

White Paper

**National Endowment for the Humanities – Digital
Humanities Advancement grant # HAA-256122-17**

**Mapping the Historic West End: The Digital History of
an African American Neighborhood in Charlotte, North
Carolina**

**Brandon Lunsford, Project Director
Johnson C. Smith University**

November 30, 2019

Narrative description

The stated goals of the *Mapping the Historic West End* project were to create a web and mobile app framework for publishing location-based content including historical photographs, documents, and recorded oral histories that would populate a digital interactive map. The map would document the Historic West End, a vibrant 150 year old African American community that surrounds Johnson C. Smith University (JCSU) on the west side of Charlotte, North Carolina and is currently faced with gentrification and social change. The project aimed to expand the boundaries of how libraries could use mobile technology to bring visual history and users together, and to forge a partnership between local academic and public libraries, museums, government agencies, and community members that could provide a model for other small and historically black college and universities to bring their local history to life.

The project also sought to be a resource hub for research conducted on the West End and held at various institutions, and JCSU partnered with other archives, repositories, and agencies to collect that research digitally in a central location. We strived to connect a new generation of students with African American history in Charlotte, and to hopefully inspire the launch of more digital mapping projects on other local neighborhoods that could provide a model of participatory community history. The digital map was intended to highlight Charlotte as an example for other cities that wanted or needed to grapple with how to use digital humanities to tell the histories of communities that were rapidly changing. Ultimately the goal was to tell the story of African American neighborhoods and their survival and adaptation in the face of constant threats and evolution, and to make it visually and emotionally appealing for a new breed of students and consumers that understand the world largely through their phones, devices, and social media.

We believe that these goals have been met and exceeded, and the results can be seen here: <https://www.westendcharlotte.org/>. The mapping project is opening doors that we never even considered when we first visualized it, and the future of what this project could be is even more exciting than we first thought. The path forwards, however, was not exactly as it was envisioned; lessons were learned along the way that will shape our future community projects and our approach to using digital humanities. Immediately we realized that two major

changes in our initial project plan were going to be necessary if we wanted the project to reach its potential.

Project Activities

As soon as the project began the team, in conversation with their Historypin consultants, realized that the idea of creating a mobile app might not be the best way to present the map. We had focused too much on the “next generation” audience with their devices and had not given enough thought to the elders in the community, who we also wanted to reach. After all, it was their stories we were telling! We discovered early on that as much as we wanted to highlight these people and neighborhoods for people that didn’t know them, there was a hunger among those we interviewed to use the map to find stories they didn’t know themselves or had forgotten, and to reconnect with other elders and longtime residents. Some of these elders were much more proficient with technology than we anticipated, and almost all of them at least used email. However, we calculated that pretty much none of them would want to download an app onto their devices (in some cases none of them had smartphones).

In addition, we conducted a brief survey of students that came into the library and asked them if they would visit the site and/or download an app. Over 90% of the 25 students we polled said they would be interested in the site but wouldn’t bother to download the app. Our Historypin consultant advised us that these findings were largely in line with what they had experienced, and that people who did download apps often deleted them soon after, or forgot to check them. We didn’t want ours to be buried in an avalanche of apps on peoples’ phones, so with our data in hand and the blessing of our consultant, we decided to change gears from the app and concentrate on a web presence. The addition of an app would also be prohibitively expensive, and another plus side of this decision was that money was freed up to use on the project in different ways, which we will get to later in the report.

The second immediate change when we started with the project was that we needed to re-envision the roles that our partner institutions would play, and to rethink the shared repository that we proposed initially. We had planned to integrate items held at other institutions that had already been digitized into our existing Content DM database, and to add metadata for items from other libraries that had not been processed or digitized. We also

planned to collect items from community members and add them to our archives as well as our Content DM database. When we dove into the interview process, we realized that plan would be too time-consuming and would involve too many rights issues with each institution. Instead, we merely added links to scanned items in the comments field of our map points for items already digitized, and the host institutions scanned items for us that they had not digitized and we uploaded them to Google Drive (for documents) and Flickr (for photographs) and just let the partner institutions handle the metadata concerns on their end.

This freed up a lot more time for us to concentrate on getting the research done and finding the stories instead of figuring out how to store them. Each institution was fine with our decision to merely link to their data instead of formally adding it to our own repository, and it saved everyone a lot of trouble. In addition our expectations that community members would have lots of photographs and other materials that they were willing to donate was not at all fulfilled, and the ones that did have items did not want to part with them. Our solution was to use some of our funding to purchase portable scanners that we could take with us on interview visits and scan right there on the spot, which they were quite amenable to. We will consider adding these items formally to our Content DM in the future, and in the meantime obtained rights information as both we and the community members left happy with the arrangement.

The other major unexpected changes to our project plans came when our Photograph Archivist took another position right before we were awarded the grant, and our first Oral History Assistant took another job halfway through the project. The work of our oral history assistant had been invaluable to that point, but she needed full-time work and it actually worked to our benefit. With the interview stage of the project largely done, we sought and received permission from NEH to hire another project assistant. With our Photograph Archivist and her experience with digitization and Content DM gone, we hired an assistant with a background there part-time, and she handled the digitizing and the metadata that we needed to get our items up. A lot of the Photograph Archivist's job researching photos was taken on by the Project Director, and when the second project assistant left before the Digital Smith site was revamped (more on that later), the Project Director also assumed those duties from her to finish the site and the metadata.

With the shift in funds and the money we saved from pivoting away from creating an app, we increased the efforts to publicize and market the map as well as the Digital Smith site as a central location where researchers as well as community members could go to research the black experience in Charlotte. For the large audience that was not technically savvy or interested in being such, we designed a fold-out physical map that highlighted 15 of the map points and could be handed out at events. The Project Director made several presentations on the digital map as it was in progress as well as when it was complete, and those public presentations are ongoing.

These presentations were made at Johnson C. Smith University as well as the Lyrasis webinar in September 2018, the HBCU Library Alliance annual meeting in Atlanta, GA, an educational think-tank in Charlotte sponsored by the Mellon Institute, public library branches in Charlotte-Mecklenburg County, social and political events in the black community, and neighborhood association meetings on the West End. In addition, the Library Director and other librarians took these foldout maps with them on conferences and meetings far and wide, and scores more were delivered by hand to restaurants, breweries, coffee shops, movie theaters, real estate agencies, schools, gymnasiums, and other spots in the Historic West End where community members might discover them. The brochures also provided contact information and stated that more interviews were always being sought. 2,000 fold out brochures were printed during the project and 1,500 of them have been distributed in one way or another. In addition, the site has been linked countless times on social media and by partners such as the Historic West End Initiative.

Accomplishments

When the aforementioned shifts in outcomes and resources are taken into account, all the goals for this project were achieved during the grant period. As of November 2019 the digital mapping website has a presentation entry site where visitors are greeted with neighborhood “themes” or “forces” that have affected this area over the years, setting the stage for the present changes that it faces. They are welcomed into the actual mapping site, where they are able to view **71** pinned locations. All of the locations have links in the comments fields for each pin to various resources either located offsite or hosted in the JCSU library

Google Drive, Flickr page, or Soundcloud page. These resources include links to collections and objects held at other repositories, digitized photographs, edited segments from oral histories recorded by the project team, and articles from various local newspapers and publications.

The project team completed interviews with **52** subjects, and all are completely transcribed. MP3 files of the interviews and PDF files of the transcripts have been uploaded into JCSU's Content DM repository. This far exceeded the **15** newly recorded interviews we had originally proposed in the project. Most of these interview subjects are from **19** separate and distinct West End neighborhoods that were identified during the project, as well as city leaders, political figures, real estate agents, and local historians.

Audiences

There were several intended audiences for this project. The most immediate audience is the Johnson C. Smith University student body; JCSU is a private HBCU which consists of approximately 1,500 students, 83.9% of which are African American and 61% of which are female (via collegefactual.com). Another desired audience was the residents of the West End itself, and those demographics have changed a lot in the last 5-10 years. As of the 2016 American Community Survey, there were 50,908 persons living in the 28216 area code, which is roughly the area that consists of the various neighborhoods in the West End. Of these, 67.7 % were African American, and 53.8% were female. The area has gotten progressively younger as well, and as of 2016 only 13.7% of the population was over 60 years of age.

JCSU is actively seeking to engage with the community more, especially in the face of its evolution. The 60 and over group was especially being underserved by the university and the library, and it was a group we did not thoroughly keep in mind in the project's initial stages. Over time and after hearing their concerns and seeing their level of community involvement and networking with each other, the project was tailored more to suit their needs. Overall we cannot measure the impact our project had on these specific demographics with numbers, but the wide outreach we did via brochures and presentations and the positive responses we received while doing so indicate that the community felt that the library was making a great effort to reach out and include them and hear their voices. Several presentations were made on JCSU's campus as well targeting the younger demographic, and that impact is seen in the

formation of a future partnership between the faculty and the library that will be detailed in the next sections.

Evaluation

Formal evaluation was not completed for this project, and the real results can only be seen over time and more qualitatively than quantitatively. Outreach is still being made, and new people find out about the site via presentation, brochures, or word of mouth constantly. Quantitatively the Historic West End site has been viewed 449 times, but the project team's work on the site muddles that statistic. The real evaluation will be seen in later years as we continue to attend neighborhood and church meetings, as our freshmen students exposed to the project continue through college and matriculate into society, and as this neighborhood continues to change.

In the view of the Project Director this project has been a rousing success and has really built some bridges in the community and some partnerships that will continue to grow stronger down the line. The strengths of the project are the way it serves as a one-stop resource for anyone trying to find information on these neighborhoods or the black community in Charlotte, and the vast array of links can lead researchers and the curious on so many different tracks and side journeys. Other strengths are the visual and interactive appeal of the site, and the way it encourages users to participate.

This project is meant not to tell the history of a community, but to encourage that community to tell its own story, and the wide and diverse range and breadth of interview subjects really covers many bases. In addition, the comment feature in the map invites users themselves to add more information and to keep the story going. The public has been overwhelmingly positive in their response, and this project has started so many conversations, renewed friendships, and inspired neighbors. The refrain from the events we have attended and the media coverage we have received has been hopeful that the map stirs recognition of the history that is being threatened here, and a relief that personal stories are being heard.

The weakness has been mostly tech-related. The digital divide between elders and the younger users has already been mentioned, as has the quickness of younger users to move on to other things and not to fully explore the site. The older folks may not be able to navigate it

well, and the younger folks may grow bored easily. This is a problem in general with technology but has certainly manifested itself here. Some users have mentioned that the Historypin element of the site is often hard to navigate, and they weren't sure without instruction how the map features could be used to their fullest potential. Also while the comments field is great, it is not easy for community members to add photos or documents online, as they would have to use a third party site to get them to appear. These concerns have been brought to the attention of Historypin, who are determined to make a more user-friendly product.

Continuation and Long Term Impact

This project will definitely continue in several ways, and we feel that we have only scratched the surface on what the collaboration of institutions, communities, and technology can accomplish in Charlotte and beyond. The response has been so positive and we have established such great networks in communities, in local institutions, and between repositories during these two years that the future holds great things. Not only have the partnerships that we sought out been strengthened, but we have formed new collaborations that have borne fruit already and will continue to do so for the benefit of this community. Most importantly we have built trust between ourselves and our neighbors, and shown them that we are serious about hearing them and working with them to create a product.

The churches and neighborhood associations mentioned previously have shown great interest in having more items digitized and possibly housed at the JCSU archives in the future, and those discussions are ongoing. We hoped to spark other communities to create similar maps, and one woman who saw a presentation here has already been inspired to receive grant funds from the city to map her own subdivision in our community in more detail. That project will continue and we have offered to provide guidance and support for her.

The original design of the project called for an advisory board between the partners to formulate the next stages of the plan, but nothing so formal has occurred yet. Instead a more informal email group has evolved, and interest is growing in a Charlotte-area archival consortium where our mapping idea is expanded to other areas of the city and more digital resource hubs are created. There finally seems to be less turnover at institutions and departments, and we believe that a cooperative partnership is beginning to form as some

archives here become less caught up in protocol and more interested in sharing collections and resources to strengthen the communities that surround them.

More outreach is also needed specifically to HBCUs, and that will be advanced next year if the library receives an IMLS grant it has applied for. Our proposal for a Diversity Archivists Partnership Project would aim to address the preservation needs at HBCUs while stimulating interest in the archives and museums field among students of color, and proposes a training course centered here at JCSU. Among the many training sessions proposed would be a digital humanities piece that would incorporate mapping, oral histories, and community engagement led by the Project Director.

An exciting collaboration that was previously mentioned is one between JCSU faculty and the library; this semester there was a pilot collaboration between the library and the University College department that called for students to use archival research (including the map) to create video presentations that chronicle alumni from JCSU that have made an impact on their communities. Designed to connect first-year students to the university and the HBCU experience, University College provides wrap-around, holistic experiences that offer broad groupings of inclusive educational opportunities, services, and support for student engagement and success. The department was so pleased with our pilot project that they have proposed further collaboration next year, and more faculty members have seen the response and have requested to be a part of it. Getting freshmen students to discover and engage in the history of the school and the community was one of our top goals, and this collaboration has been very exciting.

More grant proposals on the table that continue the spirit of the map are an augmented reality walking tour that would tell the story of urban renewal and gentrification, which will be proposed in the spring to the National Park Service building on the mapping model. The project director attended an Augmented Cities conference in CA sponsored by the Knight Foundation, which encouraged discussion of the possibilities of augmented reality tech in history, museums, city planning, and libraries. That collaboration between Charlotte digital humanities professionals will continue into 2020 as well, and we are determined to use our newly created network to take the map to its next phase.

Finally, the partnership with the Levine Museum of the New South yielded an Arts and Sciences Council-backed exhibit hosted in our library that extends the goals and visuals of the map into the Reclaim 37 exhibit, which uses some of the oral histories and photographs we obtained to tell the story of the history and evolution of the West End through the lens of Afrofuturism. The Levine is also invested in augmented reality tech, and discussions have been broached about further collaboration in this vein in the future.

Award Products

Mapping the Historic West End site: <https://www.westendcharlotte.org/>

Historypin mapping entry: <https://www.historypin.org/en/charlotte-s-historic-west-end/geo/35.277468,-80.866988,13/bounds/35.234715,-80.905986,35.320199,-80.82799/paging/1>

Complete repository of oral history interviews:

<https://cdm16324.contentdm.oclc.org/digital/collection/p16324coll4>

Revamped Digital Smith site: <http://digitalsmith.jcsu.edu/>

Adapted link to the site on the Historic West End Initiative: <https://westendclt.com/history/>

Information on the Reclaim 37 project: <http://digitalsmith.jcsu.edu/the-final-phase-of-the-beatties-ford-road-corridor-preservation-and-history-project/>

APPENDICES

Flier for events:

JOHNSON C. SMITH

HISTORIC WEST END PROJECT

About the Project

Johnson C. Smith has embarked on a grant funded project to document and preserve the rich legacy of the historic West End, a vibrant 150-year-old African American community facing rising concerns of gentrification and social change. Using oral histories and input from the community, our goal is to co-create a visual exhibit and online resource that reflects the story of the neighborhood, as told by those who've contributed to its legacy.



Community Oral Histories

We hope to document the community by collecting oral histories that showcase memories of everyday life in West End neighborhoods. By interviewing residents, we can gain first hand recollections, stories and memories about life in the West End, that will better tell the community's story. In this way, community members become co-partners, working with the university to preserve their stories.

Online Resource

We're pairing with HistoryPin to create a digital interactive map that will showcase historical photographs and documents from JCSU's archives and from resident contributions. The documents and oral histories will be connected to physical locations in and around the neighborhood, to create a resource for West Enders, old and new. With this resource, we will not only preserve the past, but help share it with future generations.



James B. Duke



Memorial Library



The Peeler Collection

The digital HistoryPin archive will heavily feature the Peeler Collection of photographs documenting African American life in the West End.

Neighborhoods Involved

The project area covers residents with connections to West Charlotte neighborhoods – including Biddleville-Five Points, Smallwood, Washington Heights, University Park, McCrorey Heights, Dalebrook, Eleanor Heights, Lakewood, Lincoln Heights, Roslyn Heights, Northwood Estates, Hyde Park, Oaklawn Park, Oakview Terrace, Seversville, and Enderly Park.



Contact Info

To participate in the project or to refer a community group or member, please contact Brandon Lunsford or Casey Moore. Please help us spread the word by sharing this pamphlet with West End residents and community groups!

Brandon Lunsford, University Archivist
bdlunsford@jcsu.edu
Casey Moore, Project Assistant
cbmoore2@jcsu.edu

James B. Duke



Memorial Library

Fold out map handout page 2:

About the Project

The James B. Duke Memorial Library initiated this interactive map as part of a project funded by the National Endowment for the Humanities and the LYRISIS Catalyst Fund. The aim is to provide a platform for publishing location-based content including historical photographs, documents, and oral histories that will tell the story of a vibrant 150-year-old African-American community that surrounds Johnson C. Smith University on the west side of Charlotte, North Carolina. The Historic West End is a network of neighborhoods that grew up around the historically black college, which was founded as Biddle Institute by Presbyterian ministers in 1867.



Funded by



Johnson C. Smith University



Humanities

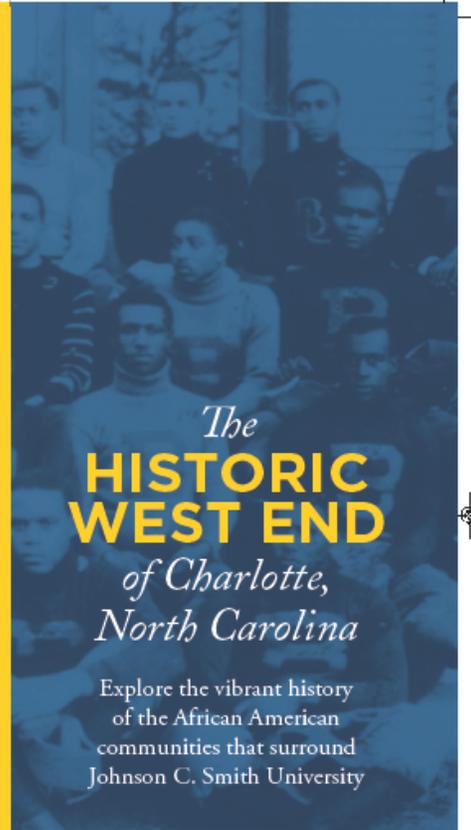


LYRISIS

Contact Information

To participate in the project or to refer a community group or member, please contact Brandon Lunsford, University Archivist and Digital Manager. Please help us spread the word by sharing this brochure with West End residents and community groups!

Brandon Lunsford
University Archivist and Digital Manager
bellunsford@jcsu.edu
(704) 371-6741



The HISTORIC WEST END of Charlotte, North Carolina

Explore the vibrant history of the African American communities that surround Johnson C. Smith University



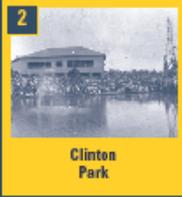
James B. Duke
MEMORIAL LIBRARY
Johnson C. Smith University

THE HISTORIC WEST END OF CHARLOTTE, NORTH CAROLINA

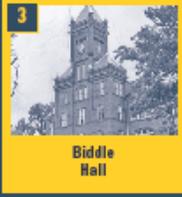
Full map online at www.westerndcharlotte.org



1
Excelsior Club



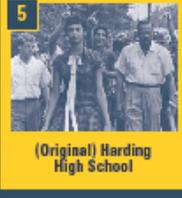
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Clinton Park



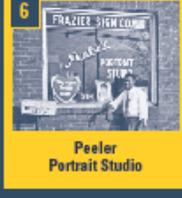
3
Biddle Hall



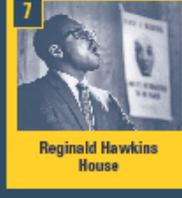
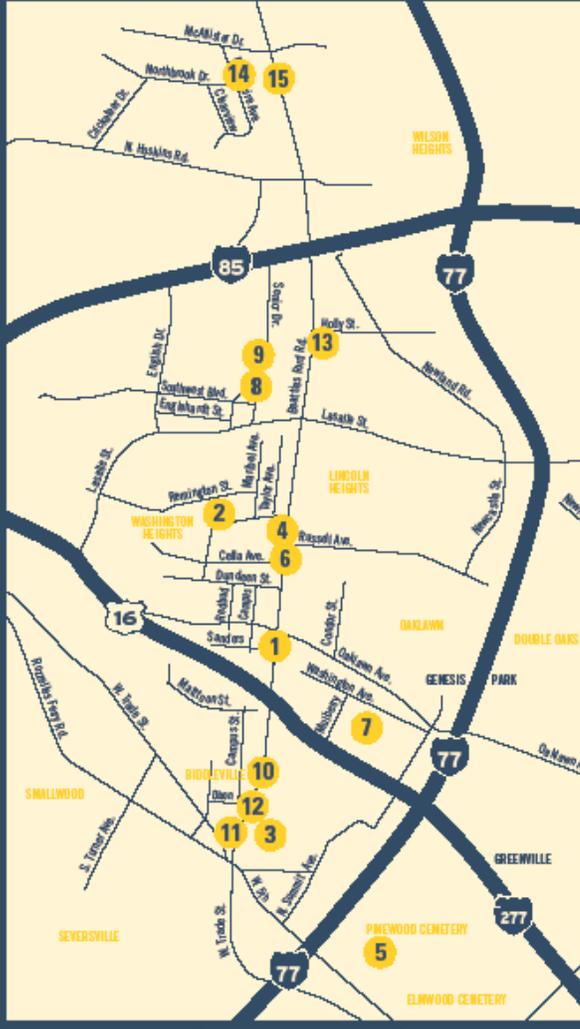
4
(Original) West Charlotte High School



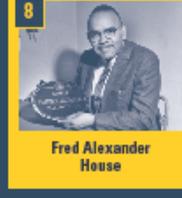
5
(Original) Harding High School



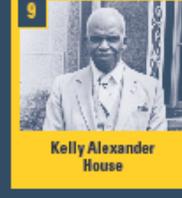
6
Peeler Portrait Studio



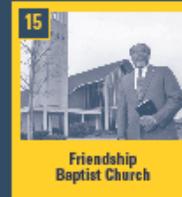
7
Reginald Hawkins House



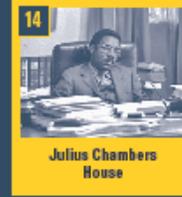
8
Fred Alexander House



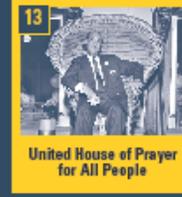
9
Kelly Alexander House



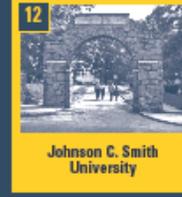
15
Friendship Baptist Church



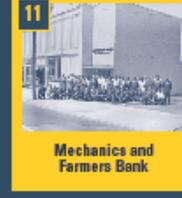
14
Julius Chambers House



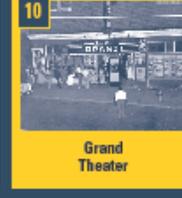
13
United House of Prayer for All People



12
Johnson C. Smith University



11
Mechanics and Farmers Bank



10
Grand Theater

Media coverage:

<http://www.tuesdayforumcharlotte.org/2019/07/09/jcsu-hopes-to-become-an-archive-for-west-end-history/>

<https://qcitymetro.com/2019/07/11/jcsu-seeks-to-document-housing-and-gentrification-in-charlotte/>

<https://www.charlotteobserver.com/charlottefive/c5-things-to-do/article236122218.html>

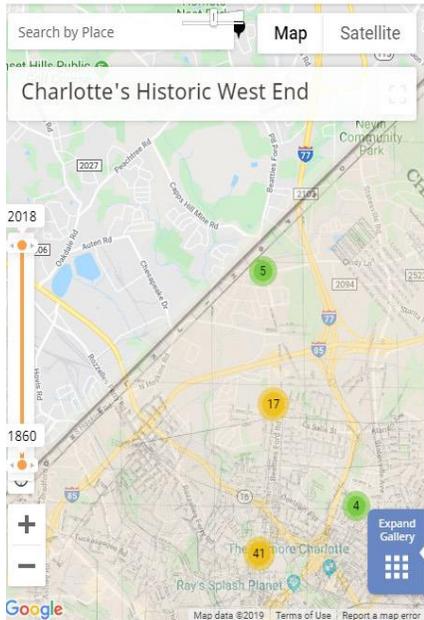
<https://westendclt.com/history/>

Presentations:

https://www.icloud.com/icloudrive/0XKty7oTiQmcTNFSDbF1gSmmQ#2019_JCSU_Mellon_Day4_AM_Lunsford_presentation-c1

SCREENSHOTS:

Historic West End Collection page:



Search by Place

Map Satellite

Charlotte's Historic West End

2018

1860

Expand Gallery Expand Map

Map data ©2019 Terms of Use Report a map error

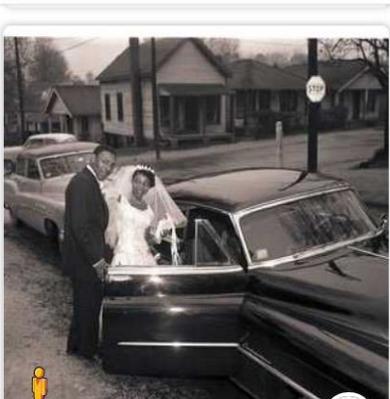


Historic West ...

Excelsior Club - 921 Beatties Ford Road

The Excelsior Club was started in Washington Heights in 1944 by Jimmie McKee, who was raised in the Biddleville neighborhood. It was the first black

150 26



Historic West ...

Biddleville

Biddleville is Charlotte's oldest surviving black neighborhood, and at its heart is Johnson C. Smith University, opened shortly after the Civil War in 1867

107 21

Excelsior Club Pin (then and now photo):



Excelsior Club Comments/Links/Content:

Saturday 26 June 2010

James Ferguson talks about the history of the Excelsior Club

[SOUNDCLOUD](#) [JCSU ARCHIVES](#)



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Historic West End Charlotte

said on 28 June 2018

Sept 22, 1977 article about the importance of the Excelsior Club for political candidates courting the black vote

PDF GOOGLE DOCS



1977Sept22.pdf

[Read this on drive.google.com >](#)

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PDF GOOGLE DOCS

<p>toward trying to correct traffic problems in his district and the city. "I favor completion of the runway at the airport and construction of the new tower. I am pleased with redevelopment progress downtown. I'd like to see that continued." In Herb Naubaum's opinion, the</p>	<p>most affluent blacks swap tall tales and local gossip. Behind the barroom is the large club room where a jukebox in the back thumps out music that ranges from "The Best of My Love," by the Emotions to "Love Makes It Right," by Arthur Brevock</p>
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Historic West End Charlotte

said on 28 June 2018

Link to the holdings of the James "Jimmie" McKee Papers collection, kept at the J. Murrey Atkins Library at the University of North Carolina at Charlotte Special Collections

UNCC



James "Jimmie" McKee papers

James "Jimmie" Robert McKee* was born in 1912 in Charlotte, NC, to John and Violet Miller McKee. He was the second of ten children, but was orphaned by the time he was fourteen. At that point, he left school to work and provide for his siblings. On January 13, 1939, McKee married Minnie Jackson.

[Read the article on findingaids.uncc.edu >](#)

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Historic West End Charlotte

Commission's efforts to save the Excelsior from demolition

THECHARLOTTEPOST

Historic Landmarks Commission aims for Excelsior Club deal

The onetime hub of black Charlotte's social scene is under a one-year demolition moratorium by the Charlotte-Mecklenburg Historic Landmarks Commission, which is trying to find a buyer for the property on Beatties Ford Road. The Excelsior, which was shuttered last year after property owner Rep.

[Read the article on thecharlottepost.com >](#)

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Historic West End Charlotte

said on 16 July 2018

Interview with Minnie McKee, conducted in 1993 by Duke University and available online in their digital collection "Behind the Veil: Documenting African-American Life in the Jim Crow South"

DUKE DIGITAL COLLECTIONS

Minnie Jackson McKee interview

Collection: Behind the Veil. DCMI Type: Sound. Language: eng. Series: Charlotte, NC and Environs. Interviewer Name: Ramsey, Sonya. Provenance: The David M. Rubenstein Rare Book and Manuscript Library acquired the

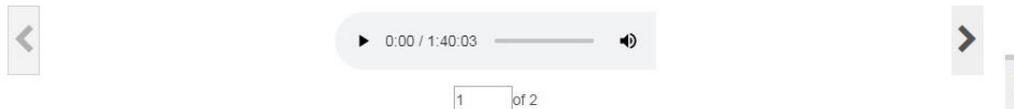
West End oral histories in Content DM:



Home | Browse All Items | About | Digital Smith portal | Archives LibGuide | Log in

Interview with Chatty Hattie Leeper

1-Hattie Leeper



Object Description

Title Interview with Chatty Hattie Leeper
Interviewee Chatty Hattie Leeper
Interviewer Casey Moore
Interview Date 2018-3-20
Description Oral history interview and transcript.
Length 1:40:03
Type audio

Description Oral history interview and transcript. On growing up in Charlotte in Third Ward (now where Panthers stadium is) and moving to Brookhill Village near what is now Remount Road and eventually to University Park in the '60's. On working at WGIV radio station as an intern and learning the business while still in high school in the '50's. On controversial rock 'n' roll music and working at various radio stations throughout her long, successful career. On hanging out with the DJ's and rock-n-roll stars at her house on Vanderbilt Road when they came to Charlotte. You see hotels were not yet integrated.

Quote: (Chattie Hattie telling the story of her start in radio)

"...I love telling it because I smile every time, because it led to my lifetime career, by having an internship...That was it. It never crossed my mind that I would've ever become, you know, in the business for a lifetime, you know. But, what happens after you get in there and learn all of the facets of it, because I was an observe

Subject [Arthur Smith Studios](#)
[Beatties Ford Road](#)
[Bethlehem Center](#)
[Biddleville](#)
[Brookhill Village](#)
[David Wilson](#)
[DJ](#)
[Eugene Potts](#)
[FCC](#)
[first African American disc jockey](#)
[Five Points](#)

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Hattie Leeper

Casey
This is Casey Moore interviewing Hattie Leeper on March 30, 2018 at her house in University Park. So Mrs. Hattie, could you state your full name for us?

0:24
Hattie:
Hattie, my middle initial is M, for my maiden name Massey and my married name is Leeper...Hattie M. Leeper, better known as Chatty Hattie.

Casey
How many years have you lived in Charlotte?

0:47
Hattie:
Well, all of my life really. My grandmother was a midwife and she lived in Edgemore, South Carolina. And my mother and father were very young in their early 20s, and they got married and they moved to Charlotte. And my mom became pregnant with me, and in her ninth month they went back down to my grand mama's so she could deliver me. She was a midwife. She did all of the babies in the family and the neighborhood. Her name was Jane Massey.

Casey
So you were born in South Carolina?

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