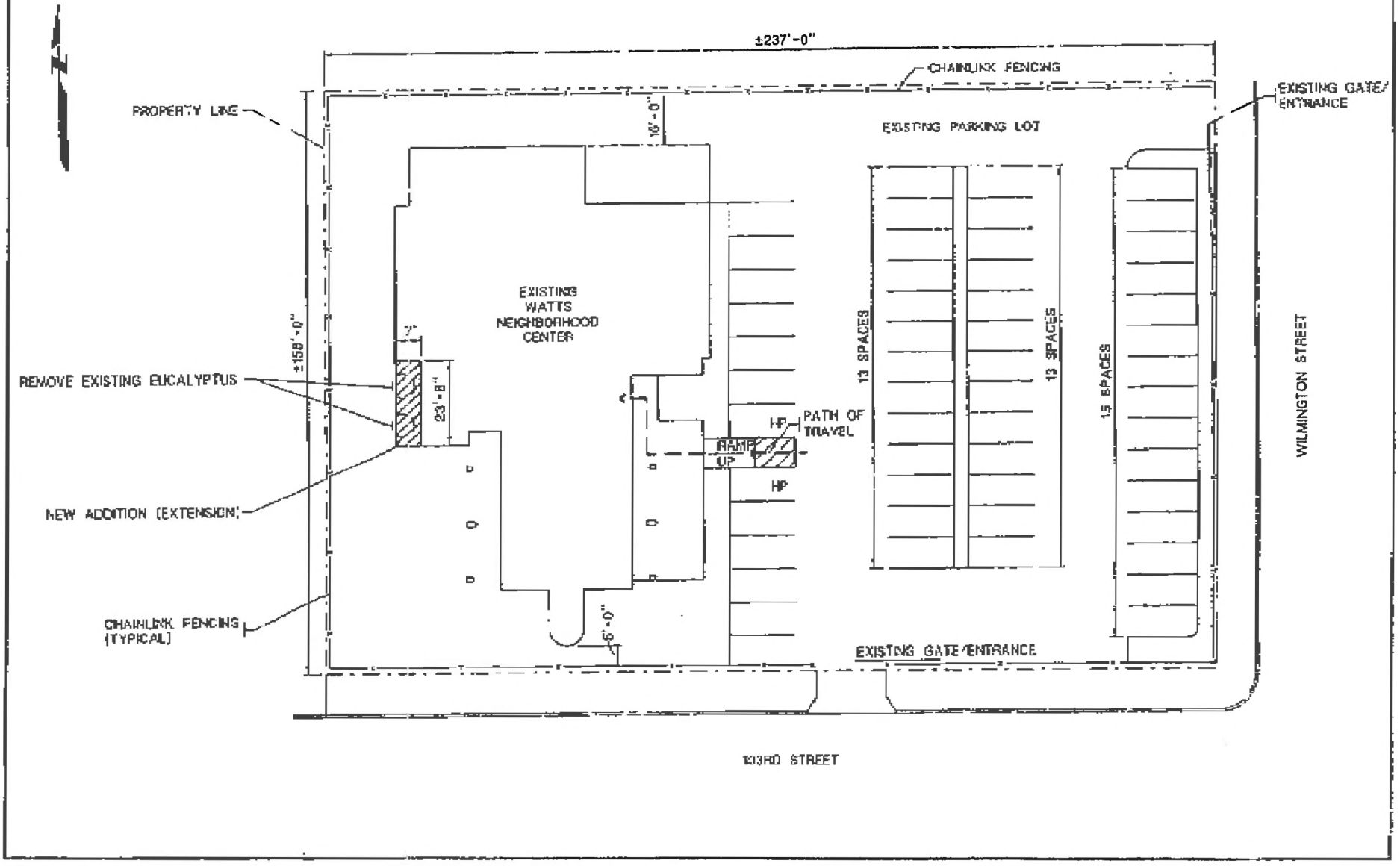
1827 - 1827 E. 103RD ST. 0 5 0 3 0 3 0 0 1 3 PERMIT APPLICATION NO. **97014 10000 00414**

Bldg--Addition
Commercial
Counter Plan Check
ADDITION OF REST ROOMS TO COMMUNITY CENTER

City of Los Angeles - Department of Building & Safety

PLOT PLAN ATTACHMENT FOR Bldg--Addition

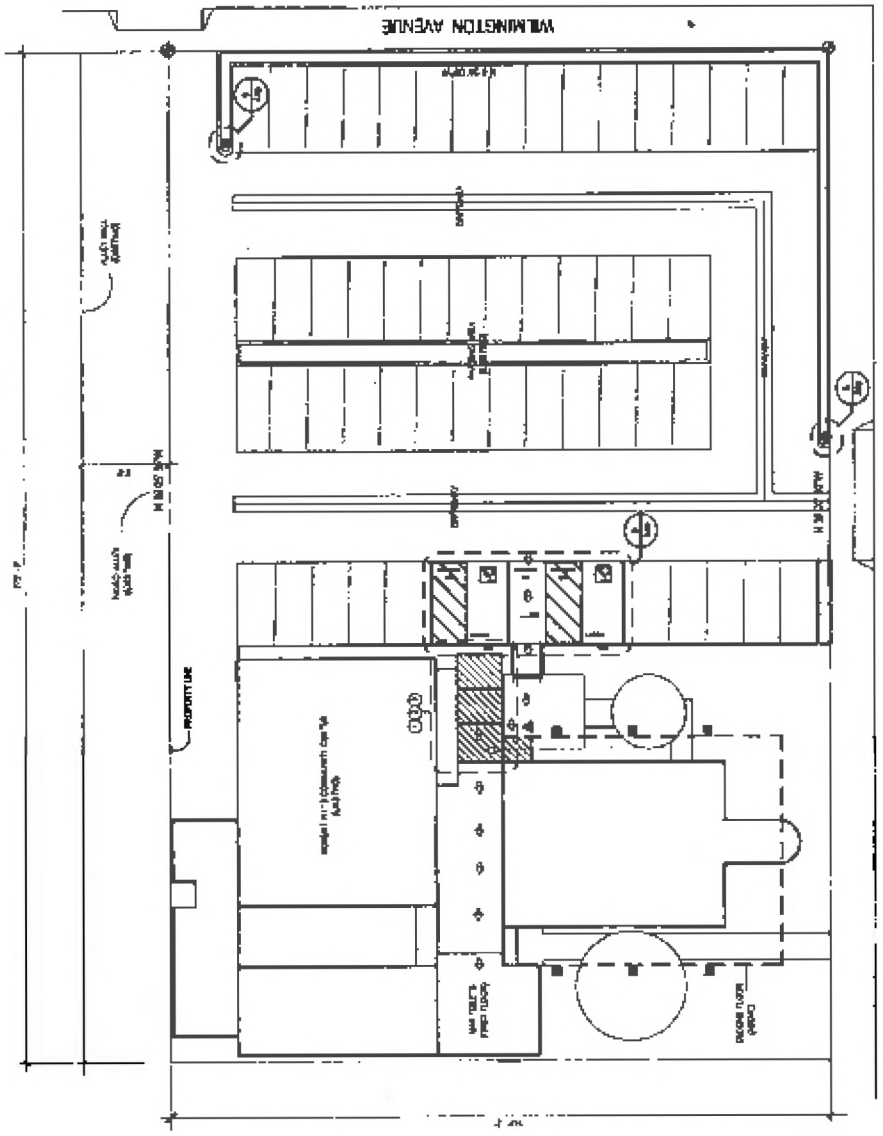
Printed on : 2/6/97 08:22



PLOT PLAN

1827 E 103rd St Permit Application #: **02016 - 10000 - 04913**

Bldg-Alter/Repair Commercial Plan Check Submittal	City of Los Angeles - Department of Building and Safety **PLOT PLAN ATTACHMENT**	Plan Check #: B02LA0493FO Initiating Office: METRO Printed on: 06/21/04 08:09:50



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

0107202003478235

COUNCIL DISTRICT: 15

PLOT PLAN ATTACHMENT

Address of Building 1827 East 103rd Street

CITY OF LOS ANGELES
CERTIFICATE OF OCCUPANCY

Note: Any change of use or occupancy must be approved by the Department of Building and Safety.

This certifies that, so far as ascertained or made known to the undersigned, the vacant land, building or portion of a building described below and located at the above address complies with the applicable construction requirements (Chapter 9), and/or the applicable zoning requirements (Chapter 1) of the Los Angeles Municipal Code for the use, or occupancy group in which it is classified.

Issued 2/3/78 Permit No. and Year LA 83435/69 LA 29456/76

2 story, type V, 139' x 89' community center. Maximum occupancy 231 in auditorium, total of 429. B-2/G-1/G-2 occupancy. 56 required parking spaces provided.

0 2 3 0 1 1 0 0 0 5 0

Owner City of Los Angeles

Owner's Address Bureau of Public Buildings Room 800
200 North Main Street
Los Angeles, Ca. 90012

5000301200500000524

Form B-95b

BY C. MAYS: bz

C-3

1 APPLICATION FOR INSPECTION OF NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES — DEPT OF BUILDING AND SAFETY — 865 B-1—Rev.

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

CENSUS TRACT 2422

1. LEGAL DESCR. LOT por. [redacted] BLK 13& 14 TRACT Ley Tr. (see plans) book 5
DIST. MAP 7155
2. PURPOSE OF BUILDING (04) community center
ZONE C-2-2
3. JOB ADDRESS 1827 E. 103rd St.
FIRE DIST 2
4. BETWEEN CROSS STREETS Wilmington AND Beach St.
CHECKED COR. LOT
5. OWNER'S NAME ECONOMIC YOUTH OPPORTUNITIES AGENCY PHONE
KEY REV. COR
6. OWNER'S ADDRESS [redacted].34 WEST 6TH ST. P. O BOX MA95511 ZONE LOS ANGELES, CALIF. 90014
LOT SIZE PLC OIC 99
7. ARCHITECT OR DESIGNER STATE LICENSE NO PHONE
REAR ALLEY 16
8. ENGINEER Kennard & Silvers 937-0855 STATE LICENSE NO PHONE
SIDE ALLEY
9. CONTRACTOR Robert Marks OL 22802 STATE LICENSE NO. PHONE
BLDG. LINE
AFFIDAVITS 21.637 AFF 2479 " 3417 " 764 29 10691

10. AREA OF NEW BLDG.	STORIES	HEIGHT	NO OF EXISTING BUILDINGS ON LOT AND USE
~~10,000~~ 9600 sq ft	2	24'	none

11. MATERIAL OF CONSTRUCTION	EXT. WALLS	ROOF	FLOOR
	type V	type B	wd.frame

12. JOB ADDRESS 1827 E. 103rd St.
DISTRICT OFFICE 28
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. $ 150,000
GRADING
CRIT SOIL

1 PLC OK Dept City Clerk 2-6-69 (Prev 7-29-67)

PURPOSE OF BUILDING	VALUATION APPROVED	HIGHWAY DED.
Community Center		

TYPE	GROUP	STORIES	CODE CHECKED	FLOOD
V	B2&1/H2	2		

BLDG. AREA	MAX. OCC.	TOTAL	PLANS APPROVED	CONS.
9600	Add 23	479		

DWELL UNITS	GUEST ROOMS	SPACES PARKING REQ'D	PROVIDED	APPROVED BY	ZONED BY
None	None	56	56		

SPRINKLERS REQ'D SPECIFIED	CONT. INSP.	FILE WITH
NO	PLC Cons Bld-Lddy Rooms,	

P.C. No. U4956 OB 12493, Lottie 35981, OFF Site Pkg 3526 — INSPECTOR SL

P.C.	S.P.C.	G.P.I.	B.P.	I.F.	O.S.	C/O	TYPIST
223.08			343.20				KB

Plan check expires six months after fee is paid. Permit expires one year after fee is paid or six months after fee is paid if construction is not commenced.

CASHIER USE ONLY

JAN-69 08971 C • • 2 — 6 CK 223.08

[redacted]50 09751 C 93435 • • X — 1 CK 343.20

STATEMENT OF RESPONSIBILITY

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

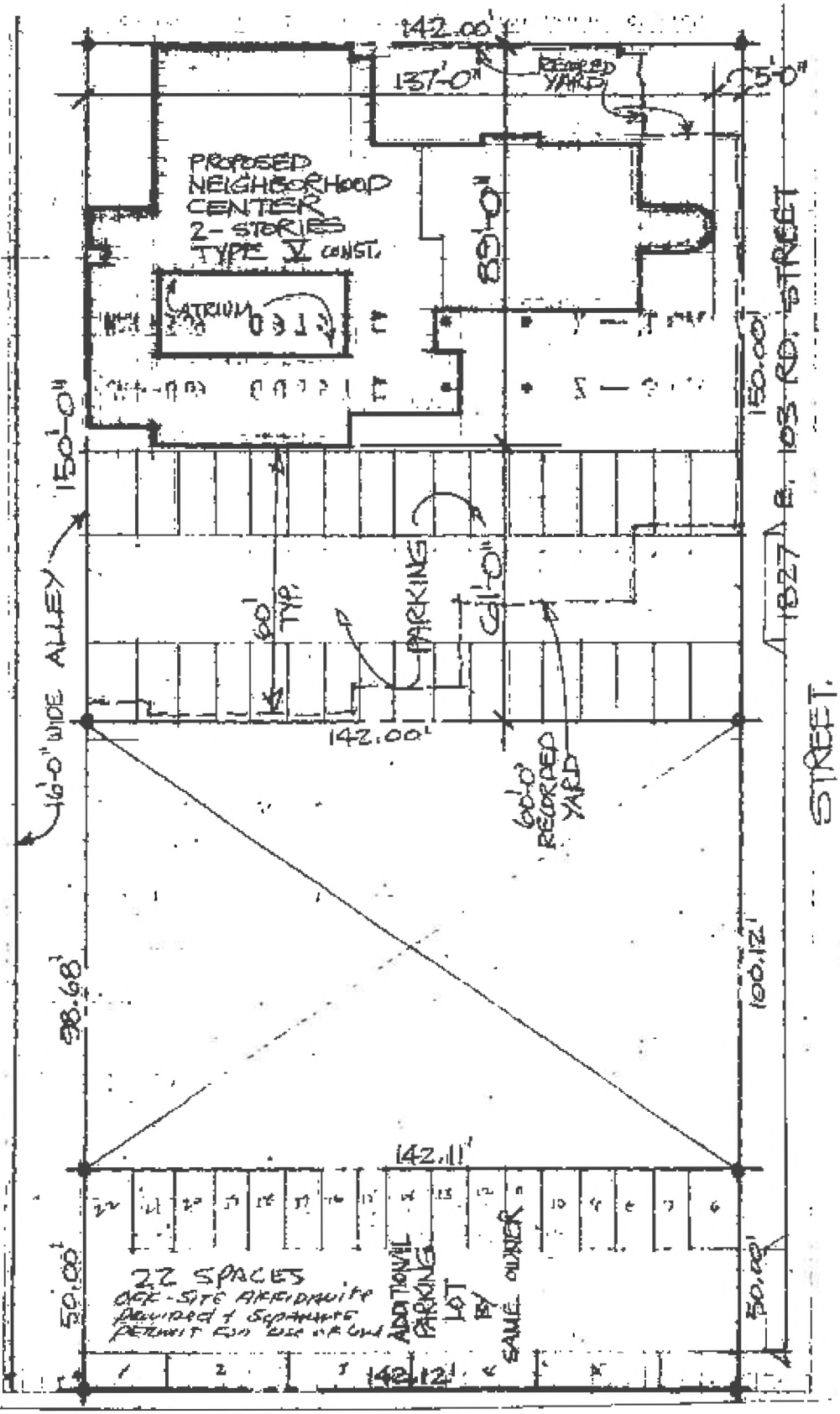
"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)

Signed [redacted] (Owner or Agent)

		Name	Date
Bureau of Engineering	ADDRESS APPROVED	LDalton	1/8
	SEWERS AVAILABLE / NOT AVAILABLE	Honji	1/7
	DRIVEWAY APPROVED	JChin	1/7
	HIGHWAY DEDICATION REQUIRED / COMPLETED		
	FLOOD CLEARANCE APPROVED		
Conservation	APPROVED FOR ISSUE FILE #		
Plumbing	PRIVATE SEWAGE DISPOSAL SYSTEM APPROVED		
Planning	APPROVED UNDER CASE #		
Fire	APPROVED (TITLE 19) (L.A.M.C.-5700)		
Traffic	APPROVED FOR	NOTE: [illegible]	2-1-69

1. E. 50' OF FRAC. LOT 13 & THE WEST 50' OF FRAC. LOT 14 OF LEY TRACT
2. WEST 50' OF EAST 100' OF LOT 13 OF LEY TRACT BOOK 5 P. 26 OF MAPS

CB 12993, Off Site Proj 3526, Utility 35921



Address _____ District Map No. _____

Between Cross Streets _____ and _____

Legal Description ~~W 50 ft of E 100 ft of frac lt 12~~ ③ W 50 ft of E 100 ft of frac lt 12;
W 50 ft of E 100 ft of frac lt 13 and the E 50 ft of frac lt 13;
W 50 ft of frac lt 14, all in the Ley Tract

According to the records of the City Clerk, the above property was subdivided as of prior to 7-29-62, 19__, which (is/may not be) the original date of lot division. Additional information (tax records, recorded deed, etc.) (is/is not) required to establish exact date of division.

Check applicable ordinance date:

6/1/46 ___ Lot Cut
6/29/60 ___ R-1-H (RE 15)
7/29/62 ___ Div. of Land

City Clerk - Land Records Division
Room 453, City Hall

By W S Hampton
Deputy

2-6-69

B&S B-133 R11.68

G CITY OF LOS ANGELES — **APPLICATION FOR GRADING PERMIT AND FOR GRADING CERTIFICATE** — DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

1. LEGAL DESCR.	LOT: Por. 13 and	BLK.: 14	TRACT: Ley Tr. Book 5	CENSUS TRACT: 2422
2. JOB ADDRESS: 1827 E. 103rd St.				DIST. MAP: 7155
3. BETWEEN CROSS STREETS: Wilmington	AND: Beach St.			ZONE: C-2-2
4. PURPOSE OF GRADING: (60) Structural Fill Remove & Recompact				FIRE DIST.: II
5. OWNER: Economic Youth Opportunities Agency		PHONE		LOT (TYPE): Inside
6. OWNER'S ADDRESS: 314 W. 6th St.		P.O. BOX: LA	ZONE: MA 95511	LOT SIZE: PLC OK JRJ
7. PLANS BY: Kennard	CIVIL ENG.	STATE LICENSE	PHONE	
8. FOUNDATION ENGINEER		STATE LICENSE	PHONE	ALLEY: Rear 16
9. GEOLOGIST: none			PHONE	BLDG. LINE: /
10. CONTRACTOR		STATE LICENSE	PHONE	AFFIDAVITS: ZI 637 AFF 6479 3417 764 ZA 10691
11. CONTRACTOR'S ADDRESS		STATE LICENSE	PHONE	
12. LENDER		BRANCH OFFICE	PHONE	
G 13. JOB ADDRESS: 1827 E. 103rd St.				DISTRICT OFFICE: LA
14. NUMBER CUBIC YARDS: CUT 1000 cu.yds.		FILL 1000 yds		GRADING: /
15. COMPACTED FILLS: YES X	NO	BOARD FILE #:		CRIT. SOIL: /
RETAINING WALL REQUIRED: YES	NO X	YARDAGE APPROVED		HIGHWAY DED.: /
MAXIMUM SLOPE: CUT	FILL	APPLICATION CHECKED		FLOOD: /
APPROVED SOIL TESTING AGENCY: LeRoy Crandall		PLANS CHECKED		CONS.: /
BOND: M O Bond	POSTED: ☐ CASH ☐ SURETY	CONDITIONS VERIFIED		ZONED BY:
P.C. No.		PLANS APPROVED		FILE WITH:
		APPLICATION APPROVED		INSPECTOR

P.C.	S.P.C.	G.P.I.	G.F.	I.F.	TYPIST
/	/	/	80	/	11

PLAN CHECK EXPIRES SIX MONTHS AFTER FEE IS PAID. PERMIT EXPIRES ONE YEAR AFTER FEE IS PAID OR SIX MONTHS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.

CASHIER'S USE ONLY

B75 E 0 •03436 X — 1 CK 85.00

B&S 8100—82-67

STATEMENT OF RESPONSIBILITY

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)

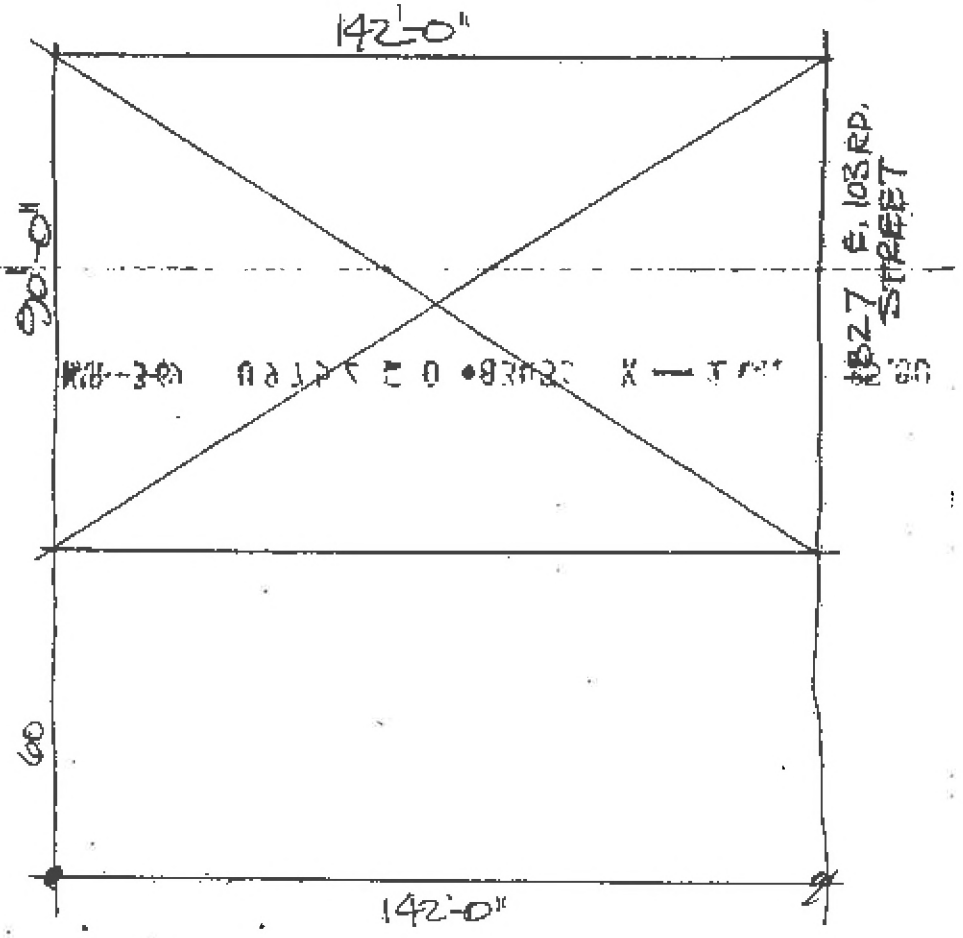
Signed James C. Merritt (Owner or Agent)

I certify that all of the land included in the Tentative Tract Map is under my ownership or land on which offsite rights have been granted.

Signed _____ (Owner or Agent)

		Name	Date
Bureau of Engineering	ADDRESS APPROVED	L. Dalton	2-28
	DRIVEWAY APPROVED	Hohji	2-28
	FLOOD CLEARANCE APPROVED		
	DRAINAGE TO WATERCOURSE APPROVED		
	GRADING IN WATERCOURSE APPROVED		
	GRADING ON PUBLIC PROPERTY APPROVED		
Plumbing	SPRINKLER SYSTEM APPROVED		

E 50' OF FRAC. LOT 13 & WEST 50' OF FRAC LOT 14 OF LEY TRACT



City of Los Angeles
Department of City Planning

3/19/2021
PARCEL PROFILE REPORT

PROPERTY ADDRESSES
1827 E 103RD ST

ZIP CODES
90002

RECENT ACTIVITY
CHC-2021-2238-HCM
ENV-2021-2239-CE

CASE NUMBERS
CPC-2010-2771-CRA
CPC-2008-1553-CPU
CPC-19XX-24757
CPC-19XX-24747
CPC-1990-346-CA
CPC-1986-827-GPC
CPC-1983-506
CPC-13119
ORD-185925
ORD-185924-SA3375
ORD-171682
ORD-171681
ORD-167354-SA4992
ORD-162128
ORD-145302
ENV-2017-2502-CE
ENV-2008-1780-EIR
OB-12993-A
AFF-35981-A

Address/Legal Information	
PIN Number	091-5A215 129
Lot/Parcel Area (Calculated)	14,605.2 (sq ft)
Thomas Brothers Grid	PAGE 704 - GRID G5
Assessor Parcel No. (APN)	6048028935
Tract	TR 26642
Map Reference	M B 843-93/96
Block	None
Lot	2
Arb (Lot Cut Reference)	None
Map Sheet	091-5A215
Jurisdictional Information	
Community Plan Area	Southeast Los Angeles
Area Planning Commission	South Los Angeles
Neighborhood Council	Watts
Council District	CD 15 - Joe Buscaino
Census Tract #	2422.00
LADBS District Office	Los Angeles Metro
Planning and Zoning Information	
Special Notes	None
Zoning	C2-2D-CPIO
Zoning Information (ZI)	ZI-2483 Community Plan Implementation Overlay: Southeast Los Angeles
	ZI-2452 Transit Priority Area in the City of Los Angeles
	ZI-1231 Specific Plan: South Los Angeles Alcohol Sales
	ZI-2374 State Enterprise Zone: Los Angeles
General Plan Land Use	Community Commercial
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	SOUTH LOS ANGELES ALCOHOL SALES
Subarea	None
Special Land Use / Zoning	None
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	Southeast Los Angeles
Subarea	TOD Medium
CUGU: Clean Up-Green Up	None
HCR: Hillside Construction Regulation	No
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RFA: Residential Floor Area District	None
RIO: River Implementation Overlay	No
SN: Sign District	No
Streetscape	No

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

Adaptive Reuse Incentive Area	None
Affordable Housing Linkage Fee	
Residential Market Area	Low
Non-Residential Market Area	Low
Transit Oriented Communities (TOC)	Tier 3
RPA: Redevelopment Project Area	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	Active: Florence Griffith Joyner Elementary School Active: 102nd Street Early Education Center
500 Ft Park Zone	No
Assessor Information	
Assessor Parcel No. (APN)	6048028935
Ownership (Assessor)	
Owner1	L A CITY C/O C/O GENERAL SERVICES DEPT
Address	111 E 1ST ST STE 213 LOS ANGELES CA 90012
Ownership (Bureau of Engineering, Land Records)	
Owner	CITY OF LOS ANGELES GENERAL SERVICE DEPARMENT
Address	111 E 1ST STREET ROOM 213 LOS ANGELES CA 90012
APN Area (Co. Public Works)*	0.354 (ac)
Use Code	8800 - Miscellaneous - Government Owned Property
Assessed Land Val.	$14,595
Assessed Improvement Val.	$0
Last Owner Change	07/14/2015
Last Sale Amount	$0
Tax Rate Area	463
Deed Ref No. (City Clerk)	846285 808413 6-153 1874849 0846285 0-586
Building 1	No data for building 1
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
Rent Stabilization Ordinance (RSO)	No [APN: 6048028935]
Additional Information	
Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	No
Fire District No. 1	No
Flood Zone	Outside Flood Zone
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	No

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Wells	None
Seismic Hazards	
Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	4.5543216
Nearest Fault (Name)	Newport - Inglewood Fault Zone (Onshore)
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Right Lateral - Strike Slip
Slip Type	Poorly Constrained
Down Dip Width (km)	13.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	90.00000000
Maximum Magnitude	7.10000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	Yes
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No
Economic Development Areas	
Business Improvement District	None
Hubzone	Qualified
Opportunity Zone	Yes
Promise Zone	None
State Enterprise Zone	LOS ANGELES STATE ENTERPRISE ZONE
Housing	
Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	http://hcidla.lacity.org
Rent Stabilization Ordinance (RSO)	No [APN: 6048028935]
Ellis Act Property	No
AB 1482: Tenant Protection Act	No
Public Safety	
Police Information	
Bureau	South
Division / Station	Southeast
Reporting District	1827
Fire Information	
Bureau	South
Batallion	13
District / Fire Station	65
Red Flag Restricted Parking	No

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CASE SUMMARIES

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

Case Number:	CPC-2010-2771-CRA
Required Action(s):	CRA-COMMUNITY REDEVELOPMENT AGENCY
Project Descriptions(s):	A PRELIMINARY PLAN FOR A PROPOSED AMENDMENT TO THE WATTS/WATTS CORRIDORS REDEVELOPMENT PLAN.
Case Number:	CPC-2008-1553-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	SOUTHEAST LOS ANGELES COMMUNITY PLAN UPDATE
Case Number:	CPC-19XX-24757
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	CPC-19XX-24747
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	CPC-1990-346-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	AMENDMENT TO THE L.A.M.C. TO - DRAFT AN ORDINANCE TO PROHIBIT THE GRANTING OF A CONDITIONAL USE PERMIT FOR THE OFF-SITE SALE OF ALCOHOLIC BEVERAGES (LOURDES GREEN/KAREN HOO)\
Case Number:	CPC-1986-827-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	PLAN AMENDMENTS AND ZONE CHANGES FOR PROPERTIES WITHIN THE SOUTHEAST LOS ANGELES DISTRICT PLAN, IN CONNECTION WITH THE CITY'SGENERAL PLAN/ZONING CONSISTENCTY PROGRAM 1B283
Case Number:	CPC-1983-506
Required Action(s):	Data Not Available
Project Descriptions(s):	SPECIFIC PLN ORD FOR INTERIM CONDITIONAL USE APPRVL FOR ESTABLISHMENTS FOR THE SALE OF ALCOHOL WHICH ARE GENERALLY LOCATED INTHE SOUTH CENTRAL AREA OF THE CITY
Case Number:	ENV-2017-2502-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	ENVIRONMENTAL CLEARANCE
Case Number:	ENV-2008-1780-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	SOUTHEAST LOS ANGELES COMMUNITY PLAN UPDATE
Case Number:	OB-12993-A
Required Action(s):	A-PRIVATE STREET MODIFICATIONS (1ST REQUEST)
Project Descriptions(s):	Data Not Available
Case Number:	AFF-35981-A
Required Action(s):	A-PRIVATE STREET MODIFICATIONS (1ST REQUEST)
Project Descriptions(s):	Data Not Available

DATA NOT AVAILABLE

CPC-13119

ORD-185925

ORD-185924-SA3375

ORD-171682

ORD-171681

ORD-167354-SA4992

ORD-162128

ORD-145302

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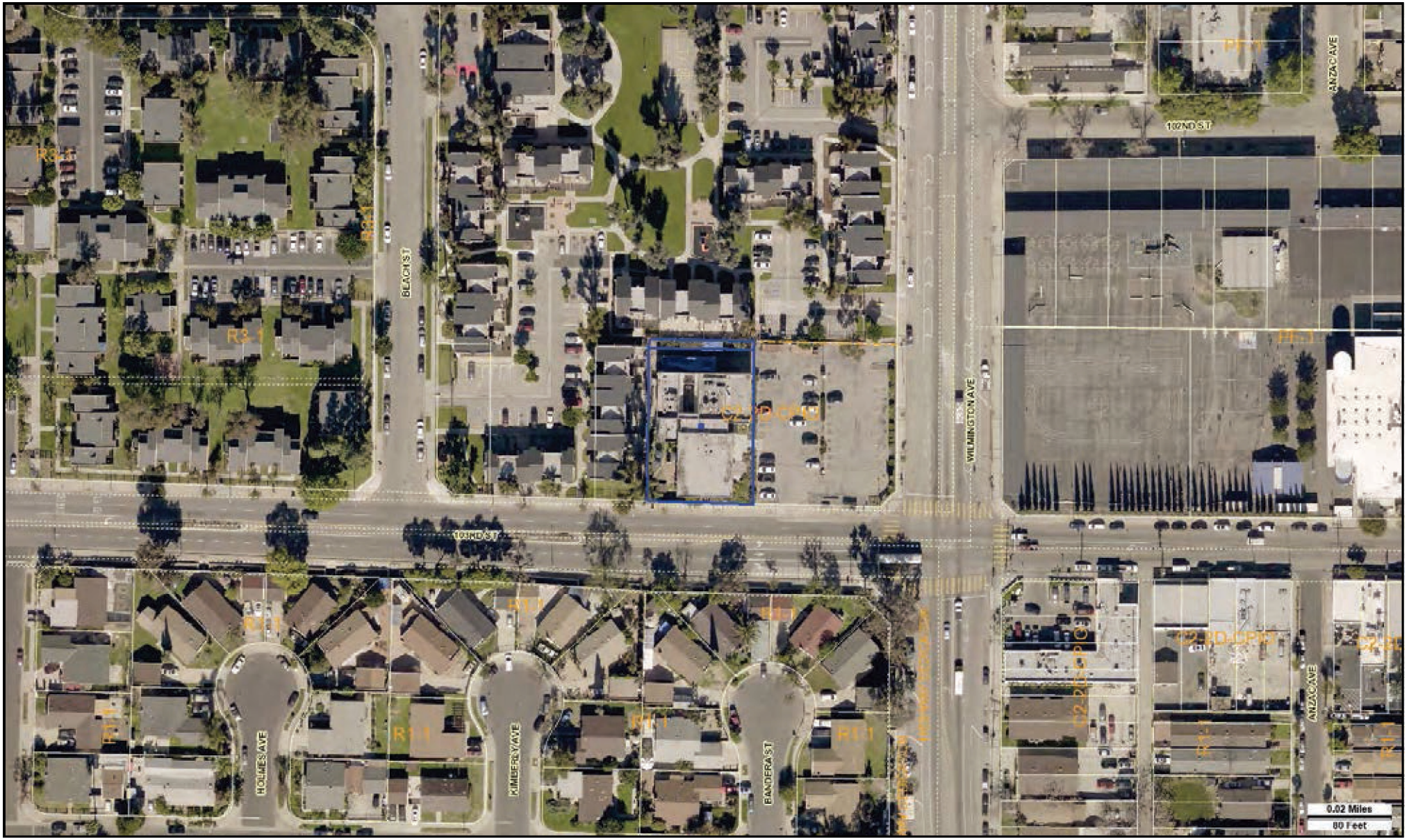
ZIMAS INTRANET

LARIAC5 2017 Color-Ortho

03/19/2021

City of Los Angeles
Department of City Planning



Address: 1827 E 103RD ST
APN: 6048028935
PIN #: 091-5A215 129

Tract: TR 26642
Block: None
Lot: 2
Arb: None

Zoning: C2-2D-CPIO
General Plan: Community Commercial

N
W
E
S