



Western Edition Episode 4
 “L.A. Chinatown: From Old Chinatown to New Chinatown”
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(MUSIC – SPRITE STAR)

BILL DEVERELL (HOST): Union Station is the largest railroad passenger terminal in the Western United States. It’s a majestic architectural gem in the heart of Downtown Los Angeles. Opened in 1939, it’s the central point for Southern California rail transit, and it’s been used in countless Hollywood films.

CLIP FROM *UNION STATION*: Under the eyes of the thousands of travelers passing through the portals of a great city, an amazing drama is taking place. Filmed by Paramount, right on the spot in Union Station.

DEVERELL: But like many of L.A.’s landmarks, its history is not all positive. I’m Bill Deverell, and this is *Western Edition*, Season Two: “L.A. Chinatown”. In this fourth episode, we journey back in time to the 1930s, when L.A.’s first Chinatown was torn down to make way for Union Station. What happened to the vibrant immigrant community that once stood on either side of Alameda Street, close to the Los Angeles River, and stretched out to what is now the Civic Center?

DORÉ HALL WONG: Well, I was born in 1934 right here in Los Angeles.

DEVERELL: Doré Hall Wong grew up in the original Chinatown and later moved to New Chinatown. She and her nine siblings attended Castelar Elementary School, where she graduated in 1945. She became a teacher and returned in 1992 as the school’s first alumna principal.

WONG: We lived on 132 North Main Street, and that is right where the Parker Police Station was built. And we had City Hall right across the street. So when we were living there, my dad had a meat market down below. So, we lived on the lofts upstairs and the market was – all the commercial buildings and businesses were down below. At that time, the meat market was all Chinese, but we had Jewish shoemakers; we had African American dentists there. There was a soda fountain and a bar, and there was a Wimpy's Hamburger stand on the same street. So when we ran around to our left, we ran down 1st Street and Japanese town was there. So, we would see Japanese children, you know, and play with them. And across the street, our playground was the entire park of the City Hall. And they had grass, they had waterfall fountains. We roller-skated up and down all around the sidewalks. So even though we were in a concrete building, all commercial, we had City Hall to be our park. So that was a lot of fun.

DEVERELL: Doré Wong paints a vibrant picture of a diverse and thriving community that reflected a cross-section of L.A. society. Gene Moy, an historian and community leader, understands this well.

EUGENE MOY: There might've been a perception a century ago that the Chinese were laborers, you know, people who could come and do backbreaking work. But when you look behind the scenes, you'll see that there's much more to understand within the community. And the same applies for all the other communities, too.

DEVERELL: Those that lived and worked in Chinatown held a range of jobs – laborers, yes, but also business owners, restaurant proprietors, vegetable peddlers, sign makers, butchers, herbalists and doctors, teachers, translators, and lawyers. Chinatown was not just for those of Chinese descent – people of Italian, Japanese, and Mexican heritage lived and worked here and nearby. The Chinese who first settled here in the nineteenth century, not far from the Los Angeles River, tended to come from the Guangdong region of Southeastern China.

(MUSIC – NO.2 REMEMBERING HER)

DEVERELL: With the completion of the Transcontinental Railroad in 1869, Chinese workers gravitated to the Chinatowns up and down the Pacific Coast and into the mining camps of the Rockies. After the 1906 earthquake and fires destroyed much of San Francisco, more Chinese people began to move to L.A. Chinatown, especially because L.A.'s Chinatown was located less than a mile from the city's business center. I asked historian Will Gow how these early settlers decided where to live in Los Angeles.

WILL GOW: I would say that there was certainly a bounded area in Los Angeles. And when you look at Old Chinatown, one of the things that's interesting is that the primary site of Old Chinatown in Los Angeles was privately owned. And this was one of the things that kind of made it distinct from the rest of the city. And so around the turn of the century coming into the teens, you've got infrastructure improvements being made around Los Angeles. And Chinatown

is being passed by – and in part it's being passed by because it's on contested land that's privately owned.

DEVERELL: Old Chinatown, the neighborhood on either side of Alameda, was the biggest Chinese enclave. But it wasn't the only one.

GOW: So, looking at one of these earlier Chinese American communities that popped up in Los Angeles at the intersections of East Adams and San Pedro, the first Chinese settling there in the twenties, but it doesn't become a real kind of full-fledged Chinese American enclave probably until the early thirties, and certainly blossoms after the war.

DEVERELL: Wherever they lived, the Chinese faced discrimination in housing and in law. Only seven years after the anti-Chinese massacre of 1871, city leaders increased taxes on Chinese farmers to try and drive the Chinese laborers out of the city. Towns and cities implemented zoning to designate where nonwhite people could live, including Chinese and Chinese Americans. The U.S. Supreme Court found these public actions contrary to the Constitution in a 1917 ruling. In response, owners of property banded together to impose and enforce private contracts known as "restrictive covenants". Covenants continued to be enforced until after World War II. Unable to buy real estate prior to 1943, Chinese residents who were not U.S. citizens were subject to lawsuits and injunctions from their white neighbors, if they somehow managed to live in those neighborhoods. Amid racism and discrimination, the resilient and resourceful Chinese residents of Chinatown banded together, says Gene Moy.

MOY: The many Chinatowns in this country all evolved with a lot of support from the family associations. Those are really what defined our communities. When people came here, they would seek fellowship and economic and legal support from their family associations.

DEVERELL: Pat Lem SooHoo recalls Chinatown and other smaller Chinese neighborhoods of her childhood. Pat is the daughter of Peter SooHoo, one of the founders of New Chinatown, and a prominent member of Old Chinatown.

PAT LEM SOOHOO: There were Chinese people in Old Chinatown. And I think if you were really poor, you lived in that old area. And then my mom's side, the Leung side, they were in that kind of Pico street. And then there was a little group over – I call West Adams – and there was a Coca-Cola factory and a Knudsen's Creamery – and in that area, you had a group of Chinese. A lot of them were meat market, produce people, but they lived there. There were these little enclaves of Chinese.

DEVERELL: By 1900, there were about 3,000 Chinese people in the city. An immigrant community, people doing what they could to try to survive, to provide for their families, and to persevere.

(MUSIC – LAST TRAIN TO MARS)

DEVERELL: As Los Angeles grew in the early 20th century, the city needed to make it easier for commuters and tourists to get in and out of downtown. The idea of a single metropolitan railroad depot gained traction. Soon, regulatory agencies at the local and state level decreed that the major rail lines in Los Angeles had to collaborate and build a single terminal in and out of which rails would run. Here's author and historian Marlyn Musicant.

MARLYN MUSICANT: At the time the streets were quite clogged with different rail lines. There was the Pacific Electric Rail[way] – so the street cars for the city – as well as the Southern Pacific, the Santa Fe, and the Salt Lake Railroads. And so, there were large steam engines all over the city. There were still horse-drawn carriages being used frequently at that time. And then you have the automobile coming in, and there's no regulation and there's no zoning and it's a big mess. And so, the city fathers start to recognize this problem and want to create a Union Station to get the streets clear of all of this chaotic traffic, and also because they felt that a Union Station was this very powerful symbol of a modern and metropolitan city. So, the city fathers start to form different booster type organizations. And they go to the railroads, and they tell the railroads, "We want a Union Station." The railroads balked at this suggestion. And so, a couple of different consultants come to the city – to quote unquote – "study the problem". And they come up with their plans and their recommendations, looking at the way the city has evolved over the years and the problem with the streets. And their recommendations say that the city needs a Union Station. And the railroads still don't care; they don't want to make this investment. A number of different agencies and cities file complaints with the California Railroad Commission in an effort to compel the railroads to build this Union Station. The railroads banded together to fight this, and they argued that the Railroad Commission did not have the authority to compel them to build a Union Station.

DEVERELL: Marlyn is the author of *Los Angeles Union Station*. The book reaches deep into the history of the L.A. depot and the neighborhood, Old Chinatown, that it forcibly replaced.

MUSICANT: There was definitely a lot of real estate speculation going on at this time. So, what happens is there's the north side of downtown, landholders and businesses – and landholders and businesses on the south side of downtown. And they are vying back-and-forth about where this Union Station should be. And the Plaza, the city's historic center, becomes very important as this symbol for arriving passengers.

(MUSIC – TRIESTE)

MUSICANT: They would come off of the trains from the eastern cities and they would be greeted by this fantasy Spanish past as they leave the trains, walk through this train station, and see the Plaza directly in front of them.

DEVERELL: Right across from Olvera Street, in the heart of Old Chinatown.

MUSICANT: Beyond the fact that there was no consideration given to the residents of that community, it was looked down upon by the Anglo population of Los Angeles at the time. So, Chinatown was known for being an area of vice, where there was prostitution and gambling and drug use – and it was not very well regarded by the community. And so, what happens over the years in this discussion of where the station should be, is it becomes linked to what is essentially a slum clearance in the minds of the people of Los Angeles. So we can build a Union Station and we can rid ourselves of this blight.

DEVERELL: The *Los Angeles Times* and other local newspapers shaped perceptions of Chinatown as a poor, crime-ridden neighborhood. Their stories focused on the supposed uncleanness of Chinatown and its residents – never mind that the city refused to collect its trash or clean its streets.

MUSICANT: You know, it's really remarkable. There's very little reference to the people who live and work there. They are given very little consideration in all of the extensive documentation that there is about this battle for Union Station. There were Chinese aid agencies who tried to help the residents and advocated on their behalf with the railroads. And, you know, I have to point out the irony here – which is that it was the Chinese labor that really built the railroads. And so now years later having completed that, they're being driven out by the railroads, driven out of their homes, and they had very few options available to them at the time – as far as where they could live. They were legally excluded from most residential communities. The other thing that happened was as the railroads over time are starting to recognize that this is eventually going to happen – they are going to have to build this Union Station – they recognize they need more land. And so, they start buying up the land where Chinatown is located. So, they essentially become the landlords for the residents of Chinatown. And there is extensive negotiation back and forth about how long these residents can remain in their properties, in their homes. And so, I think it was a combination of efforts by both the railroads and the city. The railroads did not buy up all the land. The city provided a great deal of support in the fashion of widening streets, opening streets, closing streets, building viaducts, building storm drains, you know, the different kinds of infrastructure that was needed so that the railroads could all come into this one location.

DEVERELL: Efforts to demolish Chinatown picked up steam in the early 1930s. The ferocious use of economic and political power on the part of the city and railroad corporations built the momentum that would lead to the demolition of Old Chinatown, and the eventual displacement of its community members. The residents and workers of Chinatown were forced to consider what would happen to them. One thing is clear – Old Chinatown had been cut out of social services and infrastructural improvements that had re-made the rest of Los Angeles. And it was the lack of infrastructural developments that the city and the railroads used to justify the destruction of the neighborhood. Historian Will Gow says those improvements were focused on white neighborhoods, but that Chinese Americans also wanted to see improvements and better living conditions in their community.

GOW: Chinese Americans, I think, were deeply dissatisfied with the living conditions and the kind of the housing conditions, the lack of infrastructural improvement in Old Chinatown. They wanted to have control of their own neighborhood, their own businesses – and Old Chinatown did not provide that. But the problem was, is like, where would this be?

DEVERELL: From the city – and railroad-backed plan to build a new Union Station – to community desires for a Chinatown with better infrastructure, the idea for a New Chinatown began to take hold.

GOW: When the railroads come in and they start to build Union Station, there's a number of Chinese Americans that don't want to leave and partly because it's the middle of Depression, and they can't afford to get out. And so, you've got this kind of quandary where you've got a kind of upwardly mobile, Chinese American middle-class in Los Angeles – leaders of some of the most prominent restaurants and businesses in Old Chinatown, led by Peter SooHoo who were able to kind of go ahead and create this New Chinatown of their own. And then you've got this working class Chinese American community, which are clinging on. They're in Old Chinatown with nowhere to move to. There's a crazy article in the *Los Angeles Times*, which describes the wrecking crew coming to one of the homes in Old Chinatown, you know, one of the tenants of this building is literally like moving their stuff out at the same moment that the wrecking crew is destroying the building. And so, it's like they were hanging on because they literally had nowhere else to go.

DEVERELL: As plans progressed for the forced removal of Chinese residents, railroad company agents toured Chinatown, taking photos of a district that would soon be razed to make way for the Union Station Passenger Terminal. These photographs of Old Chinatown just before it was demolished are like windows into a black and white past. A rare set of photographs, 128 in all, are housed at The Huntington Library. Jenny Watts is the former Curator of Photography and Visual Culture at The Huntington.

JENNY WATTS: I was approached by a dealer that I'd worked with for many years and who was very familiar with the collections and was very interested and familiar with my collecting interests. And he knew that we did have a variety of photographs related to Chinatown, mostly done by amateur photographers – some commercial photographers as well. And they tend to be quite formulaic in terms of what they show. So, it's a very kind of touristic view of Chinatown. So he started showing me, and I was really blown away by the collection primarily because it shows block-by-block the structures that were completely obliterated by the building of Union Station with addresses and street numbers, which is almost, I mean, it's as rare as hen's teeth to find anything like that in the archival world – that's still out there and available for purchase. So, I was really excited and I think after the fifth image, I just said to him, "Yeah, we'll buy this." I mean, I didn't need to see very much to know. And was really thrilled when I realized how much it resonated with scholars, looking at the area and at the transition from Old Chinatown – as it was called – to Union Station.

DEVERELL: Shortly after The Huntington purchased the photographs, Greg Hise, a fellow historian and co-producer of *Western Edition*, and I began to think hard about them. What could we learn from them and, we wondered, how might we bring them to the attention of a wide audience who knew little about the dark backstory to Union Station?

(MUSIC – CAST OF PODS)

DEVERELL: Most of Old Chinatown – east of Alameda was gone by 1934. Commemorations and pageants were held to mark the passing of Chinatown and the construction of Union Station. Doré Hall Wong shares what it was like for the Old Chinatown residents.

WONG: So a lot of the owners there, they had to vacate because they were being booted out for the Station and they didn't know where to go. They're kind of helter skelter, but a group of them got together – Pat's father being one of them – and they decided that, “Well, we need to collect ourselves and find ourselves someplace to go because we're being pushed out of our area and our little community” – that was Chinatown. But my father was very forward-thinking, and he would go to the meetings and find out what's going on. I think he saw an opportunity to have a, maybe we could bring ourselves closer to the Chinese community because we were a little bit offset. My dad came over when he was like 16, to Oakland and he learned how to run a meat market. And you have to remember that when you come from China and you were brought over to the United States by someone else, it's a pay-forward type thing. So whatever you accomplished, you pay it forward and bring in other immigrants, right? He would bring in family members to fill in the meat market and train them and give them their occupation so they had something they could do here. The forefathers were really hard workers. They really were, and they had to rely on each other. Their knowledge and their ability to move around and to find funding, to do what they did because, you know, not one person put all the money in – they had to have different people. Y.C. Hong was crucial in this because he was the attorney and Peter SooHoo was the other one because he spoke not only Chinese, but he spoke English. So he – they were the liaison to the outside world that required all the paperwork that was required. My father eventually got to the point where he could read the *Wall Street Journal* and the *L.A. Times* every morning. And he became an entrepreneur and he himself had very little help in the language – six months of tutoring, and that was it. But because he had the drive – and I think that's what it is, the drive – and the thought that he wants to make it better for his kids. I don't think that we can forget that we come from that legacy.

(MUSIC – ANALOGUE CABIN)

DEVERELL: Our friend and colleague, Huntington Curator Li Wei Yang, draws on archival sources to help us understand the creation of New Chinatown.

LI WEI YANG: When the proposal went out, there was actually a lot of responses from both Chinese and non-Chinese actors. And so, they wanted to make sure – everyone wanted a piece of pie at this time. And so, what we're looking at are some of the early documents, early

proposals that never made it to the construction stage. There were people that wanted to profit from the Chinese. They wanted to build something for the Chinese to rent as well, too. The Chinese at the time really didn't have a lot of financial backings; they didn't have access to capital; they didn't have a lot of banks that they could work with. And so, a lot of these proposals that came in actually were trying to see if the Chinese will be willing to be renters again, just like in Old Chinatown.

DEVERELL: I asked Li Wei about how Chinese cultural and civic leaders established New Chinatown not far from where Old Chinatown had stood for nearly a century.

YANG: So New Chinatown, when it first started, when the Central Plaza was built was mostly for merchants, for businesses. So, I know some residents have probably moved next to New Chinatown in order to support the businesses, but because the demolition of Old Chinatown took so much time – and so a lot of people actually move earlier before New Chinatown could be completed. And so, some of them move to the Produce District; some of them moved to the East Adam District; some of them moved to, you know, Riverside and to other places around L.A., Greater L.A.

DEVERELL: Attorney Y.C. Hong and his wife Mabel Hong played prime mover roles in the creation of New Chinatown – what it would be, where it would be, and what it would look like. Historian Gene Moy tells their story.

MOY: She purchased books and talked to the architects who hired Earl Webster and Adrian Wilson. Some people kind of demean them actually as just being Hollywood set designers. But in reality, they actually had a good portfolio of designs and that's one thing we learned from having the Y.C. Hong collection at The Huntington – is that there are all these letters between Mrs. Hong and the architects, and she's directing them, “Oh, I want you to do this. And I want you to do that.” And so, we realize now that having these papers in front of us – we're talking about the Y.C. Hong papers – we realized that, you know, these architects were not just mere Hollywood set designers. You know, they were good architects, had a good portfolio. They got a lot of direction from Mrs. Hong. And so, they were very conscious in how they really designed this.

DEVERELL: Let's hear again from Pat Lem SooHoo, the daughter of Peter SooHoo, an original founder of New Chinatown.

LEM SOOHOO: Peter SooHoo, he was, born where Union Station was. And, you know, he had a big family and all the girls, they went to seventh grade. And after seventh grade, the aunties all went to work, but he got to go to USC. And he just was very interested in things Chinese. And when they had to – they were given a notice, I guess in the thirties, when they decided to build Union Station that they all had to leave.

DEVERELL : SooHoo, Hong, and the others formed a partnership with white business partners.

LEM SOOHOO: They didn't know where to go. They only spoke a little English, but he did both. And I don't remember how he met Mr. Lapham, who worked for Santa Fe. And he said, "You know, we have some land up here on North Broadway. Want to look at it?" So, I guess he took my dad over there and he says, "It's available." So, he went back, and he talked to them and he said, "You know, you have to leave because they're going to build Union Station." So somehow, he must've convinced them that they should pull their money, and he would show them the place where they could be. He got them together and he spoke English as well as Chinese, and they pooled their money. And when I think about it – when Chinatown was built, it was just one street, Gin Ling Way. And here, I thought it was huge, but it wasn't – it was only like from Broadway to Hill.

(MUSIC – 1940'S SLOW DANCE)

DEVERELL: The New Chinatown neighborhood attracted locals and tourists when it officially welcomed the public on June 25th, 1938. But it had competition. Christine Sterling, the force behind the creation of Olvera Street in the Los Angeles Plaza, wanted to create a Chinese version of that ethnic experience. She did so in the form of China City, which opened at virtually the same time, and very close to New Chinatown. Sterling's idea was to offer tourists an ethnic and national companion to Olvera Street. The one experience – its curio shops, restaurants, and entertainers – was to be all about Old Mexico. Then, just a short distance away, beckoned a Chinese experience complete with Chinese food, a Chinese theater, even rickshaws pulled by Chinese men. The cinematic flair and flimsiness of China City came by way of the film sets – most from *The Good Earth* film of 1937. Chinese businesspeople thrust out of Old Chinatown, operated businesses in both New Chinatown and China City. But the Chinese version of Olvera Street did not last. Ten years later, it burned down – twice – and ceased to exist.

LEM SOOHOO: And I remember when Chinatown was open, it was packed. So during the war from 1938, [19]39,[19]40, the place was just jammed. And I was little and we had a gift shop, which is Y.C. Hong's building, right. And I remember I was trying to get back to my mom – because she was in the gift shop working. Of course, she also had a nine-to-five job and had to work there, too. I remember just legs, lots of people's legs, trying to get to my mom's place, but I got there. But I remember Chinatown opening and there was a supermarket, Yee Sing Chong, and then there was a man next to him – he made homemade tofu. And that was on the main street and across the street, there was a place, Yee Hung Guey. And it was like a Chinese American restaurant – was like cafeteria style so that tourists would come, and they'd have these long lines, like they were at an Ontra Cafeteria and stand in line and get this Chinese food. But my mother used to say they have terrible food. It was Chinese American food, you know – fried and that kind, but people lined up – and then next to that was a wonderful jewelry shop, Jin Hing – and it's still there.

DEVERELL: New Chinatown needed restaurants to succeed as a neighborhood. Many of these had existed in Old Chinatown, and they had become key sites of Chinese political power – drawing not only white tourists, but also non-Chinese public officials, businesspeople, and

politicians. When New Chinatown opened, Chinese restaurateurs, including Doré Hall Wong's father, seized the opportunity to open new restaurants and banquet halls, some of which are there to this day.

WONG: And my dad decided to build a restaurant, and he went up and built the Golden Pagoda. So, we have all these people – and these are the old families that Pat and I ran around with when we were young in Chinatown – we would run all over the place. I remember during that time, we never saw our fathers after they came back from work. He'd come home, soak his feet, have dinner, and then he'd leave. He was always in Chinatown for meetings. So there he was, he's a founding father of Chinatown. We had grocery stores, we had a church, we had a Chinese school. So, we had everything within a few miles. We didn't have to go too far. So to me, it was a community and it was a great community. It's like our little, our own little town.

DEVERELL: Let's revisit those incredible photographs that show us Old Chinatown just before it was demolished. You can line them all up – all 128 of them – and take an imagined walk in the footsteps of the photographer who was working for the Southern Pacific Railroad. But there's a project underway that will allow you to do even more than that. I spoke with Scott Fisher, a professor at the USC School of Cinematic Arts.

SCOTT FISHER: I teach classes on VR and AR and future cinema, and I head up a lab called the Mobile & Environmental Media Lab that also focuses on thinking about how we use some of these technologies as future storytelling platforms and specifically how those stories can be embedded in the everyday spaces around us.

DEVERELL: Scott is a key member of the team bringing these photos of Old Chinatown to life using augmented reality and virtual reality to help us connect with the stories of the people who once called this neighborhood home.

FISHER: I think one of my first thoughts was, "Wow! This is right here in L.A. These were taken back in the thirties, and wouldn't it be great if we could go back and rephotograph those?"

DEVERELL: I've thought a lot about the fairly serpentine route that this photographer took and why he took it. And we can say it was a man because we can see the shadow, but we never see him. What is it about the photographs and the meticulous addressing of them – as to street and intersection – that makes it possible to stand where he stood?

FISHER: This example should be a lot easier because – yeah, as you say – they were meticulously labeled with address. You know, there are a number of other techniques, you know, looking at lighting, looking at topo maps. Now there's even an area called computational rephotography to analyze the images and sort of determine the location. But in this case, as you say, we know the address, but in this case, those buildings no longer exist.

DEVERELL: Tell us a bit about – if you would – just about the other levels or other repositories of local knowledge, like our colleagues at the Chinese Historical Society of Southern California who have just an immense familiarity with this neighborhood and what was there and who was there. Tell us about those exchanges.

FISHER: Well, so that – then that starts to add in even more dimensions to this. So, you know, we look at maps, we have historic photos. So, we kind of know what the architectural layout is. But then in newer conversations with our other colleagues that you mentioned, you know, learning about the street life, the marketplace, the playground, the baseball field – just the kind of everyday activities there and the kind of wonderful narratives of the people that live there. And, you know, starting to get to know these people and just think about like, what was their daily path through this space? Like, who did they interact with? Did they leave the community much? You know, we're starting to get to the point where we have technologies that we can embed a lot of these materials actually onto those sites.

DEVERELL: So, explain that a little bit for us.

FISHER: I think probably many people are familiar with what we call augmented reality – particularly in very lightweight, entertaining game experiences – things like mobile games, like *Ingress* or *Pokémon Go*, and many others. So in these cases, you use your smartphone or a tablet and the camera in those devices pointing at, you know, the surroundings around you. We can then overlay graphics on top of those surroundings. And a key term that's used here is the idea of geolocation. So also because of the phones, we know exactly where you're standing with latitude, longitude, you know, GPS data. Putting all that together, we can start to take, you know, simple 3D objects – virtual objects – and embed them in that physical space. So, we end up with what we call well, again, another term mixed reality or augmented reality. It's a kind of interesting experience where if you could imagine holding up your phone, instead of seeing a *Pokémon Go* character, you might see one of these historic photos. And what we're trying to do is actually embed that photo exactly on the location where the photographer stood and make it a kind of window into that historical space that existed up until about 1934 – which is so exciting; so much fun.

DEVERELL: Yeah. I mean, I'm tempted to use a technical term – it's magic.

FISHER: That's what it's all about. Absolutely.

(MUSIC – DIGITAL SOLITUDE)

DEVERELL: This kind of storytelling is just another way to share the story of Old Chinatown and the community that lived on the site where Union Station now stands. Even after eighty-plus years, the scars of that demolition are still present. And as with so many of L.A.'s massive infrastructural projects that displaced entire neighborhoods – often neighborhoods of color

with limited access to political or electoral power – these long-buried histories are now coming to light. I'm Bill Deverell. Coming up on the next episode, we meet novelist Lisa See and her cousin Leslee Leong and learn about their family's remarkable antique store opened by their great-grandfather in L.A.'s Chinatown in the late 1800s.

LISA SEE: Our family had and still has a Chinese antique store. And, you know, this place was just amazing to me; it still is. I mean, now it's in Pasadena, but when I was a kid, it was in Chinatown. So, it wasn't just about food and language and seeing people, it was about being immersed in all of this beautiful stuff.

DEVERELL: If you'd like to see images related to this episode, head to our website www.usc.edu/icw. *Western Edition's* team includes Avishay [ah-vee-shy] Artsy, Katie Dunham, Greg Hise, Jessica Kim, Elizabeth Logan, Olivia Ramirez, Li Wei Yang, and Stephanie Yi. *Western Edition* is a production of the Huntington-USC Institute on California and the West. Thank you for listening and be well.