



Western Edition

“Memorializing the West: Digital Rediscoveries in San Antonio”

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(MUSIC – SUCCOTASH)

BILL DEVERELL (HOST): Hi, I’m Bill Deverell. Welcome to *Western Edition*, Season Three: “Memorializing the West”. For our final episode, we find ourselves in San Antonio. Back in the fall of 2022, I went, along with my wife and son, to San Antonio. I had forgotten, and likely did not even know, that this is the 7th largest city in the United States. One hot afternoon, we walked from our hotel room to The Alamo – the once mission, then 1830s fort, and now the most popular tourist destination in all of Texas. I came away with several thoughts. The Alamo is bigger than I remembered. There is a fair amount of intriguing preservation and restoration work going on – walls opened up, 19th century graffiti – mostly of the “I was here” variety – on display. Mostly, though, I was reminded of the Alamo’s qualities as a Texas shrine. For a certain cross section of the state, this is hallowed ground, sacred space. The signage speaks to it – keep your voices down, be respectful, be somber, martyrs died here. Yes, but following the 1836 siege of the Alamo, Mexican troops killed the surrendering garrison of Texas soldiers. Their deaths inspired fellow Texans in their Remember the Alamo fury. Mexican forces fell not long after, launching the Lone Star Republic and, eventually, the state of Texas. The roots of the Alamo siege are locally and geopolitically complex, but one undeniable interpretive strand is that Texas Anglos were fighting Mexican soldiers insisting that they maintain their prerogative, their right in their eyes, to enslave people of African descent. This is not a show about the Alamo. The Alamo has been plenty commemorated - although, as

I say that - I admit to thinking that it could use some fresh eyes and thoughts about what it stands for, particularly even today. But that's for another podcast, not this one. Instead, we focus today on two very different kinds of commemorative action, circumstance, and meaning. Our first example has to do with race and mobility in San Antonio, particularly as it relates to the city's historic African American population. Our focus is on sites and experiences of Black San Antonians in the Jim Crow era. What were their lives like, what spaces could they – in an era of ferocious and often violent segregation – call their own? To help us understand that past, we reached out to Professor Pamela Walker, an historian at Texas A&M University's San Antonio campus. Professor Walker and her students are engaged in a fascinating project that aims to mark – and thus commemorate – particular sites, some still there, some long gone – of significance to Black San Antonio, and, thus of significance to all of San Antonio. Over the past several years they have worked to identify, research, and reconstruct histories of Black San Antonio that have largely disappeared from the city's landscape. Atop their work, they have created an interactive digital map that allows community members and the broader public easy access to their findings. We met up with Professor Walker and two of her terrific undergraduates, Delaney Byrom and James Thomas, at a convention hotel a few months ago and asked Dr. Walker about San Antonio and its Jim Crow past.

PAMELA WALKER: As a newcomer to San Antonio, I knew very little of the history of the Black experience in San Antonio. San Antonio is about 7% African American, and that population has gotten smaller. During Jim Crow, there were more African Americans who were coming in and out of the city. And so, what we know is that the Black community was vibrant and that they existed not in expressly segregated spaces, but that there were streets that inhabited the Black community. And you would see lines of businesses and these neighborhoods, specifically the research that James has done can reveal the way that the Black community and you'll see on the maps and some of the spaces where the Black communities and Black businesses lived. The Black community existed all over San Antonio. And so, there's been a focus on the East side, but African Americans lived on the West Side. They lived all over the city.

DEVERELL: While African Americans built a vibrant community in San Antonio during the era of Jim Crow, they also had to travel through white America with extreme caution. The threat of violence existed around street corners, in back alleys, down off-ramps into the dark, and even in broad daylight. As a result, African Americans wrote and published travel guides, called Green Books, designed not only as vacation guides but also as gazetteers of safe hotels, restaurants, gas stations, public restrooms, and other amenities where African American travelers could stop without fear. To research and reconstruct San Antonio's Black communities, Pamela's students relied on Green Books.

WALKER: Oh, my goodness. Green Books were very important to African Americans and the community. And so, this was kind of a guide for me that had me really excited to kind of think about what was it like to be a Black traveler, a Black middle class person, because that's who had been would have generally been traveling by car during this time between 1920, 1930 and 1960. And one of the key things that they wanted to do while traveling for summer vacation or to visit family was to travel with dignity and avoid humiliation. Those are the critical components of what these Green Books allowed Black folks to do to the extent that they could, right? Like, we have all of these locations. And that was really important for Black families.

DEVERELL: We tracked down a copy of the 1956 Green Book. The forward reads, "Millions of people hit the road each year, to get away from their old surroundings, to see and learn how people live, and meet new and old friends. Modern travel has given millions of people an opportunity to see the wonders of the world...The White traveler has had no difficulty in getting accommodations, but with the Negro it has been different." The forward goes on to explain to the reader that African American travelers could, "depend on the Green Book for all the information he wants... without encountering embarrassing situations. We are now and shall always continue to be interested in your welfare [and] giving assured protection."

WALKER: These were kind of guides for how Black folks had to navigate kind of white supremacist communities, sundown towns. All of these were elements that kind of guided the way that they made their way throughout the world and how especially these middle-class families who were often doctors, lawyers, beauticians, how they were able to kind of give their children vacations that they never had or visit family that they hadn't seen in a while or in emergency situations, you know, travel long distances for funerals. There were a few hotels in San Antonio that were spaces for Black folks to stay. The Mason Motel was a really important one, but what is listed in many of these green books are also kind of the, like, cool hotspots where Black folks are just hanging out. They've listed the El Dorado Night Club, which was a place for entertainment for Black and Mexican communities during this time. The Mason Hotel owned and run and operated by a Black woman who was an influential leader during this period. And she would have like almost like a salon atmosphere in her space. There were lots of folks coming through to have a drink and engage in conversation. There are so many like locations and what this kind of survey of Green Book locations actually allowed us to get a kind of slice of Black life and Black business ownership in San Antonio and the types of things that Black folks were looking for and the types of entertainment that African Americans were seeking. You got theaters, cafes, and other places where Black people

could just go and be just like anyone else. And so much has been disrupted around so much displacement when the highways came in.

(MUSIC – CAST OF PODS)

DEVERELL: While the Green Books gave Pamela and her students a glimpse into the vibrant world of Black San Antonio during the era of Jim Crow, they also showed how much of this historic landscape has been lost or destroyed through processes of urban renewal, such as the construction of highways, which, as in so many American cities, often cut through the heart of communities of color. This destruction of Black San Antonio, and resulting historical erasure, really struck one of Dr. Walker's students, James Thomas, in the course of his research.

JAMES THOMAS: I think it's important if you're going to tell the whole story, tell the whole story, you just can't tell parts of it and then leave out very important parts about parts of the community that helped to build what San Antonio has become and what it is today. So, it's definitely shaped and knowing some of these sites, knowing even some of the aspects of the city, like 35 - the Highway 35 being built - how it pretty much tore down some of the areas of the Black community. And most people don't know that from, you know, day to day. They travel up and down the road, you know, going to work, but not knowing the aspects of a particular building that was standing right there outside of what is now St. Paul Square - it was St. Paul Square then also - that was standing there. But they drive by the Alamo by the Alamodome and see that every day the big building, big stadium, not knowing there was Black businesses there 30, 40, 50 years ago. And I think that's important to know that while San Antonio is grown and is a great city, things have happened in the city that have displaced a lot of the African Americans in the city and tore down businesses and changed a lot of what we know about our own history here within the city.

DEVERELL: Realizing just how much of San Antonio's African American history had been destroyed or erased made marking and re-remembering that past imperative. Pamela and her students began mining Green Books to reconstruct Black San Antonio during the Jim Crow era. They also began working in partnership with the San Antonio African American Community Archive and Museum and the San Antonio Office of Historic Preservation on an innovative digital and public history project.

WALKER: So, I started at Texas A&M San Antonio last fall, and part of my work has been a partnership with the San Antonio African American Community Archive and Museum, and they're a kind of new burgeoning organization that is looking to kind of put a Black community, the Black experience on the landscape of San Antonio. So, they're a

community archive that does oral histories and other types of projects in order to make Black history visible. So, part of my work as a professor is being a partner to that organization and being the kind of professional historian who is also a kind of mentor to that organization to help develop projects. The Office of Historic Preservation has developed a process for kind of community markers through QR codes. And I said, "I can get a group of students to research these individual locations. They can be well researched projects and we can do digital mapping and place them on this map." And that's really how the project was born, and then me kind of thinking about how I can bring students into this project of public history and thinking about how to get the students involved. And so that's essentially how it was born. We got a list of 21 locations and that was it. And there's been so little history on African Americans in San Antonio that the students did some kind of hardcore sleuthing to access the history of these locations that were identified in these different traveler guides for Black Americans.

DEVERELL: Pamela and her students set off, through research and digital technologies and partnerships with city agencies and community organizations, to investigate the city's African American past. Their goal? To create a publicly accessible and grassroots-generated digital map, richly researched, of Black San Antonio. Delaney Byrom is one of the students who worked on the project. She researched and wrote about an important site for San Antonio's African American community.

DELANEY BYROM: So, the site that I chose was located on 209 Main, which was the State Theater. It drew my attention just because I was like, I have not - I've been in San Antonio, you know, for about 12 years now, and I have never heard of the State Theater. So that really caught my attention when I saw it on the list of locations. So, I found out a lot. At first it was really difficult to find, as Dr. Walker was talking about, because there was really nothing there for me, but essentially what I found out was that originally it was the location for the Majestic Theatre. The Majestic Theatre was there from 1913 to '29. Then it got its own location and became the State Theater, which was open from 1929 to about 1960. Started off as just a regular theater where they would put on plays, primarily vaudeville, and then started getting in with the times and added a movie screen. So, there they would show westerns and all different types of movies, like foreign language films as well. I did learn from my grandma who actually went there - I have to shout her out, her name is Juliana Reyes. She was actually going there in her teens, and she told me that, you know, it was segregated and that although she's Mexican American, go in the front, you know, African Americans had to go through the back, and they would have to sit on the very top. But overall, it was just a place where they could go and, you know, enjoy films. But the only thing with it, it was just kind of films that didn't really cater to what they would really be interested in as people of color, Mexican Americans and African Americans. And then I also spoke with Walter

Dykes through DL Grant at the Carver Library, and he told me that he went as a child as well, and that out of rebellion, sometimes they would throw popcorn or just, you know, like be loud in the movie. But they were there, they were present.

DEVERELL: We asked Delaney to reflect on the significance of having sites such as the Majestic Theatre reclaimed from the past and made more visible to contemporary San Antonians.

BYROM: Well, it tells a story that we just don't really get to ever hear about. I mean, besides the Majestic and the Empire, they were also segregated theaters, but they're just stories that you don't really hear about. And I feel that, you know, opening up that door creates a narrative because now it's a parking lot. So now we're able to understand that there were films being played; they were being able to go in and see that. I feel like it just opens up a conversation that really hasn't been held, you know, since it's closing. I was speaking with Walter Dykes on the phone. Actually, he's 91 years old, I forgot to add that. And he was just really excited from what we were talking about, and he was excited to tell the story and be expressive in that. But I feel that the older generations of that time were excited to see what we were talking about because like Dr. Walker was saying, it's there. It's just you have to pull it out. You know? Also, we did ask him, how was it, you know, did you ever take any dates there or did you get dressed up? And he said, "Well, I was 12 years old. So no, I did not take any dates there. But yes, we would wear slacks and a tie." So, I just think it's very interesting the reaction that we got telling the stories. And that we also saw some newspaper clippings and they were talking about the Negro days or Harlem nights that they would do in the beginning of the month in January. And so, they would throw a big party. And so all of the African American guests would get to be on the floor instead of being in the balcony. So, it was open to everyone, but primarily it catered to the African American guests.

DEVERELL: We also spoke with James Thomas and asked him about the sites he discovered in the pages of the Green Books.

THOMAS: The site that I researched was a funeral home called Carter Undertaking at 601 Center Street. And one of the big things about that particular location is that it is still in existence. It's been passed down from one family member to the next or bought out by somebody else, but it hasn't stopped operating since it started in 1906, if I remember the date right. So, it's been continuous Black owned from then until this current time where it's now Carter-Taylor-Williams Funeral Home. One of the more interesting things that I've kind of discovered through my research about it - this location had seen a lot of its funeral directors be like very popular people within the community. And at least one of them, SJ Sutton, whose name and family is known

pretty much throughout the country, especially with one of his sons who was the lawyer for Malcolm X. So they're pretty prominent, you know, people. And you had others that were doing things within the city itself, trying to help establish social justice issues that were happening and just fighting for orphans, elder adults who weren't getting the proper care that they needed and just trying to build a better community on the East side for the African Americans that were over there. One of the things that was significant about that particular funeral home and the people that operated it was that - actually funeral homes in general kind of throughout, you know, Black owned funeral homes throughout America - was that during the Jim Crow era, the Black community was able to go to these funeral homes and ask for assistance with things because, the funeral business is never going to run out of customer, so to say. So, they were making money and they didn't need the assistance of anybody else to operate within their own communities. So, they was able to help out their fellow community members. They were able to do things that most African Americans during the time really, you know, couldn't afford to do. They actually marched. They were part of a lot of the boycotts and stuff of that nature. They were the fallback for a lot of the community to be able to do the things that they were doing.

DEVERELL: His research revealed that businesses in San Antonio's Black community were more than just places of commerce. They were vital community centers in the fullest sense of that term.

THOMAS: They were definitely community centered. While making money was, and being financially independent was important, they were there to help out and do things to see that their community was able to survive and do what it needed to do within their own area, within their own section. Well, especially with, you know, the site I researched with the funeral homes, like Dr. Walker was saying earlier, having the funeral home in the Green Book is something that you don't want to have to go to, but it's a necessity and it's a need there, in the event that something happens. But also, it's a sense of pride in the community where you were able to come and ask for what you needed, potentially sometimes even get alone, because these funeral directors, like I mentioned previous, had the resources to help their people and to help anybody in need. So, they wore multiple hats. And then, knowing that the funeral homes were in the Green Book because of that potential danger, just gives Black travelers and Black people, even within the city, a reference to know where they can go to if and when their services are needed.

DEVERELL: Beyond the work of Pamela and her students, the project also became a grassroots community project with a broad reach outside of the classroom. Digital technologies facilitated this reach.

WALKER: So, I had to rely heavily on Black community members that I met through, say, CAN, a woman named Velma Nankin Bruce, who's like the leader of their oral history project. I relied heavily on the Carver Center and a historian there named D.L. Grant. I relied heavily on the Office of Historic Preservation. I relied heavily on the Conservation Society, where we examine these Sanborn maps. And so, so much of what I was able to do was because of the community resources, relying on my students who were experts in many ways being born and raised in San Antonio, having grandparents and family members who know the history of San Antonio way better than I knew it. And so, so much of what we were able to do together has been because of kind of relying on the kind of deep family history that was kind of embedded in my students and the rich community histories of Black communities on the East side and the West side, folks who own businesses on Cherry Street and all over the Black community. And so, there is a democratization of what this allows for people who call San Antonio home, call these communities theirs, but don't see themselves represented in the landscape, that they have the power and the opportunity to say, there is a story here. My grandmother owned this business, or my grandmother and grandfather owned this dry cleaner. But so much of what we did through the mapping and the digital kind of process was through OHP and just making sure that they had the kind of shorter versions, the historical markers - if you will - and then link to their articles. And one thing that we're hoping to do is kind of do more projects where kind of ordinary folks can come have a say on what was significant in this city and allow folks through this project to take their own personal walking tours or driving tours to kind of map the landscape and add additional stories to that landscape.

DEVERELL: This process was one of the most exciting parts of the project for Delaney and for Professor Walker.

BYROM: Well, honestly, it made me very enthused, and I was so excited so when I got into this class and she said, "Well, we already have locations, and we have stuff that we want to cover in regards to San Antonio's history for African Americans." I was like, "Great! I get to do a time I want, and it's already picked out for me. I love it." I love that we were able to do so much hands-on research and it made me just so excited as a history major to do something like this instead of just writing a 20-page paper. And, you know, I was just so excited to get out there and talk to people and build that community and learn about my community.

WALKER: And I think, you know, one thing that we did for this project was we had a symposium where we invited community members from all over the city. And some of those community members have been lifelong San Antonio residents, and many of them

came to the symposium and they were like, “Well, no, that location's wrong.” And so, we took that into account. Some of them were telling us things. Mario Salas was also there, who was an activist in San Antonio - civil rights activist - during the 1960s. Aaronetta Pierce is another longtime Black activist and other just long time Black community members showed up on a Monday night at a university for this symposium because they care so much about the history. And so, one thing that I've learned from this project is there is Black history in San Antonio, one, and that the Black community members who remain here are invested in getting that story right and supporting student research, supporting university research with the type of work that we're doing, and making sure that we get the story right as we're researching these historic places.

(MUSIC – SPRING FIELD)

DEVERELL: This pairing of grassroots historical research with emerging digital technologies is democratizing and reshaping how Americans encounter the past as the communities - smaller and larger - continue to grapple with complex issues surrounding race and commemoration. This is exciting, often painful, and important work.

WALKER: So just the kind of significance of this and impact, I mean, I think that the issue of democratization is really important and allowing the peoples whose community has lived and resided in these places for the longest should be able to have a say. We're dealing with, you know, a lot of conversations around the Alamo right now and conversations around the Black community and memorialization and what we should be memorializing. And there have been far too many communities, especially Black communities and communities of color, who haven't been able to have a say in what's important to them and what's important to their communities. And so what I'm hoping for, even though we have these awesome maps that exist online and we have these QR code historical markers, that we can move to even more permanent types of markers that tell an even more vibrant story and that these stories are allowed to have a permanent footprint on the landscape in the same way that so many other kind of more mainstream narratives have allowed to exist across San Antonio, Texas, the country, and allow young people, allow African American communities to be a part of that conversation and to have a say in what goes up and what comes down.

DEVERELL: Other histories have also been erased and are now being rewritten - often using digital technologies - onto the San Antonio landscape. The city is a borderlands community with a Latinx history that stretches back centuries. That said, much of that history, particularly histories of Latinx activism, is often overshadowed by narratives of events and places such as the Alamo, where today's podcast began. To talk about projects to recover Chicana and Chicano civil rights activism, I reached out to Jerry

Gonzalez and Omar Valerio-Jiménez, professors of history at UT San Antonio. Omar describes the origins of this work.

OMAR VALERIO-JIMÉNEZ: Well one of the things that has attracted me to this project in particular and is called Mapping the Movimiento. It was created by colleagues in the Special Collections Library. And it was a way of trying to during the pandemic to sort of have like a minibus tour of San Antonio civil rights locations that had a significance for the Mexican American civil rights movement, not just in the sixties and seventies, but early in the 20th century as well. They're well known by people who live here in San Antonio, who have lived here for all their lives. But even I mean, I would say of a certain generation, you know, people who are who are alive in the sixties and seventies, there's the Esperanza Peace and Justice Center, and then there's the Guadalupe Cultural Arts Center. People know where they are, but they don't know how they're tied to civil rights movement.

(MUSIC – PLUTO)

DEVERELL: Professor Jerry Gonzalez dug into some of these places and spaces in his own work, linking them to the broader history of the Chicano/Chicana movement in San Antonio. His research contributed to the Mapping the Movimiento project which now includes a self-guided tour highlighting key sites in San Antonio that contributed to the Mexican American civil rights movement. Anyone in San Antonio with a smartphone can use the interactive map to navigate to fifteen locations on the city's historic West side that tell the story of Mexican American activism in the city.

<CLIP> Mexican American civil rights activists took to the streets of San Antonio in the '60s and '70s with rallying cries that resonated not only in Texas but throughout the country. The movement—or movimiento—took shape on the roads of the Alamo City. So, it's only fitting that those same roads now serve to guide us in visiting this rich and storied past.

DEVERELL: When I spoke with Jerry about the project, I asked him to describe his research into an individual who was absolutely fundamental to the movement, but who is now forgotten.

JERRY GONZALEZ: So, you're speaking about Mario Cantú, who in the period of the 1970s and 80s, was a really widely recognized figure in San Antonio, but for some reasons - some reasons that I could point to and some reasons that are more of just a hunch - has really faded from memory locally. And so, I began my academic career really interested in local histories. So beginning with that, that impulse to look local and really

think about what these deep local histories mean on a broader scale, I really began to explore what was going on here in San Antonio, especially in the post-World War II period with respect to urban expansion, maybe even in some ways in a similar vein, Latino suburbanization. But what I found was a history of erasure in that many of the spaces and the homes and the barrios that ethnic Mexicans and other Latinos had called home in San Antonio had been erased. And one of those spaces was Mario's restaurant. And so, Mario is Mario Cantú. This restaurant was the family legacy. It began as a market on the gateway to the West side. It was the first eating space in San Antonio to desegregate its food counter, and it served as a hub, really for ethnic Mexicans and other Latinos who would go into downtown San Antonio to work and then return to their homes in the West side. So, a lot of people made their stops there. It became a bit of a social space. Right around the 1950s, the market expanded. Mario had pressed his father, who was the original owner of the market to open a restaurant. And Mario did some time pushing heroin, we can get into that in a minute. But the restaurant, I think, becomes just as iconic, if not more iconic than the market itself. It serves as obviously a really fine dining experience, rave reviews all over the contemporary newspapers and even in folks who remember, but also it was a political hotbed. Anybody who was anybody in the Chicano movement when they came to San Antonio met at Mario's. And for that space to have been razed and completely erased and eventually replaced with what is now the downtown campus of UTSA, and there's not even a plaque there. That's an insult to the history of lived experience here in the city. That's how I was initially drawn in, was by looking at the erasure of this neighborhood and then of this iconic space. And then I encountered what is the life of Mario Cantú and it's pretty wild, yeah. It's fun.

DEVERELL: While Jerry envisions many ways that Mario Cantú and Mario's can be rewritten into the landscape, he's particularly excited about the possibilities of the Mapping the Movimiento digital project Omar described earlier.

GONZALEZ: You know, I think the library - the UTSA libraries - has put together this really great project called Mapping of Movimiento. And on that virtual map, they do locate Mario's restaurant and they identify that it was part of what is now UTSA downtown campus. So, that's a step in the right direction institutionally.

DEVERELL: Omar also sees exciting possibilities in digital technologies for historians and the communities they work with.

VALERIO-JIMÉNEZ: One of the things that I find very appealing about these kinds of projects is that we can assign them in class. And when students learn about this history, they get much more excited. And I think on a one level you can read about it in a book,

but when you see it on the map and when you see it on a digital map and then you see perhaps that the sources are available at your university - like at UTSA - and you see photos and you see a video. I think students are more attracted to those kinds of projects.

DEVERELL: Yeah, you really point out the real opportunity of the digital platform for these kinds of projects of reckoning or commemorating because a person on a horseback at a city intersection doesn't move and just stays there for a long time. Whereas the digital platform, you can add and refresh and add new sources and testimonies and sound and photographs.

VALERIO-JIMÉNEZ: Yes, I think that's fair. And one of the things we wanted to do, I mean, this project is going to eventually sort of go in different directions. But besides the digital mapping, we want to do podcasts where we have, you know, a short maybe 10-to-15-minute episode that describes each of these historical sites so that teachers could use it. I've been a fan of podcasts for a while, and I know that they're very powerful.

DEVERELL: Jerry and Omar are also energized by the work of their students at UT San Antonio, who have been deeply involved in these efforts to recover the past in ways parallel to the work of Pamela and her students Delaney and James.

GONZALEZ: I've had a number of students who were actively involved in that, in the preservation projects and politics around San Antonio, especially on the West side. The West side of San Antonio is like the historic barrio of San Antonio. And so, I've had a number of students participate in photograph projects and oral history projects to commemorate those spaces. And then by extension, so many of our local students, their families have lived these histories. They're connected to these histories in really personal ways, sometimes surprising ways when they're learning things in class and learning things in the archives, that is part of that overall project.

DEVERELL: And like Pamela and her students, Jerry also sees the imperative for community involvement in these efforts, the necessity for grounding new histories in the knowledge and memories of the people who lived them. When I asked him what he envisioned for the future for sites such as Mario's, he responded:

GONZALEZ: Perhaps something a little bit more community centered and anchored. Perhaps some input from the community through a unit that we have on campus called the West Side Community Partnerships. That would be a good place to start to think about how we recover the histories and voices of this neighborhood and of the

restaurant in particular, that we can archive and keep and share in communion with the community. The conversation really does begin and end with the community, right, and us as interlocutors.

DEVERELL: Delaney Bryrom agrees that meaningful commemorations begin and end with the communities in which they are grounded.

BYROM: Building relationships is probably the key theme. I feel that being able to go out and be so present, and in the community just helped get a better understanding - because if you're reading something online, maybe you have to read it a couple of times to truly understand it. But it was great because I got close to my classmates - and of course, you would love to do that in college and become friends - but we're all feeding off each other, helping each other and, you know, forming these relationships that we're all going to remember for the rest of our lives essentially.

(MUSIC – PAPOV)

DEVERELL: The landscape of memory and commemoration and race is shifting in the United States. As we learned over the course of this episode and this season, historians, students, activists, and community members are doing the hard labor of shifting this landscape in exciting and innovative ways. This is where research and reckoning come together. Through their work, our guests in this episode are harnessing the research tools of historians and new digital technologies to tell different and more nuanced narratives about the past. They're also reflecting on the imperative processes of revision – of being able to adjust our understandings of the past as our research and our historical narratives become more inclusive and more complex. Malleable digital technologies allow for this organic process in ways much more creative and responsive than stone statues or metal plaques. Public space and history feel brought together, in both tension and promise, more than any other time in recent memory. This season is about that pairing, what it means, what it should mean, and what it could mean. We hope you see this season as an invitation to engage. The sites we've visited are merely a few of the spaces where we can collectively share conversations about the role of history in the present and future.

(MUSIC – PAPOV)

DEVERELL: I'm Bill Deverell. Thank you to our guests in this episode, Delaney Byrom, Jerry Gonzalez, James Thomas, Omar Valerio-Jiménez, and Pamela Walker. And thank you for joining us for Season 3 of *Western Edition*. As we concluded production on Season 3, Los Angeles announced that Nicolás Leong and Judy Chung were chosen to

create the memorial for the 1871 Anti-Chinese Massacre. Next week, we speak with them both to present a bonus episode, a coda to Season 2 on Los Angeles Chinatown and a bridge to this Season 3 on memorialization.

NICOLÁS LEONG: We found it very important to have a strong emotional impact when people encounter the memorial. So, upon encountering this grove of trunks to really feel the impact of individual lives being cut short and that one doesn't really have to know very much about the history to feel this - the emotional impact of the tragedy itself represented through the trunks. At the same time, we also wanted, if people wanted to know more, to be able to find out different layers of the complexity of this history.

DEVERELL: If you're interested in seeing images related to today's 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, without whom none of this would be possible. *Western Edition* is a production of the Huntington-USC Institute on California and the West. Thank you for listening and be well.