



Western Edition

"Memorializing the West: ONE Archives as Memorial"

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(MUSIC – A TYPICAL RIDE OUT)

BILL DEVERELL (HOST): Hi, I'm Bill Deverell. Welcome to "ONE Archives as Memorial," the fourth episode of *Western Edition* Season 3: "Memorializing the West". In today's show, we return to Los Angeles. Sometimes when we visit a library or archive, we get lost in individual books or letters. In this episode, we think about how an archive as a whole can act as a living memorial. The ONE Archives - through its history and collections and work of those who visit this place - is one such memorial. Not far from the USC campus, the ONE Archives is the largest archival repository of LGBTQ historical materials and ephemera in the world. It is fitting that this remarkable collection is here in Southern California, which itself is home to one of the world's largest LGBTQ communities. Across the last fifty years or so, scholars, community activists, students, and others have done path-breaking scholarly work on the amazingly diverse communities of LGBTQ people who live and who have lived here. At the center of much of that work, and increasingly so, is this archive at USC. The vision and inception of ONE started with Jim Kepner. His interest in collecting materials related to LGBTQ topics, issues, and individuals goes back decades. After attending the Mattachine Society meeting, an early homophile organization founded in 1951, Kepner along with a few Mattachine members formed ONE Inc. which published *ONE Magazine*, the first gay magazine in the United States. Despite the pushback and discrimination from city officials, the public, and antagonistic potential donors, the founders persisted and would go on to establish the ONE Institute, the educational arm of ONE Inc. offering higher educational degrees in homophile studies, and later the ONE Archives. In 2000, the ONE Archives moved to the current space just north of USC; and in 2010, it became a part of the USC Libraries thanks to current director, Joseph Hawkins.

JOSEPH HAWKINS: There are about 4 million items in all. It's serials, books, rare books, archival collections - I think we have about 700 archival collections listed on the OAC at this point, the Online Archive of California. And in addition to that, we have within our building a very large art collection. And the art collection is a legacy gift from people like Morris Kight, who was a leader in the gay and lesbian movement in Los Angeles and from others.

DEVERELL: The archival collection at the ONE is extensive to say the least.

HAWKINS: And it goes from the sublime to the ridiculous. We have Andy Warhol's; we have Claire Falkenstein's; we have all kinds of beautiful and very important artwork, but we also have silly things that were made for just the gay community and also cultural objects that are really important. There was a sign, for instance, in Barney's Beanery back in the day that said "Faggots Keep Out" and that - we have that sign. So, there's almost anything you can think of. And it's really interesting to work at ONE Archive because sometimes people come in and they're just flabbergasted by what we have. I remember when Lisa Ben, whose real name was Edythe Eyde, and she was in fact one of the early proponents of gay rights. Her science fiction name was Tigrina the Devil Doll, and she gave us her guitar case, which was leopard skin with a pink, wrinkled interior that was gorgeous. So, to touch those kinds of things that belonged to leaders in the community, it really is touching to a lot of people; it brings people to tears often.

DEVERELL: Yeah, it's a fabulous legacy. I would like you to just think with me a little bit about the archival preservation of displaced or discriminated against communities. You're adding both dignity to those lives, but you're also creating a kind of continuity of history. So, when you said that you arrived at ONE and thought about the fact that it wasn't archivally organized or archivally maybe even ambitious, was that part of your thinking that we're going to preserve this legacy of displaced or discriminated against populations or individuals, which adds to the importance of the work?

HAWKINS: Yes. First of all, I didn't know much because I had been trained as an anthropologist - I didn't know much about archival preservation. And so, I began to really learn that on the job. And it was really a very difficult thing to begin to think about just in terms of the collection. And also, it was hard to get a board of directors who had been used to doing only activism and advocacy to really focus on that. But the things that really were difficult were just boxes and boxes and boxes of materials that had been collected by Jim Kepner, Blanche Baker, others back in the 1940s, perhaps. And those materials had amassed an enormous content, but it hadn't been put in any kind of recognizable order. And so when we began to do that, it was amazing to me how much there was, but also the depth and scope of what it was. Also, people find the word 'digitization' very sexy today and everybody wants everything to be digitized. But I also want to draw attention to the fact that for the people who work at the archive, for the researchers, for people who come to see the collections, the thing that really began to be most important was you would find these things that you thought, "What is this doing here? Like, why is this even in the collection?" I remember, for instance, finding gay coloring books - like I didn't even know that such a thing existed - or slang fiction or all kinds of stuff that was a part

of the archive that I didn't know was there. But then more importantly, I guess once we started to post the collections on the Online Archive of California, we began to realize that researchers were coming. And at a certain point we were beginning to do almost the volume of business that the entire collection of special collections at USC was doing for a little while. And then COVID came, and we had to retract, and so it's been a kind of start and go. In addition to that, what I have found is that it's really hard to raise funding for an archive when all you show people are gray boxes. No one's really interested in the gray boxes. They are interested and fascinated by the process of putting things in acid-free containment and making sure that it's available online. But what they really are most interested in - it seems to me is - is the kind of emotional contact that it has with their own lives. And what I began to realize is that the curatorial project of ONE to open the boxes in a metaphoric sense where we are actually showing people what's inside the collection was crucial to making sure that people understood what we were doing. Because if I showed people gray boxes during tours, I saw their eyes glaze over and then we began to put them into little clear sleeves, samples of what was in the boxes, so I didn't have to pull them off the shelf and open them each time. And what I began to realize was that this display process was really essential to what is the archive - being able to understand the visual culture that is presented within it is just fantastic.

(MUSIC – MEETING AGAIN)

DEVERELL: And it's these personal stories and attachments with the help of striking visuals that make ONE so special.

HAWKINS: It's always amazing to me how it touches people when they see archival things. People become really moved. I had a man come in who was a grant distributor - he was basically in charge of a grant - and I took him on a tour and he found the obituary, which he hadn't had the presence of mind to save, of one of his partners who had died of AIDS, and that deeply moved him. Going back to Lisa Ben, she had a little box that came in with her collection that had these bakelite viewers with pictures of naked ladies that truck drivers used to collect to put on the windscreens of their trucks. And it just, you know, the thought of her collecting 25 of these little viewers over her lifetime just, it made me know her so much more. It helped me to understand who she was and what her feelings were. So I think really, it's a fantastic resource for both the research community - for book writing and lots of books are written out of ONE - but more importantly, just laypeople who come in and find themselves in our history.

DEVERELL: Karen Tongson, chair and professor of Gender & Sexuality Studies, as well as professor of English and American Studies & Ethnicity here at USC, shares her fascination and appreciation with the archive's care for the preservation of the ephemera of daily life that is carefully cataloged and made accessible for researchers like herself.

KAREN TONGSON: I was taken by a little display of these ephemeral objects that belonged to different people, different LGBT folks from the 70s and 80s, and some of it included shot glasses, buttons, letters or even video cassettes of gay TV shows or gay characters who may have made really transient appearances, maybe like just a kind of flash appearance on any

given show. And those were being kept at the archive in part to track, you know, which businesses continue to advertise with certain shows, even with gay content. But yeah, mostly I was just like kind of taken by all of these very deeply personal materials that they had found a way to catalog and keep available to researchers and people doing work on LGBT people.

DEVERELL: A former USC postdoctoral scholar, Jeanne Vaccaro, who worked closely with Karen, and who is now Assistant Professor of Transgender Studies and Museum Studies at the University of Kansas, also worked closely with the ONE Archives materials for her research and public outreach. Jeanne takes us back to her visits.

JEANNE VACCARO: Every time you went to the ONE Archives, it felt like a party because people were spilling out of the building into the parking lot and having a great time. When you walk into the building, you're immediately kind of in this, you know, there's these double ceilings and you're in the presence of what you know is a great space, and you can kind of feel the energy in the room. And there's also that wonderful kind of sculptural wall of all the *ONE Magazines*. And then the other thing I remember so clearly are the bathroom signs. Instead of male and female, there's a pink and a blue, and one of them says "Butch", and the other one says, "Fabulous". And instead of sort of a woman sign that we - it was a person with like an arm that was held up almost like in a cheerleader pose, like a disco dancing fabulous figure. And I took a selfie. So, I have that selfie from way back when before I ever got this job.

DEVERELL: As Jeanne mentioned, the building itself is unique and houses its own history. It's a memorial that symbolizes and preserves the space and history of its community. ONE is symbolic not only in how it holds onto the community's archives from within, but also in how it preserves the historical significance of the group(s). Prior to housing this extensive archival collection, the building housed students - USC fraternity students to be more precise. Joseph takes us through what this building once was.

HAWKINS: The thing about the building that's really interesting to me is it's a very modern building. Modern meaning 1960s is when it was built. It has four large brick loaf-like containers that are two stories tall, connected by windows. It's absolutely poorly suited for being an archive, actually. But it was the building that we received at the time. And so, we've worked with it. There's a huge renovation going on now. We're going to be reopening in June of 2023, back to researchers again. The building was designed by, I believe, one of the members of the case studies group. It had no heating, ventilation or air conditioning. But it is a beautiful brick modernist building, and it had heated floors, which was something really rare in the time. So, beneath the tile that's on the first floor of the building, there were conduits of hot water that ran that heated the floor. But back in the 1960s, they did not put air conditioning in the building, and so it was never fitted for that.

DEVERELL: With the ongoing renovations of turning a former frat house into a world-renowned archive, nostalgic visitors occasionally drop by to reminisce of their times spent at the house.

HAWKINS: Outside there's a little fountain, and the fraternity brothers used to put their names inside the concrete in front of the fountain. And so often someone will come to the door, and they'll say, "Hi, I used to be a member of the fraternity. I wanted to show my son." And they walk around for a little while and then they say to me, "Well, what is this place now?" And I get to tell them that it's ONE Archives with the largest LGBTQ archive in the world and then their reactions are either consternation or, "Oh, wow, that's really cool". So, it's a really great thing to see that, but also to see the evidence of where the fraternity brothers were in the past out by the fountain.

DEVERELL: The ONE preserves histories of its communities, and the physical possession of the space can be seen as a symbolic redemption as Karen Tongson describes.

TONGSON: Well, I think that given what has historically been the sort of tension between these normalizing agents of collegiate life, like the Greek system and very heteronormative organizations that guide clear and distinct and very traditional expressions of gender - whether it's masculinity for fraternities or a version of femininity for sororities - and knowing that there has been historically tremendous bullying and violence visited upon LGBT people, sometimes unfortunately from fraternities and other kind of more overtly masculine groups of folks on campus. It felt like a beautiful reclamation of the space that some of those lives that had to be undercover or rendered unseen now had a place to be seen and commemorated.

DEVERELL: Given the history of the physical space, the archive continues to emphasize 'community' and its members.

HAWKINS: The building itself is also really interesting because as a building, it's beautiful in its own right. But another really great aspect of the building is its ability to be used as a community center. We've had multiple ceremonies there; we've had forums - community forums - gatherings for art exhibitions, programmatic activities. And so, the building has become a really great space for people to just come to and be with one another. We did a fantastic thing a few years back on the transwomen of color in the prison industrial complex, and I think there were like 400 people in the building for that.

DEVERELL: Wow.

HAWKINS: It was probably more than we should have had even, but it was an enormous group of people who were fascinated with the topic and who came. So, it's a really great space on a number of levels and it'll be even greater when we get all the new stuff.

DEVERELL: This continued focus on community, sense of belonging, and connectedness to one another shines brightly under ONE's archival vision and displays.

VACCARO: I was so happy to come to ONE because I had previously spent three years at the Kinsey Institute at Indiana University, which holds a lot of sexological materials that in some ways connect to what's at ONE but from a more - at the perspective of the doctors and

psychiatrists who are managing people's experience around gender identity. And so, at ONE could engage with the community response to that diagnostic apparatus that was forming in the mid-century. So, I spent a lot of time looking at the records of Reed Erickson, who was a transgender man. He funded a lot of sexological research. He had inherited a big family fortune from Texas oil money, and he funded all of these projects like John Lilly's dolphin research and Harry Benjamin's transgender medicine practice in New York. And he has a family scrapbook that is so fragile they barely let anybody look at it. But I had a chance to look at it once, and it's the evidence of a person's life. But you also can kind of imagine somebody sticking with photos in that little scrapbook with the plastic sleeves over it, you know, that somebody lovingly kind of put this together and then by some miracle, it was preserved and held, and it made its way there. It's just incredibly moving to kind of think about touching across history in that way.

DEVERELL: The archive is visually so rich. Jeanne and many other scholars want to make sure that they don't remain hidden in the transformed frat house. They want the archives to come alive. To do this, Jeanne and others have looked to artists to help with their work.

VACCARO: Working with artists was my primary focus at ONE - to think about how the archive and all archives in some ways really reflect the social and political conditions of their times. And so, the collections can be, you know, they reflect the same kind of racisms and segregation and gender discrimination that we experience in the world. And so, one of the ways that I wanted to think about diversifying the collection was by inviting artists to kind of aerate it, to work with things and to bring something in new so that our sense of an archive isn't as like a finished or dead thing, but it's still living and breathing. Probably my favorite project there was working with a Bay Area artist, Andre Ibarra, who's an activist and a sculptor, and she made an extensive project with the archives of Bob Flanagan and Sheree Rose, performance artists who made a lot of work in the 1990s around kink and sexuality and disability because Bob Flanagan had cystic fibrosis. They were big players in the LA scene with Ron Athey and Vaginal Davis, and so they were very well known. And Sandra came and worked with their archives and then reproduced many of their costumes and the objects that they used into an exhibition but brought the focus more into disability and race. So those kinds of opportunities were - like tons of people came to see that work that probably didn't know Bob Flanagan and Sheree Rose but did know Sandra Ibarra or the other way around. And so, there is this kind of intergenerational connecting that happened not just between these the artists, but for the audience. And then we also had the archive accessible for people. So that was a really great project.

DEVERELL: Yeah, I just love that verb you used "to aerate" the collections. I would think that the ONE Archives, given the surprise that students and others have about it - although I suspect it's well known amongst a certain group of researchers who make regular visits and research pilgrimages to ONE - but the notion of it being open to and in conversation with wider and wider and wider communities, that's really what it's all about, isn't it?

VACCARO: Yeah, absolutely. I mean, I think that sense of wanting to connect to a version of themselves that existed at another time. And when you come to ONE, there is that kind of connection to the past, but there is also a real drive to make community in the present. And so,

in all of the public programs and the performances and opening the doors to people, there is a real sense that history is ongoing and that we are making our kind of a better future by being grounded in historical knowledge. So, it's pretty special to watch.

DEVERELL: Like Jeanne just beautifully iterated, with the changing landscape of transgender rights and technological advancements, ONE is at the forefront embodying and embracing these changes. Making sure that the archives are broadly inclusive is very important to Joseph Hawkins.

HAWKINS: When we first began, we had a dearth of materials, in particular collecting areas in people of color among trans people. Women's collections weren't as well represented as men's. And so, we've made a conscious effort to make sure that we take in more of those collections. And that's led us to other collections that we hadn't even thought about. And the challenge, of course, going forward is digitally born materials are just not available. We don't have the tools to collect those as we would like. And so, people have emails and they have websites and those things are not that easy to obtain unless you have an enormous amount of money to fund that.

DEVERELL: The ONE's efforts in preserving its original collections while simultaneously moving towards digitization opens opportunities for young scholars to explore the vastness of the collections themselves.

TONGSON: One of the things that I was excited about doing was bringing students in to get a sense of Los Angeles and a sense of LGBT life in Los Angeles. And actually, among the different things that are now available digitally on the ONE Archives library site is the Queer Terrains Archive, which creates a kind of mapping but also digitally accessible documentation of LGBT nightlife, social life, you know, subcultures in Los Angeles. And so, I had my students do that kind of work, engage the archive, learn that LGBT life in LA existed for many, many, many decades before they arrived, before their experience with it, and that it sprung up in all sorts of different places and scenes and through so many different people of different ethnicities, backgrounds, and kind of also political and social orientations. LGBT folks are not a monolith; not everybody is the same. And so, you know, everything from an archive of Fais Do-Do, an East LA music venue that I personally went to when I first visited the kind of LA area leading up to my time at USC, to discos that were open from the 70s and 80s, to Jewel's Catch One, which was a primarily black lesbian space not far from USC - in fact, a dance place that served food. You could get a sense of these lives and a mapping of gay LA, which was much broader and wider than just West Hollywood.

DEVERELL: Yeah, it's fascinating. And I have a regard for the archives - I don't know it very well, but I have sent researchers and students there who ask questions where I think ONE Archives is the place where they may find the answers. In your research and in your work with colleagues both at USC and beyond, is the archive as well-known as it ought to be?

TONGSON: I think that amongst many scholars, queer scholars, or LGBT scholars who work in historical materials, a lot of folks do know about it and there are fellowships that are available.

But I'm constantly struck by the people, even in Los Angeles, especially people who work for example, in the entertainment industry or who are trying to create queer stories or LGBT stories through film media or maybe even through fiction and literature that most - I'll get queries via email about, "Well, do you know anything about this particular figure - who - Nancy Valverde", who was a lesbian activist from the 70s or what have you, and 80s. And I'll say, well, have you looked in the ONE Archive yet? And they're like, "What's that?" And part of me wishes that just more people broadly in the city of Los Angeles and people who are creating cultural content in all different ways would know that this archive existed, so that they could also kind of find news stories or pull or draw stories that have hitherto been untold from what's there.

(MUSIC – WALK WITH ME)

DEVERELL: The depth of the collections and the sheer variety of format of material is breathtaking. What's equally remarkable is ONE's ability to bond the community in its archival practice and process. Jeanne reflects on the vastness of the collection and bringing USC students to the archive.

VACCARO: I would show them things like zines, even from the 1990s, that would genuinely blow their minds. And I remember one student, who was an Asian American student, found a zine from the 1990s - I think it was San Francisco-based about queer API Asian Pacific Islander queer organizing. And her response was, "This is something that I feel is missing in my life. I could have never imagined that people were organizing for this", you know, 20 years before she was ever born. So, they loved seeing evidence of their identities in previous eras. We looked at a lot of zines; we looked at oral histories that had been taken. They really loved oral histories because they liked the idea of listening to people's voices, and that in someone's voice you hear the character of their personality - and so that was very powerful. We tried to have them do presentations where they had to come and do their own research and learn how to like, request materials. And anyone who's been to the ONE Archives knows there's this fabulous person who sits at the front desk, Bud, and he would trot them all around. And it was '*Night at the Museum*' because libraries often feel sort of cold or sterile and students don't love going to them. And so, the ONE Archives is this very inviting space where, "Oh, you're interested in this? Come with me."

DEVERELL: Teaching students about LGBTQ and museum studies, Jeanne reflects on ONE's commitment to community building and offers a different approach to memorialization.

VACCARO: I was just actually teaching in museum studies this week about the concept of memorials for LGBT people. And the Stonewall riots have come to symbolize this very kind of singular moment, but there's so many other moments. And part of what the ONE Archives contains are, as you know, in these community newsletters and photographs and ephemera and organizational documents that really predate the time of Stonewall by many decades. And so, part of having that archive conceptualized as a memorial, I think, is to extend the notion of a kind of a singular, whether it's a statue or an object or a building or a garden, you know, kind of a physical thing is never going to sufficiently be able to memorialize. So, I like the idea of having

this expansive sense of what a memorial is. I mean, I think of something like the AIDS quilt, which gets installed all kinds of places and it moves around, but it's still a memorial.

DEVERELL: Yeah, the kind of dynamism. I mean, at ONE, you have the dynamism of a collection that's still growing. Tell us, you know, the mention of the community newsletters and all raises a question that you, as someone who's very familiar with this archive and taught through it and did your own research and helped to add to the collections, etcetera. Just thinking about the materials that can be encountered, there's both the wow-factor like, "Oh my gosh, you have this? This is so important and so powerful." And then a poignancy factor about here's a group or a set of people that have built a community under sometimes very difficult circumstances and insults and assaults of all kinds. So, tell us a little bit about that - that kind of, not tension, but the simultaneity of "Wow!" and "Oh my goodness".

VACCARO: You know, one of the things that's so fun about queer archives in general and that ONE has incredible holdings of are evidence of times when, as you mentioned - legislatively, in culture at large, and media representations - LGBT people would have been so assaulted and unsupported and disrespected and discriminated against. But when you look in the archive, one of my favorite collections are the matchbooks that are from California primarily, and Los Angeles bars. And they all have fabulous graphics and double entendre and sort of witty and flirtatious invitations to come to the gay bar. And so, in spite of a kind of culture of so much repression and discrimination is a real insistence and drive towards pleasure, community, belonging, connectivity - in spite of all of that. So the archival collections, I think generally, whether it's the matchbooks, the t-shirts, the instances of queer people living in the world, and then those materials that you wouldn't think of as proper archival objects end up in our collection. And what they evidence is that people's everyday lives were also full of a lot of joy and pleasure and desire to feel a part of something rather than to allow the conditions of the time to repress them.

DEVERELL: This friendly atmosphere and nature of the archives continues to draw scholars, students, and community members alike. And it's these personable relationships that allow the archives to thrive. Relationships helped Joseph build the collection, to collect items such as the correspondence and photos that also tell deeply personal narratives. Joseph thinks back to acquiring a collection gifted by Esther Herbert. It contained letter exchanges with her partner, Marvyl Doyle, tracing back to the Second World War.

HAWKINS: Esther Herbert was a member of the Women's Army Corps during World War II. She was living in 29 Palms, California. A friend of mine introduced me to her and I went to see her for - I thought that I was just going there to pick up a few things. And she had boxes that turkeys had come in for the holidays, and she had stored in them onion skinned paper letters that she and her partner had written to each other over a 20-year period. And she said, "Well, you know, Joseph, do you think you could use these?" And I was over the moon. And then she started giving me photographs and then I started going to her house to visit with her. And she just passed away about a year and a half ago. She was 101.5.

DEVERELL: Wow.

HAWKINS: It was fantastic. And I mean, her handing me the boxes still gets me a little choked up because, you know, this was a life that she had lived with this woman for years and years and years, and she was giving it to me -and it was just fantastic. And then later, just to sort of go forward, her niece who had not known that she was a lesbian, found her collection at ONE and then went to talk to her about it, and they became closer as a result of it. So that was really fantastic.

DEVERELL: I asked Joseph to reflect on the time he spent building, curating, and organizing both the collections and the building from the ground up; what kind of legacy would he leave?

HAWKINS: You know, it puzzles me. I'm about a year and a half from retirement. I've been doing this for 22 years. I love it, it's like a child to me. I've done everything I possibly could. I've poured much more time and energy into it than I ever figured that I would when I started, of course. And I want it to go on into the future because there's so much that people don't know. And I also think that it's really important that the person who is in my position not be somebody who's an archivist per se, or a librarian, but it be somebody who actually has some training in queer history and queer studies. Just because someone is born into a particular group doesn't mean they become an expert in that particular field. And I think that - I've been teaching LGBTQ Studies and Gender & Sexuality Studies at USC for a number of years along with teaching Anthropology and teaching things like the anthropology of sex or those kinds of things -and it's really fascinating to me how much that really informs my job. Librarians are taught often to be really good at database construction and organizing materials and finding things. And many of our archivists are LGBTQ - the idea that they're going to know a lot about LGBTQ history doesn't necessarily follow. So, it's for me and for others to come in and sort of fill in those gaps. And also, it's really important in the archive to have an enormous amount of institutional memory. Often what will happen is that I'll walk through the middle of the library and a researcher will be sitting there and I'll just strike up a conversation and say, "What are you doing research on?" And then they'll tell me and I'll say, "Oh, have you looked at and have you looked at it and have you looked at", and invariably it's something that they hadn't even thought to look in for their particular topic. So, I hope that when I'm not there any longer, that they will hire somebody who has that ability to sort of fill in queer history studies as a part of the mission of the building. But also, I think the curatorial aspect needs to be continued. And I also think that we need to continue to grow. As you know, what's happening in Tennessee, Kentucky, as of today and other regions of the United States, they're banning drag, they're banning transgender rights for young people. They're doing all kinds of things. So, the fight is not over, there's going to be lots more to collect. There's going to be lots more history that people want to come and find out about. And we need to be poised to sort of expand that and to be able to take in more so that that's not lost to history as well.

DEVERELL: In his role, Joseph is engaged in adding to the collections and making sure they act as a bulwark of history against attempts at erasure. Jeanne can provide a view from a bit more distance. I asked her how she would memorialize the site.

VACCARO: My first thought is that I wouldn't mind if the plaque weren't kind of vertical on the building, but if it were on the ground. So, I have to think about what it should say. But I like the idea of something kind of embedded into the ground because it's really the foundation that we're all trying to build is from the ground up. Judy Cisneros, she was involved in Act Up LA, and she's donated a lot of her materials to the ONE Archives. And I would love to have a quote maybe from Los Angeles activists in a more current moment or in a moment of AIDS organizing, something that shows that the collection goes beyond the kind of original founding with Jim Kepner and the Homophile movement, but that it's really like a living collection of a very political ONE of today.

DEVERELL: Yeah, I think that notion of access, but also evolution, dynamism that we've talked about, that seems to me to be in the DNA of the organization and the archival mission. So, we'd want that to continue. I will totally agree with you about the welcoming nature of being a scholar who comes there and gets shown a cook's tour of miraculous things.

DEVERELL: I asked Karen Tongson the same question.

TONGSON: I think one of the things I'd like to add about the ONE Archives is that it not only memorializes or houses all of these artifacts, but from them have come tremendous curatorial exhibits and other public programs like the archives, especially ONE's archives, don't just exist for scholars to consult. In fact, between the curators we've had at ONE and the postdoctoral fellows we've had like Jeanne Vaccaro at ONE, the materials at ONE have really like actually brought people together in various different forms - whether or not it's about public programs on community curation and how to talk about that - to thinking through during the pandemic - how we could forge remote intimacies by sharing and looking at these objects in a mediated way - to bringing people to the archive itself for gatherings, performances that were inspired by materials in the archive. I think that that's something - we talk about memorialization, I think we often think of memorialization as something that is kind of only looking backward or maybe dealing with grief or dealing with loss. And part of what ONE does as an archive is it memorializes through reactivation and pleasure and joy and the possibility of communal regathering around these items.

DEVERELL: That is so well said, Karen, because one of the things we're finding out with these out of the way memorials and plaques is they're not seen anymore. They've been there so long, people just walk by and we're trying to shine a light on them and say, "Why is this here?" But with the activation and forward-looking nature of community building and scholarship and teaching, ONE seems to be a really glorious example of exactly those kinds of best attributes of a higher education institution or working closely with community members.

TONGSON: Yeah, my hope is that we can continue to do more of it and that people understand what a resource ONE is, not only for representing community but for building it.

(MUSIC – GLASS POND)

DEVERELL: As this podcast episode airs, many members of the LGBTQ community are still under attack in American society. Dozens of state legislative bodies are considering hundreds of anti-LGBTQ bills. In this moment, the role of archives such as ONE is even more critical and important. The poignant and empowering stories collected here draw us closer and help us see the common humanity in one another.

DEVERELL: I'm Bill Deverell. Thank you to our guests Joseph Hawkins, Karen Tongson, and Jeanne Vaccaro. Coming up on the next episode, we move from Los Angeles to Denver, Colorado to explore how the public and city officials have responded to controversial historical markers and monuments and how this Rocky Mountain community collectively ponders how to remember its past and what past to remember.

JASON HANSON: People have to be able to draw meaning and inspiration and lessons from these historic reminders - big and small - that surround us everywhere. And when that history no longer serves those purposes, when new insights or interpretations arise, new information is brought to light, new views just become part of how we understand the world. I think the people of a community - who really are the keepers of all history - the people of a community have a right to revise or replace the stories that we call upon for inspiration and guidance.

DEVERELL: If you're interested in seeing images related to this episode, please visit our website at dornsife.usc.edu/icw. *Western Edition's* team includes Avishay [ah-vee-shy] Artsy, Katie Dunham, Jessica Kim, Elizabeth Logan, 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.