

The State Historical Society of Missouri

Fall 2025

MISSOURI TIMES

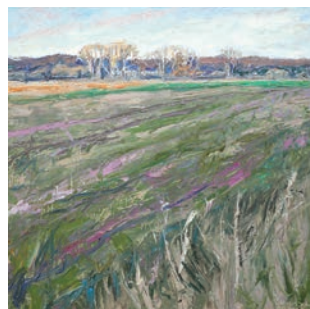


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"Pumpkin Harvest, St. Louis County" by Charles Trefts (1887-1963). Trefts was an award-winning professional photographer in St. Louis who captured over 60 years of people, places, and events in the city, county, and other regions of the state. Trefts photographed many historic events such as the 1904 World's Fair, 1934 World Series, and Charles Lindbergh's return from Paris in 1927. The Charles Trefts Photographs Collection is part of SHSMO's Digitized Collections.



Missouri Times is published by the State Historical Society of Missouri. Please join or renew your annual membership to receive this seasonal magazine in the mail.

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Popular on Social Media

Followers loved reminiscing about the Charlotte Peters Show, a live weekday TV show broadcast in St. Louis, Mo., during the 1950s and 1960s.

Join us for the conversation on Facebook & Instagram!

History Fellowship Honors Dr. Gary Kremer's Legacy

By Maggie Mayhan

THE State Historical Society of Missouri is pleased to announce the Gary R. Kremer Center for Missouri Studies Fellowships, honoring Dr. Kremer's impactful legacy at SHSMO where—in his role as executive director for 21 years—he served as a leader, educator, and advocate for collecting, preserving, publishing, and sharing the Show-Me State's history. "We are pleased to honor Gary Kremer's extraordinary leadership," said SHSMO Board President, Sen. Roy Blunt. "From securing funding for the Society's new headquarters at the Center for Missouri Studies to expanding to six research centers around the state to making collections of photographs, maps, and manuscripts easily accessible through digitized materials, Kremer

galvanized the growth of the State Historical Society of Missouri."

SHSMO offers two fellowships each year on rotating topics designed to promote scholarship in underexplored areas of Missouri history and culture. The fellowships began in 2015 under Dr. Kremer and will now carry his name. Each fellowship carries a stipend of \$5,000 for a project that results in a scholarly essay considered for publication in the *Missouri Historical Review*, the only quarterly journal devoted to scholarship on Missouri's history. Recipients are also invited to share their work through a public program.

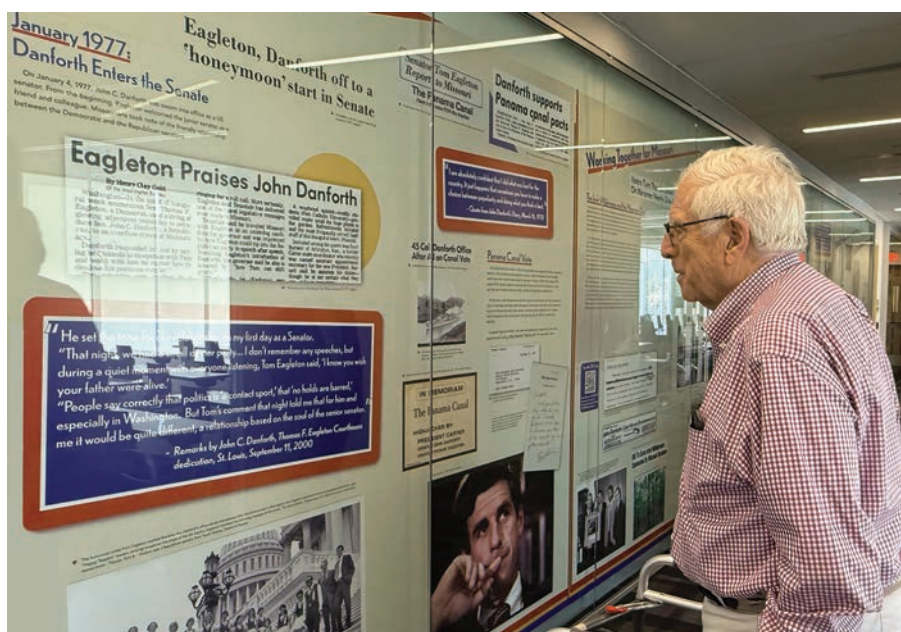
We invite you to join in honoring Gary's legacy by donating to the fellowship fund: shsmo.org/donate/fellowships. Donations of any size will commemorate Gary's long-



SHSMO Executive Director Gary R. Kremer

standing commitment to SHSMO and to Missouri history, secure the Society's ability to offer annual fellowships to a wide range of scholars, and help SHSMO carry out its educational mission for future generations.

Maggie Mayhan is the assistant director, advancement, at the State Historical Society of Missouri.



The Dynamic Duo: Danforth and Eagleton Work Across the Aisle Exhibition

SENATOR John Danforth, who represented Missouri in the US Senate from 1976 to 1995, visited the Center for Missouri Studies in August to see an exhibition in the Wencker Family Corridor that follows his career, alongside Senator Tom Eagleton. The exhibition offers an inside look at their correspondence and how they worked together from opposing parties on legislative priorities for the state. The exhibition will be on display through December 23, 2025.

World Amateur Disc Golf Championship Attracts Players and Fans to the State Historical Society of Missouri

By Beth Pike



Columbia, Mo., resident Roger Giles talks about the early history of disc sports, pointing to his collection of Frisbie Pie Company tins.



Cover of *Disc Golf World News*, edited and published by Rick Rothstein, Spring 1995.

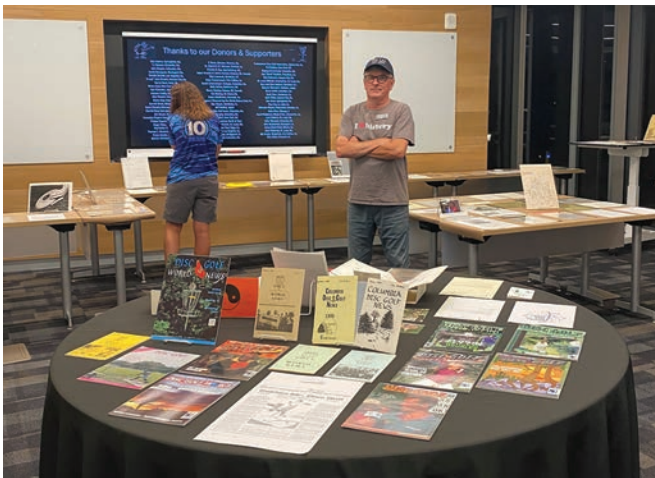
MISSOURI is a “fly over state” when it comes to the professional and amateur sports of free-style, ultimate, Frisbee, and disc golf embraced by players around the globe. Top players on the amateur disc golf circuit made their way to Columbia, Mo., in August to compete at the Professional Disc Golf Association’s 2025 World Amateur Disc Golf Championship. The sport is played by throwing a disc into a basket on a pole on a 9- or 18-hole course. The player with the fewest strokes wins the game. Over 400 golfers from 42 states and 13 countries, as far away as Australia, visited the Center for Missouri Studies for a tournament reception and exhibition of the Midwest Disc Sports Collection. Since the rise of disc golf in the mid-1970s, the Midwest has played an important role in the sport by hosting major tournaments.

Since 1997, the State Historical Society of Missouri has housed the Midwest Disc Sports Collection that documents the development of disc sports nationally and internationally. It contains 40 cubic feet of materials such as correspondence with Wham-O Inc., the manufacturer

of Frisbees, as well as newspaper clippings, books, newsletters, posters, films, instructional materials, and other publications. Peter McCarthy, a longtime staff member of the State Historical Society, helped to create the collection after realizing there was no other one like it in the United States.

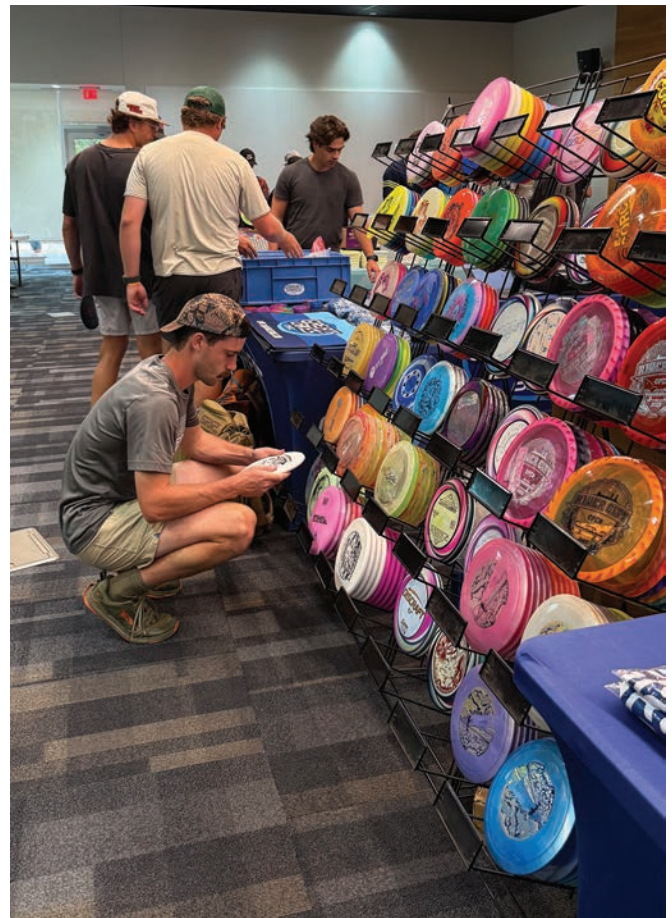
McCarthy has been involved with the sport since growing up in St. Louis, where Missouri’s first official disc golf course was built in 1979 at White Birch Park in Hazelwood. A course at Albert Oakland Park in Columbia was installed the following year. Today, there are approximately 275 courses in Missouri. “When I first got into the sport in high school, our targets were trees, benches, trash cans, and any structure in the area,” said McCarthy, who enjoys playing the professionally designed fairways in Columbia.

The scene came to mid-Missouri when Roger Giles started the first Frisbee club on the University of Missouri campus in the late 1970s. Since then, he has worked with the Columbia Parks and Recreation Department to support the growing sport. Giles said disc golf’s



SHSMO's Peter McCarthy (front) stands before a display from the Midwest Disc Sports Collection. Photograph courtesy of Erika Van Vranken. Tournament player Ashley Joy Pickett of St. Louis (back) looks over the list of donors to the collection.

roots go back to the Frisbie Pie Company, founded in Bridgeport, Connecticut, in 1871. Delivery drivers would often toss the pie tins on their breaks. Eventually, college students began throwing tins on campuses along the East Coast, and the game spread. Giles displayed his collection of Frisbie Pie Company tins at the State Historical Society during the World Amateur tournament. The Columbia Research Center also displayed items from the Midwest Disc Sports Collection during a reception for tournament players and fans of the sport.



Visitors attend the reception and "fly mart" at the Center for Missouri Studies during the World Amateur Disc Golf Championship, Columbia, Aug. 22, 2025.

New Season of History on Elm Welcomes the Public at the Center for Missouri Studies

HISTORY on Elm, SHSMO's monthly noon program, resumed this fall with a September program by Dan Burkhardt, author of *Trails Across Missouri: The Katy and Rock Island*. Burkhardt explored the rails-to-trails projects in the state, chronicling recreational and economic opportunities. This year marks the 35th anniversary of the first stretch of the Katy Trail opening in Rocheport.

"Missouri has something no other state does—a cross-state pathway connecting America's longest rail trail to its two largest urban areas," said Burkhardt, who also updated the audience on the remaining 144 miles of the Rock Island Trail to be built from Windsor to Beaufort, Mo.

On October 14, musician and historian Hunter Moore will give a presentation on Kennett Sound Studios, a Missouri Bootheel music enterprise from the late 1960s to 1997 that recorded artists such as Sheryl Crow, Narvel Felts, and Veda Brown. Moore will share photographs and music from the Joe Keene-Kennett Sound Studios Collection at Middle Tennessee State University.

The noon program on November 11 will spotlight our colleague, Sean Rost, who has published a book this year through the University of Missouri Press. Rost, the



A bicyclist on the Katy Trail between Treloar and Peers in Warren County. Photograph by Dennis Coello.

assistant director, research, at the Society, will speak on his new book, *Catching Hell from All Quarters: Anti-Klan Activists in Interwar Missouri*. The fall season will conclude on December 9 with a program featuring Ray Beck, retired city manager of Columbia, who led the town through decades of growth. Beck will be joined by *COMO Magazine* and *COMO Business Times* editor-in-chief Jodie Jackson Jr., who co-authored a biographical book on the longtime city manager, which will be released in November.

All programs are in Cook Hall at the Center for Missouri Studies and begin at noon on the second Tuesday of each month from September through June. They are free to the public. This season is generously sponsored by Central Bank and Central Trust. SHSMO is also pleased to have the support of Shortwave Coffee, which is providing complimentary coffee for program attendees.

Free Virtual Workshops to Help Trace Ancestors & More

SHSMO is offering an online workshop on September 24 to help patrons save time and efficiently research our digital collections. Senior archivist Heather Richmond teaches patrons how to navigate the basic and advanced searches to explore the Society's photographs, documents, maps, and more. Bill Eddleman, coordinator of the Cape Girardeau Research Center, hosts "Documenting Your Revolutionary War Ancestor" on Nov. 6. Have a question about the archives? Join the live webinar by registering in advance. The programs are free, but you need to register at shsmo.org/events. SHSMO's webinars are recorded and available to watch anytime by visiting Videos On Demand page at shsmo.org or find us on YouTube @shsofmo



Harriet Boyd Field, a member of the Daughters of the American Revolution Missouri Society, in a historical costume representing the Early Republic, photo circa 1900.

National History Day Judge and Former Delegate Shares Love of Storytelling

By Danielle Griego

BENJAMIN Koelkebeck is one of many volunteer judges who make the National History Day contest happen each year in Missouri. The Joplin native has experienced both sides of NHD as a former Missouri History Day student and as a state contest judge. Shortly after his judging last spring, Koelkebeck graduated from the University of Missouri with a degree in journalism. Despite a busy college schedule, he continued to volunteer his time with NHD to help students develop a passion for history and storytelling.

As an NHD student, Koelkebeck advanced to the national contest twice in the group documentary category. He credits his teacher, Ivan Obert, with setting high academic standards and instilling a love of learning. Koelkebeck's favorite NHD project focused on American economist and photographer Roy Stryker, who launched the documentary photography program at the Farm Security Administration during the Great Depression. While Koelkebeck enjoyed the competitions, he found the research to be the highlight. "NHD taught me valuable editing and research skills as a student," said Koelkebeck. "I enjoyed telling the stories others have overlooked and forgotten."

Each year, more than one hundred judges like Koelkebeck gather at the University of Missouri-Columbia for the state contest and offer constructive feedback to students. Sixty-three students advanced from the state contest to the national contest in College Park, Maryland, in



Benjamin Koelkebeck poses in his graduation gown with his parents, Steve and Debi, at the MU columns, May 2025.



Audrey Bowles, a senior at Thomas Jefferson Independent Day School, Joplin, next to her exhibition at the Smithsonian's Museum of American History, Washington, D.C., June 11, 2025.

June. A national award was given to Audrey Bowles, a student at Thomas Jefferson Independent Day School in Joplin, who received the Captain Ken Coskey Naval History Prize for her exhibit, "Rights and Responsibilities, and War: How Yellow Journalism Ignited Conflict Over the USS Maine."

Missouri also had two outstanding entry awards: Richland High School's Jaycee Arnold and Roan Galloway for their junior group documentary, "The Threshold of Freedom: The 1939 Sharecroppers' Strike," and Marquette High School's Dhruv Chakravarthula, Amanda Moi, Siddharth Sawant, and Yvette Yaroshenko for their senior group documentary, "Condemned, Caged, and Coerced: The Story of the Human Zoo at the 1904 World's Fair."

Missouri students also participated in several showcases in Washington, D.C. Arnold and Galloway were selected to show, "The Threshold of Freedom" at the Smithsonian National Museum of African American History and Culture Showcase, while Bowles participated in the Smithsonian National Museum of American History Showcase with her exhibit, "How Yellow Journalism Ignited Conflict Over the USS Maine." New Heights Christian Academy's Bristol Nice participated in the White House Historical Association Showcase with her senior paper, "Making Everyday Life Accessible through ADA."

Missouri teachers also took the spotlight at the national contest

as Dr. Heather Van Otterloo of South Middle School in Joplin and Dr. Megan Burian of Marquette High School in Chesterfield were nominated for the NHD Teacher of the Year Award. Kimmie Sowder of Thomas Jefferson Independent Day School was named Teacher of Distinction by the National Maritime Historical Society at the NHD Competition.

Many thanks to Missouri Humanities for a generous grant this past year that supported Missouri students at the state and national contests.

Danielle Griego is the educational program coordinator at the State Historical Society of Missouri.

Peculiar, Missouri Student Wins Inaugural Missouri Civics Bee

THE Center for Missouri Studies hosted the inaugural Missouri Civics Bee in August with middle school student finalists from Grain Valley North, Harrisonville, Raymore-Peculiar East, and Ladue who competed for the state championship. Konner Chipps from Raymore-Peculiar East Middle School won the 20-questions-and-essay challenge and will represent Missouri at the National Civics Bee in Washington, D.C., on November 10–11.

SHSMO incoming executive director Joel Rhodes served as one of the contest judges. "I'm inspired by the students' understanding of the nation's founding history and their duties and responsibilities as engaged citizens," said Rhodes.

The National Civics Bee is an initiative of the U.S. Chamber of



Students compete at the Missouri Civics Bee contest, SHSMO Center for Missouri Studies, Columbia, August 6.

Commerce Foundation's The Civic Trust. Missouri's contest was sponsored by the MU Kinder Institute on Constitutional Democracy in partnership with Google, the

Missouri Chamber of Commerce, and the State Historical Society of Missouri. SHSMO looks forward to hosting the 2026 Missouri Civics Bee next summer.

SHSMO Secretary Reluctant to Purchase Bingham's "White Elephant"

By Laura Jolley

EIGHTY years ago, the State Historical Society of Missouri purchased George Caleb Bingham's acclaimed *Order No. 11* from the Rollins family in Columbia, Missouri. The painting depicts General Thomas Ewing's order during the Civil War to remove residents from four western Missouri counties to stop guerrilla activity in those areas. This order caused immense upheaval in the lives of Missourians living in those counties.

The painting's purchase was not an immediate priority for Floyd Shoemaker, the Society's secretary and leader. Concerned with money and space, Shoemaker did not believe that buying *Order No. 11*, with a price tag of \$8,000, was the best use of the Society's funds. In a March 18, 1942, letter to Isidor Loeb, head of the Society's finance committee, Shoemaker wrote, "The painting now hangs in the reading room of the Society. There is no question regarding its rare historic value as well as its value as a work of art. It is regrettable that the Society's funds do not permit the purchase of this painting without using nearly three-fourths of the Society's investments in the Membership Fund. Personally, I do not think it would be advisable to so deplete the Fund for this purpose."

The State Historical Society did not have space for an art gallery then, despite being charged with collecting Missouri art. *Order No. 11* was displayed instead in the reading room prior to its purchase. How it got there is a long and somewhat muddled story. Bingham had given



Martial Law or Order No. 11, oil on linen, by George Caleb Bingham, SHSMO Art Collection.

the painting to prominent Columbians R. B. Price and James S. Rollins as payment for a loan Bingham took out to have an engraving of it made. Price sold his interest in the painting to Rollins, primarily because of its size (8 x 6 feet) and the lack of space to display or even store it. Rollins left the painting to his son, George Bingham Rollins, named after the artist, and then his heirs, who displayed it in the Rollins family home. After the death of Frank Rollins in 1934, the family loaned the painting to the Nelson Atkins Museum of Art for display in Kansas City, but the Nelson Art Gallery had no interest in buying *Order No. 11*. As a way to display the painting and save money on insurance and storage costs, the Rollins family loaned the painting to the State Historical Society of Missouri in 1936.

Shoemaker's hesitancy to buy it is revealed in a report he wrote for the finance committee, stating, "I would

be inclined to say that *Order No. 11* as a painting is a white elephant and might even tax a museum if the latter were at all crowded for space. It is entirely out of place in its present location and dwarfs everything in the Society's reading room."

The State Historical Society was not able to purchase *Order No. 11* in 1942 for the \$8,000 asking price. The circumstances had changed by 1945, however, and the price of \$9,000 was paid out in three installments to the Rollins family. The acquisition of the painting solidified the Society as a significant holder of Bingham's works and strengthened the argument for new space in Ellis Library. When the Society dedicated its first art gallery space in 1961, *Order No. 11* was prominently displayed as it still is today.

Laura Jolley is the assistant director, manuscripts, at the State Historical Society of Missouri.

SHSMO Receives Significant Art Gift

Honoring the Legacy of Collector Jim Rogers

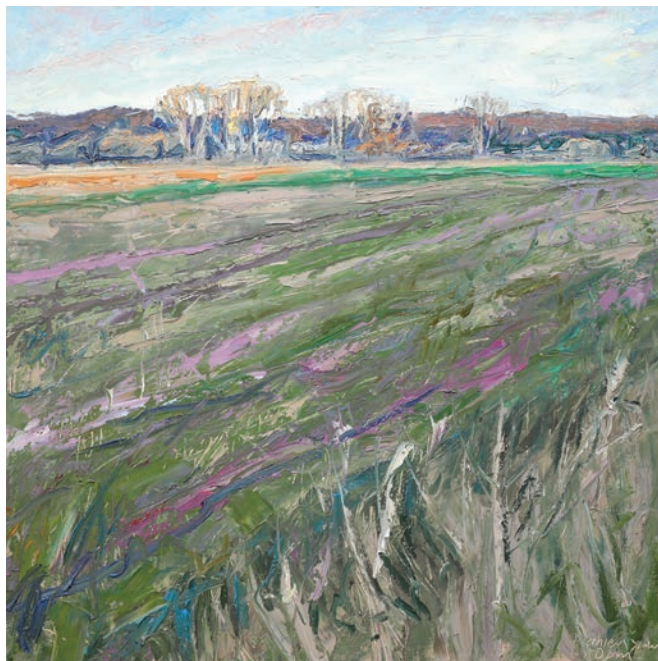
By Joan Stack

THE State Historical Society of Missouri is honored to have received an important gift of art from the estate of local collector Jim Rogers. Jim's death on September 11, 2024, was a great loss to the mid-Missouri art community. In accordance with his wishes, the Rogers family has donated more than 200 Missouri artworks from his collection to SHSMO, with additional pieces still to come. This generous donation reflects Jim's lifelong passion for art and includes works by celebrated mid-Missouri artists such as Gladys Wheat, John Sites Ankeney, Brian Mahieu, Byron Smith, David Spear, Jane Mudd, Frank Stack, Jerry Berneche, and Russell Green, as well as statewide talents like Frank Nuderscher, Aaron Pyle, and Harry Louis Freund.

Jim was born into an Air Force family and moved frequently as a child, attending first grade in Japan. He later lived in Colorado Springs and Omaha, eventually graduating from high school in San Antonio. After earning his bachelor's degree from Wabash College in Indiana, he moved to Columbia to study art history and archaeology at the University of Missouri. There, he met Kitty, his beloved wife of over 50 years. The couple made their home in Columbia with their son, Brian, father to Jim's grandchildren James and Leo Rogers.

Jim's deep appreciation for local art led to his appointment to the advisory board of the Ashby-Hodge Gallery of American Art at Central Methodist University in Fayette, and he formed lasting friendships with many artists across central Missouri. This donation ensures that Jim's legacy lives on for generations of art lovers to come. Visitors to the William Guitar Little Missouri Gallery of Art can see several of the pieces from the Jim Rogers collection on display this fall.

Joan Stack is the art curator at the State Historical Society of Missouri.



Spring Fields looking east at sunset, 2015, river bottoms in Calloway County, Brian Mahieu.



Creek in October, 2010, casein on canvas, Frank Huntington Stack.



Street in Eureka Springs, Arkansas, circa 1940-1950, H. Louis Freund.



Bluff at Pacific, Mo., overlooking Route 66 and train tracks, 1940, Charles Morgenthaler.



Wheat, circa 1940-1950, linocut block with burlap, Gladys M. Wheat.

FROM ACQUISITION TO DIGITIZATION

The Life Cycle of Archival Records

By Elizabeth E. Engel and
Heather Richmond

OCTOBER is American Archives Month, and to celebrate, we thought we'd offer our patrons a behind-the-scenes look at the work we do as SHSMO archivists to make it easier for the public to find materials and access our collections. "Why isn't everything digitized?" is one of the most common questions we are asked. Before historic letters, photographs, or diaries can be digitized and placed online, there are many steps that must be taken so that they can be accessed with a few keystrokes from your home computer.

Acquiring Donations and Accessioning

First, we work with donors to acquire archival materials. Sometimes these materials are offered to us, and other times we reach out to organizations or individuals who may have significant papers or records worth preserving. This process can take hours, days, months, or even years. We will pick up materials in person, or perhaps the donor will deliver them to one of our six research centers.

Once SHSMO has received a donation, an accessioning archivist will create a database record for the new collection and place the material into archival boxes for storage. Collections can range in size from a single item to several hundred boxes. Sometimes collections are extremely organized when we receive them, but often they are not orderly, in which case we sort the materials, weeding out anything extraneous or unneeded by researchers. For large accessions, the archivist also creates a preliminary inventory, which consists of basic information about the collection as well as a box list of the materials contained within. These notes will help researchers who want to access the collection before it can be fully processed.



Wil Reeves, owner of Centro Cellar Studio, donates band materials to the Columbia (Mo.) Concerts and Events Collection (C4728) on July 3, 2025.



This recent donation of material received at the Columbia Research Center required a lot of weeding and organizing before it could be inventoried.



Accessioning archivist Hali Allen sorts through a donation from Bob Priddy, journalist and former president of the State Historical Society of Missouri. Priddy retired as news director at the broadcasting network Missourinet, where he worked for 40 years. Priddy delivered his papers in four truckloads that carried around 100 boxes, including a thousand audio cassettes.

Processing

After all this preliminary work is completed, collections will be assigned to a processing archivist. “Processing” encompasses a variety of tasks, such as appraising materials for historical significance. We can’t keep everything, unfortunately, so archivists have to make good choices about what we choose to preserve. Processing a collection also involves lots of sorting and organizing of materials into groups called series, or what archivists like to call “creating order out of chaos.” Then the archivist will create detailed finding aids that describe the contents of the collection, as well as historical/biographical sketches about the organization or person who created or collected the materials. During processing, materials will be placed into acid-free folders and boxes, and each folder will be assigned a unique number. SHSMO archivists also prepare extensive indexing on collections so that researchers can find materials they are interested in more quickly. Not all archives do this additional indexing.

Selecting Materials to Digitize

People sometimes wonder why archivists only digitize a portion of their holdings rather than every collection

that is donated and processed. At SHSMO, the answer is that we do as much large-scale digitization as we can (with the help of our extraordinary volunteers), but it would be nearly impossible to scan, transcribe, and describe *all* the approximately 50 million documents and photos in our collections—not to mention copyright considerations and the cost of digital storage space.

So, we have a process for deciding what *will* go online. Every potential project is reviewed by a committee that evaluates factors like privacy and copyright, past use and current interest, preservation concerns, uniqueness, and historical significance. From there, if a project is approved, it is put into a queue for scanning.

Digitizing and Transcription

Scanning is the first step of digitization. For single documents and photographs, we usually use one of our flatbed scanners. For bound books or oversized items, we use our overhead scanner. Feed scanners are not used in archives, due to the risk of damaging the materials. We scan our materials at a relatively high resolution, and we save each scan to the TIF file format for

preservation purposes. We give each scan a filename that includes the collection and numbered folder it came from, so that it can easily be traced back to the original.

Once we have scanned a group of items, we move on to the description. If handwritten documents are involved, this includes transcription, which can be time-consuming and often requires knowledge of nineteenth-century cursive. We have a group of volunteers who help with this task.

Metadata and Uploading Materials

In this step, archivists create metadata, which is similar to a library catalog record or an archival finding aid. The metadata describes items or groups of items so that users can easily find them online. Our metadata is created in spreadsheets and includes information such as a title, subjects, description, dates, locations, and

information about the archival collection it came from. It goes with everything we put online, whether it is a single photograph or a multi-page set of letters.

Finally, once we have transcriptions (if needed), scanned images, and metadata ready, we package them in a way that can be ingested into our content management system (CONTENTdm) for digitized materials. After the multi-step upload and ingest process, the item(s) are finally online and free to the public. While it takes many steps to go from donation to digital online content, SHSMO is committed to digitization to save time and travel costs for our patrons, and to make it easier for anyone, worldwide, to learn Missouri history from their laptops at home, work, and school!

Elizabeth Engel and Heather Richmond are senior archivists at the Columbia Research Center.



Processing archivist Autumn Cuddy sleeves photographs of Columbia bands Shy and Bockman in acid-free envelopes. The photos were donated by Columbia musician and sound engineer Wil Reeves.



Senior archivist Heather Richmond scans slides from the Burford Royston Collection (CA6685). The entire collection is now available online.

Early Southeast Missouri Family Featured in Charcoal Portraits

By Bill Eddleman

FOUR charcoal portraits of a prominent southeast Missouri family with roots in the settlement era were recently donated to the Cape Girardeau Research Center. The late 1800s portraits are of John Hand Daugherty, his wife, Catherine (Summers), their son, Henry Hand Daugherty, and Henry's wife, Flora Etta (Potter) Daugherty.

John H. Daugherty's father, Elijah Daugherty, came to the Cape Girardeau area from Virginia prior to the Louisiana Purchase. His mother, Martha (Hand), was the daughter of Henry Hand, another early Cape Girardeau County settler.

John H. was born in 1816. After he married Catherine in 1839, they relocated to Dunklin County, where he served two terms as sheriff before moving to Scott County and established Daugherty Landing on the Mississippi River. Catherine, born in 1820, was the daughter of James and Mary Summers of Cape Girardeau County. She and John H. Daugherty had 12 children.

Born in Dunklin County in 1849, Henry H. Daugherty followed his father as a peace officer, serving as Scott County sheriff from 1884 to 1888 and postmaster of Morley, Mo. from 1875 to 1883. One of the charcoal portraits is of his third wife, Flora, who was born in 1873 to Ephraim Harrison Potter and Mary (Tidwell) Potter in Bollinger County. She married Henry H. in 1891 at age 18, and they had eight children together.

The portraits were probably produced from photographs. They are of a type called charcoal portraits, crayon portraits, or crayon or solar enlargements. People wishing to make inexpensive enlargements of photos would take them to traveling photographers or local



Henry Hand Daugherty and Flora Etta (Potter) Daugherty, both circa late 1800s.

studios. The process involved projecting a small negative onto a larger sheet of paper using sunlight. The photographer mounted the enlargement to a secondary support of canvas, paper, or board. Enlarging the photos made their flaws more obvious, so the photographer used crayon, charcoal, or paints to retouch the images.

Portraits and other images produced by this method often do not last well without extra care. Paper and board can be acidic, brittle, and prone to cracking. The surface of crayon enlargements is also easily scratched and sensitive to light exposure. If you own a charcoal portrait, store it in a cool, dry, dark place in acid-free tissue paper. Any further conservation work requires a professional for advice or restoration.

The Daugherty Family Portraits are available to view at the Cape Girardeau Research Center.

Bill Eddleman is the coordinator of the Cape Girardeau Research Center.

Kansas City Federal Judge Presided Over Notorious Mid-Twentieth Century Cases

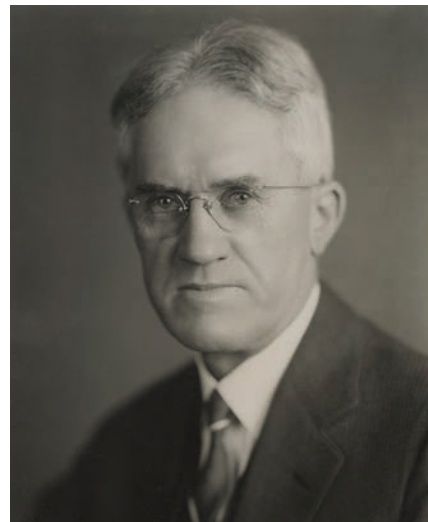
By Syd Stoll

As a federal judge in Kansas City from 1923 to 1954, Albert L. Reeves Sr. tackled notable cases such as a Soviet spy trial, the murder of a young kidnapping victim, and massive voting fraud by the city's Pendergast political machine. The papers of Judge Reeves are among the most fascinating small collections I've processed recently at the Kansas City Research Center.

Born in Steelville, Missouri, in 1873, Reeves graduated from Steelville College with a bachelor's degree. After learning how to practice law from local attorney Oscar Meyersick, he was admitted to the bar in 1899. Reeves served one term as a state legislator representing

Crawford County. He moved to Kansas City after his wife's death in 1911 and opened a law office there. After serving as a commissioner for the Supreme Court of Missouri, he was appointed to the U.S. District Court for the Western District of Missouri by President Warren G. Harding in 1923.

The Reeves Collection holds transcripts and correspondence from the 1936-1937 vote fraud trials, which centered on charges that the Pendergast machine manufactured tens of thousands of fraudulent votes by counting ballots of ineligible voters and nonexistent people. Despite threats against him, Reeves empaneled



Judge Albert L. Reeves in an undated photo.

a grand jury to investigate; federal juries ultimately convicted 259 defendants, and the Pendergast machine was dealt a devastating blow.



Judge Albert Alphonso Ridge (center) is sworn in by Judge Reeves (right) to a seat on the U.S. District Court for the Western District of Missouri in 1945. Standing at left is District Judge John Caskie.



Reports by the *St. Louis Globe-Democrat* on the Greenlease murder trial, Nov. 19, 1953, and *The Star-Journal* in Warrensburg on Judith Coplon's guilty verdict, July 1, 1949.

Reeves also presided over the famous Judith Coplon spy trial in 1949. Coplon was convicted of spying for the Soviet Union in two separate trials, including the 1949 case heard by Judge Reeves. However, both court trials were overturned due to failures by the prosecution. Coplon was never retried, and she remained free from prison for the remainder of her life.

Reeves was also the presiding trial judge for the murder and kidnapping of Bobby Greenlease Jr., the six-year-old son of a wealthy Kansas City businessman. Kidnapped for ransom in 1953, he was killed before the large ransom was ever issued, and the murderers collected \$600,000 before being caught. The case sparked public

outrage, and the convicted murderers, Carl Hall and Bonnie Hedy, received the death penalty. Hedy became the third woman to be executed by federal authorities in the United States, and the first in Missouri.

Although the legal community lauded Reeves for his good judgment and fairness, he was not without controversy. His former friend, Puerto Rico Governor E. Mont Reily, attacked him in the *Kansas City News-Press* after he felt slighted in an interview with Reeves in the *Kansas City Star*. The Reeves Collection contains clippings and correspondence from Reily, although it lacks Reeves's responses. According to various newspaper sources, Pendergast pushed investigators to probe into

Reeves's professional work shortly after he was named as the judge on voter fraud cases.

Judge Reeves stepped down as chief judge of the U.S. Western District of Missouri in 1954 at age 80 and assumed senior judge status, occasionally helping the court upon request. He died at age 97 in Florida in 1971. Many thanks to the U.S. District Court for the Western District of Missouri, which financially contributed to the processing of this collection held at the Kansas City Research Center. The collection is available to the public at any of the SHSMO research centers.

Syd Stoll is an archivist at the Kansas City Research Center.

Artist in the Court Exhibition Documents Major Missouri Trials

A NEW exhibition in the William Guitar Little Missouri Gallery of Art explores the relationship between art, artists, and the justice system. It includes drawings of a mafia trial in Kansas City by Freda Leibowitz Reiter, a Philadelphia-born artist who sketched the Watergate trial and other high-profile cases. Courtroom sketches by artist Robert Stack, a native of Columbia, Mo., captured a 1991 murder trial in Columbia. Currently, Stack is a graphic designer based in Ireland. The display also examines the court case of cartoonist Daniel Fitzpatrick, who was charged with contempt of court for mocking a St. Louis judge. The exhibition runs through April 25, 2026.



Former Boone County Prosecutor and Missouri State Senator Joe Moseley visited the exhibition and posed in front of Robert Stack's drawing featuring Moseley (seated, second from left) at a preliminary hearing for the 1990 trial of Norman Wickizer, who was convicted of murder.

Springfield's "Mr. Music" Remembered for His Popular Sacred Hymns and Music Store

By Haley Frizzle-Greene

HISTORY buffs in Springfield may recall William James, known as "Mr. Music," who settled in the area in the early 1900s. He opened a successful music business and composed sacred anthems sung across the country. Three of his more than 30 hymns were sold over 250,000 times through various publishing houses.

William "Will" Washington James was born on December 19, 1896, to Dr. Isaac James and Henrietta Christman. In 1910 the James family moved from Shelbyville, Illinois, to Kirksville, Missouri, where his father attended the American School of Osteopathy (known today as A.T. Still University). As the Jameses were a musical family who often performed at their church, it surprised no one when Will James chose to study music in college. Most people didn't expect, however, that he would be accepted into college at the young age of 13. Beginning his studies at North Missouri Normal School (now Truman State University), James moved to Springfield in 1913 and attended the Fourth District Normal School (now Missouri State University). After graduating, James worked at Heer Dry Goods and was director of the South Street Church orchestra.

In 1917, James joined the military and served as the band sergeant for the 138th Regiment during World War I. After the war ended, James returned to Springfield and married Clyde Cowdrey, music supervisor for Springfield Public Schools. The

couple had two children, William W. James Jr. and Mary Frances James.

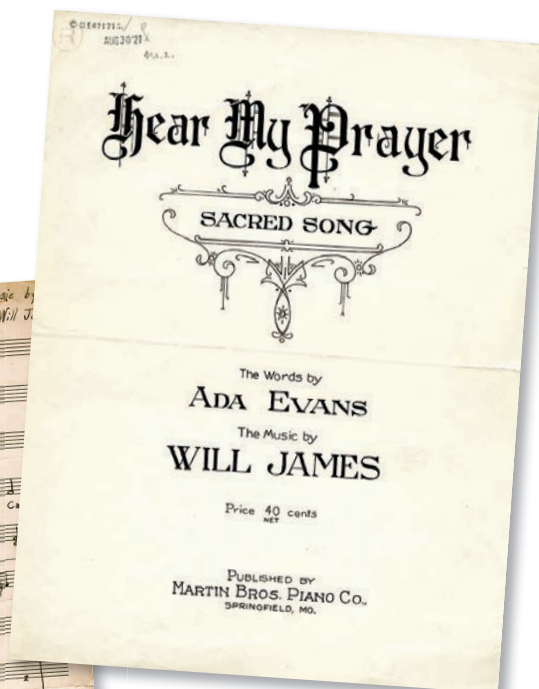
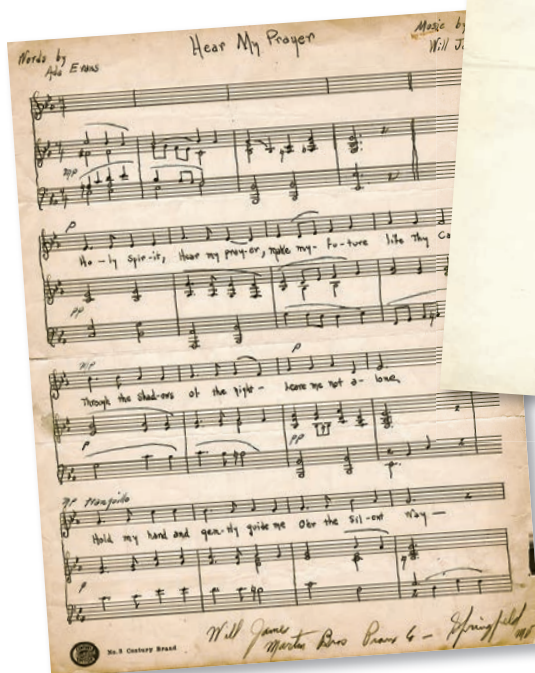
Before the war, James's music was primarily popular melodies and love songs; it was after carrying his fellow wounded soldiers to safety that his interests changed to inspirational music, beginning with his first religious composition, "Hear My Prayer," published in 1927.

From 1931 to his retirement in 1961, James owned and operated Will James Music Service in Springfield. Along with his wife, he served the local community by selling musical instruments, sheet music, and concert tickets. He was an active member of the Springfield Civic Music Association, the Springfield Music Club, Musicians Local No. 150, and the American Society

of Composers, Authors, and Publishers. In 1957 the Musicians Local No. 150 presented James, who had been a member of the union since 1913, with its first gold life membership card to honor him for his union service and his contributions to the music industry across the country.

The William W. James Sheet Music Collection is housed at the Springfield Research Center. There are 25 songs in the collection, including "Hear My Prayer." Most of the compositions include both the published works and James's handwritten drafts, as well as copyright agreements between James and various publishers.

Haley Frizzle-Greene is an archivist at the Springfield Research Center.



St. Louis Trumpet Player Recalls Symphony Strikes and Solidarity for Working Musicians

By Doug Genens

WHEN hearing the words “labor union” and “strike,” my mind as a historian conjures images of Michigan autoworkers in their famous Flint sit-down strike of 1936–1937. I also see California farmworkers picketing the Delano vineyards in 1965. While these demonstrations of worker power are notable, they provide only a partial picture of the many types of people who have fought to improve labor conditions.

By chance, I have recently begun collecting oral histories on one such underexamined group: musicians. After reading my article on Kansas City labor advocate Judy Ancel in the Winter 2025 issue of the *Missouri Times*, Gary Smith, a trumpet player for the world-renowned St. Louis Symphony Orchestra, contacted me with a story to tell. During a recent visit to Smith’s home in St. Louis’s Central West End, he told me about his membership in one of the city’s most venerable unions: Local 2-197 of the American Federation of Musicians. The St. Louis local traces its roots back to the Civil War era and has represented the city’s musicians, regardless of style or genre, ever since. The Local’s records are part of the St. Louis Labor Council, AFL-CIO Records available at SHSMO.

Smith, born in Massillon, Ohio, in 1935, began playing the trumpet in the band at his junior high. The instrument took him on a journey around North America. After graduating from high school, Smith attended Eastman School of Music in Rochester, New York, before going



Members of the St. Louis Symphony Orchestra walk the picket line in front of Powell Hall, St. Louis, 1960s.

on to play in the West Point band and in symphonies in Quebec, North Carolina, and Boston, where he studied with celebrated trumpeter Armando Ghitalla. A recommendation from Ghitalla helped Smith secure a coveted trumpet job in the St. Louis Symphony in 1966.

Smith joined the symphony during a tumultuous time. Just two years into his tenure, he and the other players went on strike over pay and length of the concert season, issues that bedeviled the symphony throughout Smith’s career. At the same time, the union was integrating its membership. Historically, Local 2 had been the chapter for St. Louis’s white musicians, while Local 197 served the city’s Black musicians. Local 197 had some of St. Louis’s most famous players, including Ike and Annie (later Tina) Turner, who joined three weeks after moving to St. Louis from Mississippi. While the locals fully united in the early 1970s, thorny questions of leadership and job distribution continued to trouble the union.

During his forty-one-year career with the symphony, Smith assumed



Gary Smith at his home in St. Louis, 2025.

many leadership roles within the union, including on its bargaining committee, where he helped lead the way through difficult, sometimes months-long strikes. While negotiations were often tough, Smith and other leaders helped to greatly improve working conditions for the symphony’s musicians. Regular pay raises, insurance and pension plans, and favorable recording agreements all became part of the union’s contract. Though now retired, Smith still plays his trumpet and serves on the executive board of Local 2-197.

Doug Genens is an oral historian at the State Historical Society of Missouri.

Mary Lou Drosten Papers Provide In-Depth Look at National Youth Administration Activities in St. Louis

By A.J. Medlock

WHEN President Franklin Roosevelt introduced the New Deal during the Great Depression, St. Louisan Mary Lou Drosten was one of many young, idealistic Americans drawn to the array of programs intended to revive the economy and provide relief to a struggling nation. Drosten's papers, recently acquired by the St. Louis Research Center, chronicle her involvement with the National Youth Administration (NYA), an agency established by Roosevelt on June 26, 1935, to provide part-time employment and job training for Americans between the ages of 16 and 25 who were unemployed or wished to remain in school. During her five-year tenure as a county supervisor with the St. Louis district of the Missouri State NYA, Drosten assumed a variety of roles, ranging from establishing kindergartens and neighborhood youth programs to full-time job placement for young women.

Drosten's scrapbook provides rare photographic evidence of their work in St. Louis County through its summer recreation project. The St. Louis district partnered with the St. Louis County branch of the YMCA in 1936 to oversee 41 summer playgrounds staffed by youths paid through the NYA. The program offered structured play—softball, volleyball, and arts and crafts were common activities—for children ages 10 to 16 living in Affton, Brentwood,



National Youth Administration summer recreation program, North Webster Groves, circa 1936-37.



Valley Park, Kinlock, Elmwood, and Webster Groves. Interspersed throughout the scrapbook are photographs of children participating in dancing classes and picnics in Affton, softball games in Wellston, and a track meet in the segregated community of North Webster Groves.

The photographs from North Webster Groves are the most fascinating aspect of the scrapbook. The images highlight the segregated services New Deal programs provided to communities in compliance with the racial mores of the era.

The United States' entry into World War II shifted the nation's focus in the early 1940s. The military buildup and mounting industrial production required to win the war ended the Great Depression and youth unemployment in the United States. As a result, the NYA dis-

banded on July 3, 1943. Drosten left the NYA in 1940 to raise her children and also went on to a distinguished career as an architect. Looking back on her time with the NYA, Drosten wrote in a letter to the agency's St. Louis district supervisor, "It has been a grand experience working for the National Youth Administration the greater part of the last four years. It has meant a lot to me because I believe in it and I know that already much good has come from it." The NYA's final report bears some of Drosten's sentiment, stating that the National Youth Administration had employed 4.8 million youths and provided job training for 2.7 million young Americans.

A.J. Medlock is the coordinator of the St. Louis Research Center.



Dancing class, Affton, Mo., circa 1936.

White River Booster League Shaped Southwest Missouri as a Destination for Game and Recreation

By Kathleen Seale

THE White River begins in the Boston Mountains in northwest Arkansas before entering Missouri, where it's a natural playground for boaters, floaters, and anglers. As the river meanders north, it arcs through Barry, Stone, Taney, and Ozark counties in Missouri before heading back south into Arkansas on its journey to the Mississippi River. The deep purple hues of the white oak foliage are spectacular in the fall, appearing like smoke rising from the water in their reflection along the riverbank. The 722-mile river has long served as a recreation destination, and with the construction of dams in the early 20th century, it was tamed for flood control and to power electricity. The lakes created by dams offer some of the best trout fishing in southern Missouri.

In 1929, a group of businesses in the area joined together to form a cooperative civic organization to promote Lake Taneycomo and the White River district of Taney County. The White River Booster League sought to improve roads, expand fishing, and encourage tourism. Documents in the League collections at the Rolla Research Center detail the group's early focus on attracting sportsmen and improving fishing activities. The League engaged with the Missouri Game and Fish Commission to build a fish hatchery on Roark Creek near Branson and to create a game preserve in Taney County. It also wanted to build a gravel highway from Gainesville to Highway 78 near Forsythe.



Lake Taneycomo "Magic Circle of Fun" advertisement by the White River Booster League.

Habitat destruction and unrestricted hunting caused Missouri's deer population to dwindle to its lowest numbers by the early 1900s. In Taney County, several private individuals purchased land for game preserves. Two properties near Mincy, Missouri, were Frank Drury's ranch and the Skaggs Gamer Preserve owned by Safeway grocery store founder M.B. Skaggs. Part of Skaggs's land was previously owned by St. Louis businessman Moses Wetmore, who organized trips for city dwellers to venture into the Ozarks for hunting and fishing at the St. Louis Game Park from 1891 until his death in 1910. Drury also sold his property to Skaggs, who expanded it to nearly 7,200 acres, with miles of frontage on the White River.

The preserves allowed deer to flourish, and by 1932, the Missouri Department of Conservation helped to relocate some of the deer to other parts of the state. Invitations were required to hunt on these lands,

keeping the number of hunters low and allowing for an increase in game population. These acres would eventually become part of the Drury-Mincy Conservation Area. The Department of Conservation, formed in 1937, leased much of their property soon after, creating the first state-owned deer refuge, and eventually bought the property in 1987.

The maps in the League collections appear to date from 1934 to the mid-1950s, just prior to the completion of Table Rock Dam. The organization expanded and later became the Southern Ozark Lakes Association. Peter Herschend, co-founder of Herschend Entertainment, served as president of the association in 1967. The group eventually disbanded as other civic organizations, including local chambers of commerce, promoted the region.

Kathleen Seale is the coordinator of the Rolla and Springfield Research Centers.

Volunteer Spotlight

Ellen Dominique

By Beth Pike

If you're visiting the Center for Missouri Studies on Friday afternoons, you can't help but smile and engage with volunteer Ellen Dominique, who welcomes visitors, directing them to the research center or enthusiastically pointing toward a new exhibition in the William Guitar Little Missouri Gallery of Art just a few steps away. Dominique, a fiber artist with a degree in art history from Columbia University, enjoys sharing her knowledge of the art world and learning more about Missouri artists in the collections of the State Historical Society. Dominique appreciates the free and well-curated exhibitions by Joan Stack and the entire art department. "I love the political genre of George Caleb Bingham's paintings and how many of the scenes portrayed in his artwork have much relevancy today," she said. "Joan's talks make it understandable for anyone with or without an art degree."

The road to being an artist started in the 100-acre woods where Dominique grew up in Carroll County. The family farm of her great grandparents, Harrison and Anna Martin Wilcoxson, invited multiple

generations of the Wilcoxson family to explore their own creativity, which manifested in books for Dominique. "We had bookshelves full of literature in the Georgian home my great grandparents built in Carrollton in 1910. As a young girl, I read all the *Little House on the Prairie* books, as well as Nancy Drew Mysteries," said Dominique. "My favorite novel, *The Marble Faun* by Nathaniel Hawthorne, transported me to Italy and its art world."

Dominique has learned more about the history of her family in the archives of the State Historical Society of Missouri. She came across the Wilcoxson Family Papers, which detailed her great-grandfather Harrison's move from Kentucky to Missouri in 1820. He eventually settled in Carrollton and opened one of the first general stores in the area. In 1862, he and his brothers left Missouri for California, where they made fortunes in the real estate business. After returning to Missouri, Harrison and his brother Hiram opened a bank in Carrollton. Harrison also served on the staff of Missouri Governor Elliott W. Major, and in 1917 he was appointed to



SHSMO volunteer Ellen Dominique

the Missouri branch of the League to Enforce Peace, an organization that supported Woodrow Wilson's proposal to form the League of Nations.

Dominique's family history of exploration and entrepreneurship led her to many places around the country before settling in Columbia, where she married her husband, John, and raised their daughter and son, who now live in Colorado and Los Angeles. Today, Dominique enjoys volunteering with local art organizations. She said history and art led her to the beautiful space at the Center for Missouri Studies where she has happily greeted guests entering the lobby since the building opened in 2019.



Mail Carrier with a Camera: Photographs by Burford Royston

This current exhibition in the William Guitar Little Missouri Gallery of Art is extended through February 14, 2026. Seventy-five photographs by longtime mail carrier Burford Royston chronicle the lives of Howard County residents along his route in the 1950s. An accompanying book by the same title is available online and in the bookstore at the State Historical Society of Missouri.

Looking Ahead



African American Experience in Missouri Lecture: Asking the Way to Mexico

Oct. 1, 6-8 p.m., Center for Missouri Studies

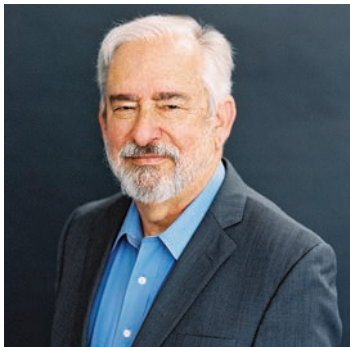
Maria Esther Hammack, assistant professor of African American History at Ohio State University, explores the story of Roda, a 19-year-old Black woman who fled her enslaver in Missouri in 1855. Roda made her way to the southern border of Mexico rather than taking the Underground Railroad to the northern free states. The event is co-sponsored by SHSMO, the University of Missouri History Department, and the MU Kinder Institute on Constitutional Democracy.



Missouri Mysteries Chapter 6: The Mysterious Astronauts

Oct. 29, 1-2 p.m., Virtual Program

Just in time for the spooky sightings of the autumn season, join Sean Rost, SHSMO assistant director, research, who looks at reports from across the United States of mysterious night sightings of airships with unknown origins. Rost explores accounts of aeronauts in Missouri in 1897.



SHSMO Annual Meeting/My Missouri Lecture with Gary R. Kremer

November 22, 10:30-2 p.m.

Join us for the Annual Meeting of SHSMO membership at 10:30 a.m., followed by a noon lunch and the My Missouri Lecture at 1 p.m. SHSMO executive director Gary Kremer will be in conversation with Senator Roy Blunt to celebrate Kremer's leadership and how he shaped SHSMO and the broader community. Kremer will retire following the Annual Meeting after 21 years as executive director at the State Historical Society.



SHSMO Annual Holiday Open House

December 6, 9 a.m. – 1 p.m., Center for Missouri Studies

The State Historical Society of Missouri will host its seventh annual Holiday Open House on December 6 at the Center for Missouri Studies. Booths featuring gift items created by local and regional artisans, along with refreshments and entertainment, will welcome visitors at this free event in Columbia. Visit [SHSMO.org](https://shsmo.org) for times and details of artisans whose work will be on sale that day.

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