

THE STATE OF HOLLYWOOD—2005

HOLLYWOOD RENAISSANCE HOTEL

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Thank you, Leron. It is an honor to be here before you today to assess the State of Hollywood once again. Thanks to CIM and to Ken Schwartz and of the great employees of the Hollywood Renaissance Hotel. And thank you to all our table sponsors for your support of the chamber.

Let me start this year with a goodbye to someone who was like a dear friend to all of us. For three decades, Johnny Carson tucked us in, said goodnight, and had us end the day with a smile on our face. We knew him so well we took him for granted. And we all owe him a debt here in Hollywood in particular, for his move of the Tonight Show from Rockefeller Square to NBC's West Coast studios helped establish this movie town as the capitol of television as well. Moreover, we didn't know until his passing on Sunday the full measure of the debt we owe him: he gave millions away, year after year, to nonprofits here in Hollywood like Children of the Night.

His three decades' reign as the nation's top entertainer was like nothing before and nothing since. At his last show in 1992 he said that he'd like to go back and do the whole thing over again. We would have welcomed you back in a Burbank minute. Thanks, Johnny.

Hollywood has a heart. Hollywood dreams. And Hollywood builds. And as our dreams collide with the streets and the neighborhoods and even with the rain-soaked earth around us, history is made.

Last night, I walked out on Sunset Boulevard and squinted past the rows of palm trees and streetlights to try and catch a glimpse of history.

I asked myself, what was it like for those pioneers? For Cecil B. De Mille and Jesse Lasky, setting up shop in a barn around the corner at Selma and Vine, could they know what they were getting into?

What would it have felt like to live here when that new, new thing became real, became a name heavy with meaning, so real that it eventually stood in for the dreamlike flicker of shadow and light?

In short, what does it feel like to be a part of history? Not just then, but now.

This is my fourth address to you about the state of our little slice of the world. In each address I have labored to stop the unstoppable, to freeze for a moment one frame out of twenty-four rushing by in a second. To describe, in the words of T.S. Eliot, “Here, the intersection of the timeless moment.”

In that poem, “Little Gidding”, Eliot memorialized that “last year's words belong to last year's language/ And next year's words await another voice. . . What we call the beginning is often the end/ And to make an end is to make a beginning.”

And that is what today is. Both an end and a new beginning. The end of my first four years with you and the beginning of our next chapter together.

Four years ago, I came to a forum sponsored by the Chamber for the nine candidates seeking the honor of representing you on the City Council. I told you that day, we must keep our head down on the ground, making sure our boulevards were paved, our sidewalks fixed, and our streets were safe. But I also said, we must aspire to lift our eyes up to the skies, to our dreams, towards our highest aspirations. And for the past four years, I have sought to do both.

To be an effective councilmember, you must love details. You must be passionate about the pothole, intolerant of every last bit of trash, conscious of every crack in the sidewalk. And you must start with the basics. This past spring, we resurfaced Sunset Boulevard. Crews 152, 154, 155 and 159 did a great job from Highland to Gower.

But like many Hollywood legends, the world-famous Sunset Boulevard was not born overnight. One hundred years ago this past May, Sunset Boulevard connected for the first time the then-separate cities of Los Angeles and Hollywood. The *Los Angeles Herald* wrote:

The splendid highway was inspected by nearly 2,000 Los Angeles people, who proceeded to Hollywood in vehicles of every sort, ranging in design from a high-g geared automobile to a goat cart.

(I don't think I'll trade my city car in for a goat cart just yet.)

Livestock aside, that was a great day for Los Angeles. HJ Whitley, the businessman for whom Whitley Heights is named, said that Sunset Blvd. was “just the beginning,” and he was right. Today Hollywood is so closely tied to the meaning of Los Angeles that to many outside our city, one stands in for the other.

And just as the streets of Hollywood connect us, the dreams of Hollywood inspire us. As we look back upon one hundred years of Hollywood sunsets, we look back on streets and neighborhoods, but also on dreams dreamt and dreams fulfilled.

If Hollywood builds dreams, who is it that builds Hollywood? It is us: like the Hollywood senior lead officer like Joey Bunch who brings home a missing juvenile. It is us: like Larry Bond and his team who believed a word-famous corner could again see halcyon days. It is us: like Hollywood Community Housing Corporation, creating palaces for everyday people from out the rubble of old stereotypes of affordable housing. It is each and every one of us in each and every seat in this storied ground upon which we sit.

We are here together as members and friends of the Hollywood Chamber of Commerce. And commerce and its cousins are whom we celebrate.

Orson Welles called Hollywood “the only industry, even taking in soup companies, which does not have laboratories for the purpose of experimentation.” That may have changed by now, but one thing is clear: For us, for Los Angeles, for America, Hollywood itself is our laboratory.

As I assess the state of Hollywood today, I will evaluate the year gone by from the vantage point of our progress and accomplishments in entertainment, business, the community, and public safety, each one a vital part of the creative project known as Hollywood.

ENTERTAINMENT

There’s no better place to start thinking about the creative laboratory that is Hollywood than with, well, the creative laboratory that really is Hollywood. 2004 was another boom year for live entertainment, industry and the arts here.

Hollywood was central to live production on the West Coast. From TV Guide shows on the boulevard and KROQ broadcasts at Hollywood and Highland, from Janet Jackson live in the Kodak to Jimmy Kimmel live across the street, from American Idol hopefuls to Six Feet Under corpses, it was all about Hollywood again this year.

AFI and American Film Market joined together and with Indian, Latino, and Filipino Film Festivals, the BET Awards, the Pillsbury Bake Off, and of course our beloved Oscar (no, Nyla, the other one), we celebrated creativity in film, cooking, and music.

From the giant elephants inspired by Griffith’s *Intolerance* to Val Kilmer’s Moses in *The Ten Commandments*, Hollywood remained the number one choice for staging an epic of Biblical proportions. And if the Billy Joel-meets-modern-dance extravaganza at the Pantages, “Movin’ Out”, had stayed open for just a few weeks longer, today I could have made the introduction I’ve always dreamed of making: “Twyla, Nyla. Nyla, Twyla.”

The resurgence of live theater in Hollywood to the scale of Broadway West swept from the mighty Pantages to Ivar Street, where the long-awaited Ricardo Montalban theater

debuted. Next door, the California Youth Theater brought Ed Wilson across the pond from the Royal Youth Theater in England to lead them into the twenty-first century.

The day after Thanksgiving, the Hollywood Christmas Parade shrugged off the threat of extinction to ride triumphantly down the boulevard once again. This year, Johnny Grant pulled magic out of his hat and made him grand marshal as Hollywood was televised nationwide once again. Please join me in thanking Johnny for his superhuman efforts.

The Olympic torch, escorted by Ellen Degeneres, made its way down the boulevard en route to Athens, Greece. For the opening of *The Polar Express*, Hollywood Boulevard was covered in a blanket of snow—which turned out even more lifelike than the motion-capture animation in the movie itself.

The Walk of Fame continues to grow. Who knew that you could give a star to a scaly, green atomic monster? But in 2004, Earl Lestz got his star, as did Godzilla and Tim Allen, Donald Duck and Drew Barrymore, Steve Edwards of KTLA and, posthumously, Dr. Seuss, underneath the very Southern California palms that inspired the surreal trees of his illustrations. And here's proof it still goes both ways on the Boulevard: since getting a star, Earl has doubled his consulting fee. Godzilla is out of work.

While it seems like he's still on every corner, Earl Lestz left Paramount Studios in 2004, fortunately leaving us with Chris Essel and Anita Woerner and Charlie Armstrong. By some accounts, Earl had been at Paramount since the original Ten Commandments. Not the DeMille film, the original Commandments.

Paramount also said goodbye to the extraordinary and pathbreaking Sherry Lansing, welcoming producer Brad Grey to head the studio. The departure of the most powerful woman from the top of Hollywood reminded us how few women there are in positions of power in Hollywood, and challenged us to support those programs that open up avenues on the bottom rung, programs like Phyllis Caskey's Education Center for the Entertainment Arts.

Just two blocks away, Donelle Dadigan's Hollywood History Museum will presently exhibit "Hollywood in Black and White", concurrent with Black History Month, to show how Hollywood has both led bravely and sometimes dragged its heels in America's struggle with race.

We also said good bye to a longtime studio family: Mark Pick sold Sunset Gower studios to Global Innovation Partners in a more-than hundred million dollar deal that, guess who, Earl Lestz put together. Welcome to new owners Eric Harrison, Andrew Taintier and Richard Magnuson—working together, we'll have great things to announce soon.

And in less than two weeks, on February 1st, Hollywood will honor the inimitable singing cowboy, Gene Autry, with the designation of the corner of Hollywood and Highland as Gene Autry Square. Add that to his five stars on the Walk of Fame, one in each category of recording, radio, live theater, motion pictures and television, and Gene

has more real estate on Hollywood Boulevard than Shaul Kuba and Steve Ullman combined. Gene Autry entertained us. He also preserved the artistry and culture of others at the museum that bears his name in Griffith Park. He was Hollywood from first to last, singing cowboy songs at his own Challenge Records at Sunset and Orange.

And one thing that has not yet been settled, I will pledge to you today. Three years ago, the Urban Land Institute issued its report calling for the development of a world-class film museum in Hollywood. Last year, the Academy of Motion Picture Arts and Sciences announced its intention to do exactly that—but announced no location. I think we know where that museum belongs. Where? I will pull out all the stops to bring the best museum ever dedicated to motion pictures home to where it all started, here in the heart of Hollywood.

BUSINESS

Golden age composer Oscar Levant once said, “Strip away the phony tinsel of Hollywood and you’ll find the real tinsel underneath.” Strip that away and you’ll find the perspiration behind the inspiration of Hollywood: the hard work of business.

2004 was a great year for business. City Hall talks a good pro-business talk. This year, we walked the walk too.

Last year, from this stage, I called for real reform to the city’s complex, unfair tax code. At the meetings of the Business Tax Advisory Committee, or BTAC, my appointee Leron Gubler made Hollywood’s interests known. The studios and guilds called for fixes to bolster our signature industry. Councilmember Wendy Greuel and I synthesized proposals from all corners. We presented a plan. You backed us up. In November, we declared victory.

60% of L.A. business will pay no city business tax in the future. Other business will have a 15% cut across the board, with the plan for an additional 15% after that.

Bad debts can be written off, a long overdue exemption. Actors and other creative artists will no longer be taxed as businesses. The tax system will have fewer categories, shedding needless complexity that had frightened businesses away even more than the dollar amount of the tax. Three decades of reports will be sent back to storage. We did it.

To sustain the momentum, Councilmember Wendy Greuel, Mayor Hahn and I created the Small and Local Business Advisory Committee. I re-signed Gubler— I’m not going to be the guy who let Shawn Green go.

I also pushed a program to help Los Angeles capture hundreds of millions of federal and state dollars that it loses for no good reason. The program, ACCESS, is for work, health, school and home. If people can access CalGrants at the same time and place they apply

for the Earned Income Tax Credit, power subsidies and Healthy Families, we can flood communities and local businesses with new spending power.

The fresh wind of experiment and openness blew beyond City Hall, making Hollywood downright breezy. The catalytic promise of redevelopment went into overdrive, with private investment taking the lead.

Zagat's called Hollywood number one in nightlife, and we saw the arrival of establishments like Kung Pao Kitty, the Velvet Margarita, Groundworks, Twin Palms, Geisha House. I did karaoke at Tokio and ate hot dogs at Scooby's. And today, I am throwing down. I challenge Tom LaBonge to a District Four District Thirteen Blind Hot Dog Taste-Off. You bring the Pink's. I'll bring the Scooby's. Johnny Grant can judge. May the best frank win.

POW WOW, the world's preeminent tourism convention, landed in Hollywood for their annual meeting.

The Cahuenga Corridor got its own profile in the LA Times, getting hotter still with the arrival of Karma Coffee and Café Etcetera. And Hollywood Boulevard was on fire. Vintage clothing merchant Iguana opened one store on the boulevard, and American Apparel popped up like a pair of hip Hollywood bookends with boutiques near Orange and all the way down by Vermont. El Capitan announced their plans to glitz up the block even more with a new L.E.D. screen outdoors, and an old-time soda fountain indoors. CIM's John Givens and Ryan Harter, led by Shaul Kuba and Avi Shemesh, began the great synthesis of their Hollywood Boulevard empire, bringing in a L.A. Fitness to the reviving Hollywood Galaxy and announcing the arrival soon of a Long's Drugs. Across the street, their Coffee Bean and Tea Leaf became the number one location in the country, and next door, Hollywood and Highland brimmed with new activity: Lucky Jeans, a top-selling Louis Vuitton store, and more to come.

As restaurant and retail infill made great strides, the ever-busier athletes of redevelopment at the CRA advanced grand plans to reshape the urban fabric. At Hollywood and Vine, plans for the design and proposals for the financing moved forward for the new transit friendly complex centered around a W hotel and mixed-income housing. Nothing says "You're doing a good job, Helmi," quite like a \$350 million investment.

Perhaps the most exciting development in the Hollywood Urban Experiment was the when Helmi and her team of John McCoy, Kip Rudd, Gizala Pirzada and John Purfitt put out the first Request for Proposals for Hollywood and Western. This was a corner that featured prominently in Quentin Tarantino's movie from seven years ago as the setting for a crack murder. Now it's the site of the next redevelopment public-private barn raising. The CRA pioneered a public process that faced off developers with community members, who told them what they wanted to see. Neighborhood council representatives like Russ Brown from Hollywood United, Kerry Honeywell from Greater Griffith Park, Ziggy Kruse from the nascent Hollywood Studio Neighborhood Council, K.C. Schmidt

of the Eastwood Coalition and Chancee Martorell of Thai CDC selected a project that combines the strengths of KOR group and CIM in a boulevard-spanning mixed-use project.

COMMUNITY

The word economy came from the ancient Greek word *oikos*. It doesn't mean 'money', or 'exchange', or 'market'. It means household. The economy that men and women of vision seek is a prosperous one. A world-class one, that trades in ideas and goods packed in film reels, on hard drives, in cargo containers forty foot long and stacked seven high on the ocean. But it starts and ends in a household. With a family. With a community and with a future.

We have shown that we can make business work here in Hollywood. But we also have shown that business and community progress can go hand-in-hand, aided and abetted by a caring and thoughtful government.

You may have read the work of business writers in Los Angeles who recently preached a narrow vision of a healthy city for business: cut taxes and regulation and the rest will come. As you know from my record, I know that the work starts there. But that is only the first reel.

Government does need to get out of the way now and again. But government should not stand by the sidelines—business, residents and the community count on us to be a catalyst to this great experiment, to help level the playing field, to incubate the creativity that produces great art and architecture, community and urban design, housing and homes. You count on us to provide green space and learning space, to educate our children and train our workforce, in addition to, in concert with, profit and prosperity.

Witness the 200 graduates of the Healthcare Careers Ladder, a three-million-dollar community-designed program led by Phil Starr and Joan Samuels at the Hollywood Worksource Center. Witness the offshoot program, led by the Chamber, bringing Kaiser Permanente and Los Angeles City College together to train much-needed nurses.

Witness our blend of development that mixes economic and human development simultaneously. For instance, the project at Hollywood and Vine with Legacy Partners and Gatehouse Capital will build 350 new homes, many affordable, and produce hundreds of new living-wage jobs.

Projects like this or those rising at Hollywood and Western give an ownership stake to the same people who woke up at nights when Hollywood was a dud or a bad joke, the very same residents and workers who took back their streets and made development--and hope--possible once again.

This was the promise I made two years ago when I promised 1000 Hollywood residents seated at Blessed Sacrament Church to build 500 units of affordable housing – 500 homes for hard-working families – here in Hollywood. The playful lines of color that rose over the Hollywood and Western MTA station opened last April, bringing 61 new homes to that turnaround junction. 56 more rise above a brand new Walgreen’s down on Sunset Boulevard. Back on Vine Street, we continue to plan 100 new units in the nation’s first affordable housing project for older gays and lesbians.

The housing crisis must be addressed at all levels. 41 market-rate homes will open soon next door to Hollywood Billiards. 300 homes opened last year in Larry Bond’s Sunset and Vine project, with Pompeia Smith’s Farmer’s Kitchen building out beneath it soon. The Chamber, especially Don Scott, put its nose to the grindstone to analyze the dimensions of the housing crisis.

Our Adaptive Reuse Tour brought lenders and developers through Hollywood from end to end, to witness old commercial spaces turning into more than 200 new homes, 60 alone out of the Equitable building above Scott Shuttleworth’s reopened Hollywood and Vine Diner. Catty-corner, KOR group will transform the Broadway building. The development community has won City Hall’s attention: adaptive reuse for housing is now a by-right action. And we’re seeing new homes as a result.

New residents need new amenities, too. I took office in one of the park-poorest districts in the park-poorest big city in America. We started with fifteen parks in the district. By summer of last year, I opened the thirteenth new one, Madison West Park in East Hollywood. In less than four years, we have nearly doubled the number of parks. Barnsdall Park was reopened to the public, with Frank Lloyd Wright’s Hollyhock House soon to follow. And I am pleased to announce that we won a million-dollar grant from the Frances Goldwyn Foundation to restore the Frank Gehry-designed Hollywood Goldwyn branch library on Ivar Street.

And most controversially, we sought—and have not yet found—a new home for the firehouse that Hollywood so desperately needs. The most painful moment of my almost-four years in this office was when I came to the still-burning Palomar Hotel to find that a mother had perished in the fire after moving her two small children to safety. No matter our wealth or our poverty—and we span that divide in Hollywood—we will always know disaster and loss. I want to reach an agreement for the location of the new firehouse that protects the Hollywood of the past—and protects the people of Hollywood’s future.

We’re currently experiencing a 74 percent increase over the ten-year average for entertainment production in Hollywood. Movies are back and TV is back strong. Increased activity means billions of dollars in the local economy and no small chunk of change in the pockets of Hollywood’s own industry residents. Yet that was small comfort when Highland was backed up from frequent street closures. I asked the BID, the Chamber, and the neighborhood councils to join an advisory committee on street closures. If you wanted to close Hollywood Boulevard, you went through them before you came to me. Now, local production continues, the highest profile events and most

glamorous openings remain branded Hollywood, and you can once again make it from Highland to Vine in less time than it takes to listen to *Day of the Locust* on tape. The committee pounded the message home that streets had to stay open, and as full closures fell by 38% last year.

Of course, you can clean up the sidewalks and open up the streets, and what do they remember you for? Pressurized foam in a can. Yes, 2004 will always be the year that Kerry Morrison got on Leno for banning silly string. What they didn't report was that it worked like a charm. There were no cans for police horses to slip on, no sticky goop washing into the bay. Captain Downing was on the scene, and Officer Rainstorm backed him up.

Down on Santa Monica Boulevard, Mary Lou Dudas gave a swan song performance with the Media District, leading the charge for a ten-year renewal. The BID will continue to plug away at beautifying the Santa Monica corridor and raising the profile of Theater Row. On Vermont, Leron himself led the charge to create an East Hollywood Business Improvement District. And the Folb brothers, Dirk DeGrave, Terry Thoren from Klasky Csupo and others picked up the Central Hollywood Coalition, shook off its legal roadblocks, and soldiered on in support of a BID for Sunset Boulevard.

Our neighborhood councils continue to show what grass-roots government can do. Many of you were involved in the community process for the Hollywood and Western RFP. Over at the Central Hollywood Neighborhood Council, Debbie Wehbe led the charge to take back control of DeLongpre Park and became key participants in Hollywood's planning and growth.

In the city of the stars, it takes a lot to stand out as a point of light, but Tim Allen proved himself a true friend to the Hollywood YMCA at the fundraiser that I co-chaired with Tom LaBonge. He kept the audience in stitches, but no one laughed at the hundreds of thousands of dollars we raised for the Y's vital youth programs.

Ed Collins was there for the children of my district every time, arranging V.I.P treatment at the El Capitan for kids from Selma or Alexandria elementary, often on a moment's notice.

And of course, it's great to be able to give this speech after Christmas, when so many of you have helped out in our annual toy drive. The Woo brothers, Gary Minzer and Donelle Dadigan were key in filling up my entire conference room with donated toys. For awhile we were worried that we'd buried Baydsar Thomasian under a mountain of Vera Wang Bride Barbies, but it turned out she'd only gone to check her email.

SAFETY

This is the fourth year in a row that I have had the pleasure to stand up here and tell you that we are beating back crime in Hollywood. For that, let us thank Captain Michael Downing and the men and women of Hollywood Division.

The stars on the streets bear the name of actors who played gangsters and cops, but no star shines brighter over Hollywood than the one who keeps it safe. Chief Bratton's New York experiment taught us that safety is a necessary condition for economic development. Every one in Los Angeles has the right to feel safe in their home, on their streets, and in their own pursuit of happiness.

I was pleased to be part of the gala this year, put together by Ferris Wehbe and the Hollywood Police Activities League, to toast Captain Downing's years of service to Hollywood. Maybe someday they'll even make a movie about him, as long as they don't sell it illegally out of Hollywood Division.

Our officers achieved substantial reductions this year. Part I crimes were down 16.3 percent. Property crime fell by 16.8 percent from last year. Violent crime fell too, by 14 percent. But the most startling evidence of how far we have come as a community, gang crimes fell by 59 percent. This means that our streets are safer. It means that the poisonous networks that trap too many children in cycles of violence have dissolved and been replaced by more nurturing connections. And it probably means that Johnny Grant has at long last abandoned his dream of leading the Roosevelt Hotel Crips.

The community played its part in stopping crime. Last year I put together UNTAG, or Uniting Neighbors To Abolish Graffiti. We have more-than-doubled the number of tags called in from the neighborhoods to City Hall. Our block captains in East Hollywood have eradicated graffiti on their blocks and are moving on to more—and the program, flush with success, is expanding to become citywide. Also in East Hollywood, Rocky Delgadillo and the neighbors of Melrose Hill helped close "Crack Alley", a dilapidated and festering concrete pocket underneath the 101 freeway. And this month, I earmarked funds for a deputy city attorney to help us chase out prostitution from south and east Hollywood. And just this week, Mayor Daley of Detroit joined us as we installed the first four of a network of public safety cameras that will help keep our streets in the public domain and out of the hands of criminals.

BIG PICTURE

Hollywood is exceptional. But—in part due to your hard work three years ago—it is also indelibly part of Los Angeles. We share L.A.'s streets and economic policy. We deal with the same business trends that affect the region, the state, and beyond. And the air we breathe knows no boundaries, only weather patterns.

We reform the business tax and aid small businesses citywide because it aids us here in Hollywood as well. We ask questions about the local economic impact of big-box

grocers like Super Wal-Mart, so we can protect the middle class that has always been this city's lifeblood and foundation.

And we tackle the challenge of building a more beautiful city as Kerry Morrison and the Hollywood Entertainment BID did in leading the charge in City Hall for a newsrack ordinance. Already, decrepit newsracks have disappeared. Here in Hollywood, papers like YANK have been yanked.

We experiment with food and organic waste recycling. Now, when I tell you that the Renaissance is one of the participants in food and waste recycling, you don't have to think twice about the beef; the program collects food scraps and takes them away to be recycled. Hollywood restaurants like Miceli's, Musso and Frank's, Paladar and the Hollywood and Vine Diner have all seen up to 60% reduction in waste-hauling fees by participating in this program. It started here in Hollywood.

Faced with the collapse into unusability of our beaches, our city voted with the second-widest margin of voter support for any ballot measure in the city's history to pass Proposition O. I led this fight to clean our water and return our water bodies to a swimmable, drinkable standard. Now, with Prop O, we have a \$500 million toolbox with which to live healthier.

CONCLUSION

Last year, at the end of my speech, I gave you a grade your third in a row. But this year, I received an evaluation of sorts as well. Thanks to all we have accomplished together, I am proud to say I am running unopposed for my second term. Your professor has gotten tenure.

Barring any eleventh-hour write-in candidacy by a San Diego surfshop owner or Johnny Grant, we will get the chance to be together for some years to come.

But I never take one day for granted in this job representing you. And I do not believe that a democracy prospers when we focus on one person every four years. Democracy is a daily exercise. I hope I can recruit a few of you to join me in registering new voters in the thirteenth district. We have a quarter of a million residents and less than 25,000 turn out to vote.

I shouldn't take away from your big moment, however. You've gone from a first-year student, survived the sophomore slump, found your major, studied hard and had a great junior year, and become the big man on campus for your senior year.

Like many graduates, you look to the future with an uncertain eye. You no longer face a choice about what to do in a carefully-insulated environment. Now you ask yourself the tough questions about what you want to do with your life.

I'll give you a piece of advice, kid. (You must love hearing that from a thirty-three-year-old.) Do what you are passionate about. Do what moves you. Do things that have never been done before anywhere else in the world.

After all, you're Hollywood.

But before your grade, let's run the numbers of what we've done:

- With \$110 million in tax increment, we've attracted \$1.5 billion into the Hollywood redevelopment area in the last decade.
- We've finished or are currently developing more than 1400 new units of housing, about fifty percent for working families.
- We've opened or restored six parks.
- One hundred years after the cornerstone was laid for Hollywood High School, we have nine new schools planned or under construction after years of no new schools.
- From the Hollywood Worksource Center, we've placed twelve hundred candidates in real jobs with an average wage three dollars higher than Los Angeles' Living Wage.
- We've grown the tax base here, with the Hollywood Entertainment District contributing 62% more in sales taxes to the city and valued at 113% more than its 1998 figures.
- Not counting CD 4, we've paved 3 whole miles of Hollywood streets and fixed five and a half miles of sidewalks. We've fixed 440 potholes and more since the rains.
- We've removed more than two and a half million pounds of trash and bulky items from our streets, aided by the new proactive "furniture buster" crews that I got into the budget.
- And we've seen a two-year drop in crime of 14.9%.

The numbers don't lie. Kid, you got your A.

And speaking of school, I began this speech by remembering Johnny Carson, who made us laugh. I want to close with a tribute to another friend of Hollywood who left us this year after the fullest of lives. Only days before her 97th birthday, Ruth Pease, who founded the Little Red Schoolhouse after coming here from Nebraska, passed away with her family by her side. We recently spent some time together at Selma Park, and she shared with me what it was like in Hollywood in the days gone by. She said she remembered how beautiful it once was and how it slowly kinda fell apart. But it's beginning to look beautiful once again, she told me. It certainly is, but it is a little less so without Ruth here with us.

Ruth and Johnny and you and I have all been given a gift: to be a part of history here in Hollywood.

What does it feel like to be a part of history? What does it feel like to stop time for a moment, only to know that it will be soon pulled from your fingers and placed in the history books. To be at once everything and everywhere. And yet still so distinctly here.

Let me return to Eliot. He wrote:

“We shall not cease from exploration/
And the end of all our exploring/
Will be to arrive where we started/
And know the place for the first time.”

What does it feel like to be a part of history? To know this place that everyone knows for the first time again. It feels like today, just like every day, in this extraordinary place called Hollywood.