

Our Missouri Podcast

Title: Episode 12: "Negro Leagues Baseball Museum"

Guest: Raymond Doswell

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KEVIN WALSH: Welcome to *Our Missouri*, a podcast about the people, places, culture, and history of the 114 counties and independent city of Saint Louis that comprise the great state of Missouri. Each episode focuses on a topic related to the state ranging from publications about Missouri's history to current projects undertaken by organizations to preserve and promote local institutions. The *Our Missouri Podcast* is recorded in the J. Christian Bay Rare Books Room at the State Historical Society of Missouri's Columbia Research Center, and is generously provided to you by the State Historical Society of Missouri. And now, here's your host, Sean Rost.

SEAN ROST: Good morning, good afternoon, and good evening, or at whatever hour you are tuning in to listen to the *Our Missouri Podcast*. My name is Sean Rost and I will be your guide as we explore the memories, moments, and misfortunes from our Missouri. The 61st Annual Missouri Conference on History may be over, but the *Our Missouri Podcast* invites listeners to explore the City of Fountains one last time in this concluding episode of the five-part series entitled "Going to Kansas City." Today, we are speaking with Raymond Doswell. He holds a PhD in Education from Kansas State University, and is the Vice President of Curatorial Services at the Negro Leagues Baseball Museum in Kansas City. In addition to managing the museum's archival collections, he has also published several articles on the history of African American baseball and the legacy of the Negro Leagues. Welcome to the *Our Missouri Podcast*, Ray.

RAYMOND DOSWELL: Well, thank you for having me.

SEAN ROST: How did the Negro Leagues Baseball Museum get started?

RAYMOND DOSWELL: In Kansas City, there were a number of business leaders and baseball enthusiasts, as well as historians and former players, who wanted to preserve the unique history of African American baseball that has its origins in Kansas City. It was also part of a larger plan to preserve African American history in the community. The jazz history there is very robust, and there are a number of musicians and places that marked that history as far as historic locations and buildings and other things that were dying off and many people in the community wanted to preserve that. A very important person, Horace Peterson, who was spearheading another organization called the Black Archives of Mid-America, was bringing a number of people together in the late '80s [and] into the early '90s to try to preserve this history in three parts—it included—the Black Archives was preserving, in general, African American regional history. There were those who wanted to preserve the baseball history. And there was also a move to preserve the jazz history. A number of different people were involved in trying to build a jazz hall of fame or a jazz museum. Peterson was one of these folks spearheading this effort, and he had invited people like, for example, the late great Buck O'Neil, who was a former player,

among others, to come to the table to try to pull together a prospectus to try create a building that might house all three entities—well, actually, three separate buildings that would house each entity—within a neighborhood called 18th and Vine, or the 18th and Vine Corridor. In that area, once there were many nightclubs and things that had jazz clubs throughout the area. Some of the great jazz musicians played there like Count Basie and eventually people like Duke Ellington and Cab Calloway and others—Charlie Parker, who traveled through the area—or were from the area. Baseball, too, was important to that region. Near there was the old Parade Park where the team the Kansas City Monarchs used to practice. Not far from the area of 18th and Vine was Municipal Stadium—which had a number of different names—but was a ballpark where—or Blues Stadium at that time in the day of the Kansas City Monarchs where they rented to play baseball games not far from the area. The 18th and Vine Corridor [or] 12th Street and Vine, which is part of the famous song, "Going to Kansas City," had theaters, black shops, nightclubs, restaurants, and was an enclave for African American history—at least businesses and folks in the community. As African Americans migrated to Kansas City, this is kind of where they were sectioned off, in some respects, but built their own community. There is the lore of jazz and the Pendergast Era—of the era that mocked Prohibition and other things. So, all this was in the cultural mix. So, backing up to your question, from the standpoint of preserving baseball history, Mr. Peterson helped spearhead the effort to get some of these other folks together to begin the idea of building the baseball museum among the other institutions. There was some political movement as well by then City Councilman Emanuel Cleaver, who would later become Congressman Cleaver, to pump some money into the region along with other redevelopment projects that were happening throughout the city. That evolved into building one building that could hopefully house all three potential entities—the archive, the jazz, and the baseball. The Black Archives decided not to be part of that initial plan, but the Jazz Museum project became part of the city building that project. Folks with the Baseball Museum got on board, but decided to also build their own smaller facility, at first. There was a 2,000 square foot space that was put in the Lincoln Building, which is part of the neighborhood. With the support of the city, that became an initial opening exhibition. There was also a traveling exhibition that was put together as well. Both displays welcomed several hundred fans and enthusiasts. The traveling exhibit also was on display at Crown Center Shops in Midtown Kansas City as an exhibit and there was a great deal of interest in that. This is well before I got involved with the museum, so there were a lot of moving parts in that there were people coming in and out from the standpoint of business leaders and folks kind of helping to run the museum, but one of the great stories that was often told among the former players that lived in Kansas City—it all started in a one-room office and it kind of grew from there with the traveling exhibits and then the larger, broader 2,000 square foot exhibit. The ball players would have to help pay the rent for the doors to stay open. Many people did that to help keep things going in the very beginning. By 1994, that 2,000 square foot space was open, and there was always this push to build the larger facility, which became part of a bond issue and a new building was slated to be built to house both the Jazz Museum and the Baseball Museum. The Baseball Museum will become part of the project technically renting space from the city to be in the new building. But, we were already attracting lots of folks from around the country for our smaller display. I come on board in 1995—near the end of 1995—and in the midst of that, too, we were hosting different events, including what eventually would be a

Negro Leagues players reunion that attracted a lot of folk. That was the 75th anniversary of the founding. By the time I get there, they've welcomed thousands of visitors [and] a number of important celebrity guests from across the country in a real effort to get the word out about the fact that this was an attraction that folks could come and learn about this unique history. Central to that, as I mentioned, was Buck O'Neil, who in '94 you might recall, or baseball fans might recall, two things about that year—one, Major League Baseball players went on strike in the fall. Ultimately, the impasse with the owners caused that World Series to be cancelled. At the same time, during that fall, the debut of *Baseball* by Ken Burns also came out at the same time. Mr. O'Neil was a celebrity commentator on black baseball and baseball history, and that catapulted him into national prominence at the same time as the museum effort was getting going. So, with the support of Mr. Burns, Mr. O'Neil, and the fact that people were starved for baseball history—or anything baseball—I know as a fan of the game I was and I began learning about the Negro Leagues, in some part, by seeing that film—things began to take off for the Baseball Museum. The new building was finished in '97. The Jazz Museum opened in September [and] the Baseball Museum would open in November, and we've been there ever since and we continue to expand and grow.

SEAN ROST: So, the building is in the 18th and Vine Historical District?

RAYMOND DOSWELL: That's right. As I noted, 18th and Vine, the 12th Street, is on the eastside of Kansas City. Again, as African Americans migrated to Kansas City, they ultimately—during the Great Migration period—they ultimately settled on the eastside of town, east of Troost Avenue, east of Main Street and flowing south from downtown. So, building a community that again was the hub of the jazz and nightlife activity that Kansas City became so famous for, and as I noted, baseball was part of that cultural mix. The Monarchs, in particular, were a business that operated in that general neighborhood and played near that general neighborhood. Clothing stores. Barbeque places. Even, car dealership at one point. All in that neighborhood. Part of building the museums was to at least recognize that history, maybe not bring it back to the Pendergast Era prominence. Right now it's more of a mix use neighborhood. There's even churches nearby, but there's apartments, businesses, restaurants, and it continues to grow.

SEAN ROST: Now, with the Museum, you're the Vice President of Curatorial Services. What do you do in your responsibilities?

RAYMOND DOSWELL: Well, in addition to occasionally sweeping the floor and running the cash register—which you have to do—we are not a large organization—we have maybe about ten full-time employees, part-time employees, and just a handful of volunteers. My job is primarily to manage exhibits and collections. I have to be a bit of a jack of all trades in that respect. I can't say I do everything perfectly, but I do the best I can. I know enough to be dangerous in that way. But, I'm the primary museum professional, so that's curatorial work and, of course, writing and research. I'm in essence the educational director. So, when possible, I create and sometimes manage educational programming. That's adult and youth programming. I'm the registrar. I'm the conservator. I'm the archivist—when necessary. I compete for items at auction when we have resources. I assist patrons when they have research questions—from the youth doing National History Day to the movie studio producers trying to get uniform or

costume information correct. We read television and movie scripts. We've advised on many different projects in that way. I manage traveling exhibitions. Sometimes creating traveling exhibitions. We have a fairly robust traveling exhibition program as well. Since everyone can't get to Kansas City, those exhibits include things that can go into baseball stadiums as well as fine art galleries. And on the side, occasionally, I do social media management of our Facebook page. I give tours at the Museum. I go around the country and speak about black baseball history as well. Occasional writing articles and editing books and things like that.

SEAN ROST: Okay. Wow. So, you really do it all it seems like. Yeah.

RAYMOND DOSWELL: Yeah. I do it all. It's not necessarily intentional. We certainly are trying to grow the organization so that I don't have to do it all. But, as we grow, we hope to be able to do more. Providing research services is one of those things. We're hoping to expand our service to offer research services by renovating a building nearby the museum—the old Paseo YMCA—which has a historic tie to the baseball history. But, we're confined in our current facility because we share that with the Jazz Museum, so we don't really have the space to welcome researchers to a library to do real major research. We want to target teachers as well to come in and access materials and lessons plans and things like that that would help them in the classroom. So, that's on the horizon. And with that, we hope to have growth of staff at some point.

SEAN ROST: Now, what are some of the more prominent collections and exhibits that you have on-site?

RAYMOND DOSWELL: Well, what's interesting about the Negro Leagues' history is unfortunately there aren't a lot of surviving artifacts, per se. Now, we have a number of artifacts, but unlike say the National Baseball Hall of Fame—which has been collecting since before 1939 when they officially had their first induction classes and things like that—black baseball history certainly wasn't seen as something that was going to be so long lasting that you'd have a museum or anything for it. So, a lot of maybe some items that would have rose to the level of having the same cache as say something from Babe Ruth or others unfortunately did not survive. And for the players, they may not have even thought of their items as being worthy of saving in that way. Of course, these are the tools of their game—their uniforms and things. It was very utilitarian. It wasn't anything that they thought would be survivable from the standpoint of keeping it as material culture. Having said that, some things have come through. Unique uniforms, for example that we have. We're fortunate, for example, to have two original Kansas City Monarchs baseball player uniforms that are probably close to seventy or eighty years old. One purchased at auction and one that was purchased later but was loaned to us initially. Somewhat as a result of the fact that we were able to purchase the other one—and it was an expensive purchase and we made a big deal about it in the media—and then the person said, "Well, I have one that I've had in my family for years and it's older than that one. So, here, you can borrow it." So, we were actually able to purchase that one more recently, but we had had it on loan for over a decade. So, those are some unique items and items that are significant to Missouri. What has survived the history are photographs. We have a large number of photographs that we've either borrowed or we've been able to purchase in recent years or people have donated originals or allowed us to

copy photos to chronicle the history. The history is somewhat well chronicled through newspapers—African American newspapers. So, photography has been one of the primary ways in which we're able to tell the story. With that, there are some unique photographs. I wouldn't necessarily say they're all rare photographs—but there are some unique photographs and at least one or two that I really enjoy. One that I'll give a quick example of is a small polaroid-like photo from the '50s—maybe four-by-four inches square—of a young man. He's not even in a baseball uniform. He's standing at a train station. Literally, standing on the train tracks. In workman's clothes. Dark skinned young man. The sun is shining and he's squinting from the sun in his eyes. He has a duffle bag next to him on the track. But someone thought to take his photograph. So, we have that photo. As we were able to acquire a copy of a letter that accompanied the photograph—this came from baseball scouts who were recruiting this young man to play baseball. In the correspondence, it is said that the businessman for the baseball team is talking to the gentleman who is recruiting the young man and it says that, "I do think he will develop into a good player one of these days. I do think he will develop into a good player one of these days." Well, that young man turned out to play for a team called the Indianapolis Clowns [and] was a cross handed shortstop. What I mean by cross handed—he would hold the bat in an unorthodox way to hit because he had a very strong wrist. Played briefly with the Clowns before being discovered by minor teams in Eau Claire, Wisconsin, which was part of the Braves organization and would go on to become the home run champion in Major League Baseball and that's Henry Aaron. You see a young Aaron. He's sixteen or seventeen years old in the photograph. One of the great things about working at the Museum is that I had the good fortune of Mr. Aaron comes to visit and he gets to see the photograph and, of course, it brought back a lot of memories for him. One of the labels we have next to photograph is that his nickname was "Pork Chops" and someone asked him, "Well, why do you call you Pork Chops?" "Well, because I was too afraid to order anything else when I was out going to eat. That's all I knew what I wanted to eat." So, Pork Chops stuck.

SEAN ROST: Do you also have—I've read about—is there a large autographed baseball collection that you have on-site too?

RAYMOND DOSWELL: Well, yeah, I should certainly note the baseball collection. It is a group of single signed baseballs—there are some duplicates—but it's well over 300 balls. They were bought at auction for the museum. We're fortunate to have those on display. Some unique baseballs in that collection include notable former black baseball players such as Don Newcombe, who was a teammate of Jackie Robinson's and also played in the Negro Leagues. We have one ball from Toni Stone. Toni Stone was one of the female players who played with the men in the Negro Leagues in the '50s near the end of the Negro Leagues—but a unique baseball. Maybe one of my—another favorite item and unique baseball—because, again, photos and objects are really part of telling stories—so there are unique stories that get kicked off from seeing these items—and there's a ball by a young man named Charley Pride. Some folks may know that name or recognize that name from music fame, country music fame in particular. Well, Mr. Pride started out playing baseball. In the early '50s, he was a pitcher in the Negro Leagues for the Memphis Red Sox and also later the Birmingham Black Barons. He was a pretty good pitcher according to him, and maybe even some others as well. But, he hurt his arm and

fortunately he had the fallback position of being a pretty talented singer. As our director, Bob Kendrick, often says, "We should all be so fortunate as to have a back-up plan as Charley Pride did." The other unique thing, though, about the collection in that we're fortunate again to have such great interest in patrons is that the balls were purchased for us by Geddy Lee. Some folks may also know that name because Geddy Lee is the lead singer for the band *Rush*—recently inducted Rock & Roll Hall of Fame group. Lee is the bass player and the lead singer and is a baseball enthusiast and collector of baseball memorabilia. He probably has some very unique single items that probably are more valuable than that entire baseball collection. But, he had a friend in Kansas City who also helped him with memorabilia purchases who encouraged him to come visit the museum while the band was on tour. He loved the museum. They found the collection. They purchased it for us. He was able to come back and dedicate the collection. So, he's very excited and he's often interviewed about that now and we're fortunate to have him as a friend. It's great to be able to have these opportunities when folks appreciate what you're doing [and] appreciate the efforts that you're doing and then someone in his position and interest to help us secure these items. They're great conversation starters when folks come to the museum.

SEAN ROST: Before we return to our conversation, let's take a step back in time with Bob Priddy to an event from this week in history in a "Missouri Minute."

BOB PRIDDY: I'm Bob Priddy with this "Missouri Minute" about the State Historical Society of Missouri, which was formed in Arkansas by a bunch of newspapermen holding their Missouri Press Association meeting there. The Press Association in the 1890s was meeting in Kansas City when the publishers of the *Shelbina Democrat* proposed the Association create a society to preserve Missouri's newspapers. Plans were drawn and the next May the Society was established—in Arkansas. In 1899, the Society became a trustee of the state, eligible for state aid. It published its first work in 1903. In 1906, it started publishing its quarterly magazine, the *Missouri Historical Review*. The Society led in a number of important ways. In 1931, for example, Missouri became the first state to mark completely a modern cross-state highway with historical markers. Through the years, the Society has opened research centers in [Cape Girardeau], Saint Louis, Kansas City, Rolla, and Springfield to better serve Missourians and their interest in history. And soon, it will open a new research center in Columbia. I'm Bob Priddy for the Center for Missouri Studies.

SEAN ROST: Now, in 2020, it's going to be the centennial of the Negro National League, and that has a history in Kansas City itself. Could you tell us a little bit about that?

RAYMOND DOSWELL: So, I mentioned earlier [about] our efforts to renovate the Paseo YMCA building. It was in that building—which has its own unique history in the black community—it was an African American YMCA when the YMCAs were segregated. It was built through a challenge grant by the Rosenwald Foundation. Historians may be familiar with Rosenwald, Julius Rosenwald, who was part of the Sears & Roebuck family and fortune. He helped build a number of African American schools across the South in the Carolinas and in Tennessee. The foundation—they would put up part of the money and the community raised the rest of the money and they would build the schools. Well, he did the same thing with a few other organizations, including YMCAs. And even though he was Jewish, and the YMCA was a

Christian organization, he helped support that. The Paseo YMCA was one such project and it was dedicated in 1914 and then opened. So, this became an important meeting place for folks in the African American community to go. Black baseball, at that time, was—you might call it "disorganized." There were teams really across mostly the Midwest, but in the East and other places. Everyone was claiming that they were the best or this team was the best, but at the same time, too, it wasn't stable in that they were playing independently [and] they were traveling across the country as if they were just entertainment acts. There was no league schedules. There was no leagues. There were attempts to create leagues in that you have groupings of teams agreeing to play common opponents on a schedule to determine a champion at the end of a season or a series of games. But, there were no formalized leagues, although there were attempts to do that. They kind of started and stopped. At the same time in America during the Great Migration period—in this period—after World War I and the race riots across the country—and in baseball you had the so-called Black Sox Scandal of the Chicago White Sox cavorting with gamblers to throw the World Series against the Cincinnati Reds. There was this pressure among black media editors against the independent black baseball teams to, "You ought to get organized. There's an opportunity to kind of elevate your game and maybe even get black players recognized to play Major League Baseball to combat the image of black people, the stereotypes of black people, as well as work on this issue of cheating in the game and clean up the game as well." So, push from a lot of black newspaper folk to get the independent team owners to come together and create a league structure. The attempts to meet formally landed in February of 1920, and the meeting place was the YMCA. In that meeting, they hashed out the creation of a governing body for the baseball players and then through that formed a Negro National League. So, Kansas City, in essence, is one of the birthplaces of black baseball. Now, there are many other cities that could claim an important part of that history because among the cities represented even in that meeting included Chicago, Saint Louis, Dayton, Ohio, among others. But, Kansas City, in essence, was the birthplace of the Negro National League. And from there—unlike other attempts at leagues in the 1800s or before—this one was more sustainable and it lasted up through 1920 to around 1930, stopped for a brief period during the Great Depression era, and then kind of picked up again around '33 up until 1960, and through the period in which we have integration in baseball. That includes 1945 to '47 when Jackie Robinson comes in to play.

SEAN ROST: Okay. Now, at the Museum, are you working on any plans to commemorate this centennial in 2020?

RAYMOND DOSWELL: Our hope is to commemorate it. Usually on February 13th, which is the date that we recognize for the meeting, we do something. Not always in a big way. But, we do something to talk about the fact that this is the anniversary of the founding. This year we hope to unveil an official centennial logo that will take us in to 2020. Our goal is to have small events throughout the year in 2020, but culminate at the end of the year around November with more of a gala celebration of the anniversary. But, we'll continue to put out our traveling exhibitions and do our other educational programming with an eye towards recognizing the anniversary.

SEAN ROST: Now, you mentioned some of the teams there—especially Indianapolis—and some of the foundational communities—Kansas City, Saint Louis, and Chicago—but tell me a little bit about the history of the Kansas City Monarchs since that is kind of one of the major teams that people often associate with the Negro Leagues.

RAYMOND DOSWELL: Well, there was baseball in Kansas City for many years. White baseball and even minor black baseball in the region, including the Kansas City, Kansas area. As far back as 1908, and maybe even a little further back. So, baseball was very popular in Kansas City. Ultimately, there was a push to get a black baseball team in Kansas City as part of this founding of the Negro National League. Kansas City was recognized as an area for the leagues as a western outpost of sorts. It certainly was a city that was growing in black population because many folk were moving there to work in the meatpacking industries and the railroad industries and others. So, there was a built-in audience growing for black baseball. So, folks recognized—folks who were organizing the leagues, in particular Andrew Foster, Rube Foster, from Chicago who would become the League's first president—recognized the significance that Kansas City could hold as a place for hosting a baseball team. But the Leagues were primarily meant to be an African American owned business. Who in the Kansas City area could organize a team and make it sustainable? Well, they turned to a white man and that ended up being J.L. Wilkinson.

Wilkinson is from Iowa [and] was a baseball player himself [and] had a number of semi-pro teams that traveled in and around the Midwest, including an integrated team they called the All Nations Team that included black, white, Asian, or Hawaiian, and even one woman on the team as an attraction. So, he had, through his baseball circles, lots of connections to fields, to places to play, and things like that. They turned to him to form a team in Kansas City, and through that, he was able to recruit some very talented players—partly in recommendation of other—part of the story is that Casey Stengel, who is from Kansas City and would later on become the manager of the New York Yankees, recommended a number of players to Wilkinson when he was in the military and a lot of those players were African American players. So, one of the early names, according to Janet Bruce Vaughan who wrote a history of the Monarchs, they would become the Army team because there were a lot of former Army players who ended up being part of the core of the Monarchs. One of the other core players who wasn't in the Army was John Donaldson who was a pitcher who had already in the pre-Negro League era had established himself as an outstanding in the Upper Midwest in Minnesota and other places. Wilber Rogan was one of those Army veterans from the 25th Infantry, among others, that would become part of the core of the Monarchs team and they became a really good team [and] a very substantial team from the standpoint of longevity. Wilkinson was able to recruit some of the best players, including Cuban players like Jose Mendez and others. They had a lot of early success in the Negro Leagues and were really one of the few teams that lasted from the beginning to the end from 1920 through 1960. Well-established teams. Among their other stars—I mentioned Rogan—Hilton Smith later on was a great left-handed pitcher whose a future hall of famer, and perhaps the most of them all was Leroy Paige—Satchel Paige—who had his notoriety with many other teams, including in Pittsburgh and other places, but when he came to the Monarchs, his stardom grew even more. After being injured initially, [he] became a superstar in the Negro Leagues. The Monarchs are beloved historically in the community now thanks to the Museum, and they're remembered,

probably, as a team that most folks around the country remember—among other teams—but they were considered one of the longest championship teams of them all.

SEAN ROST: Now, at the Museum, there's kind of one focal point at the end that people often talk about and really gets highlighted is this Field of Legends that highlights the baseball diamond and features almost life-sized statuary of prominent individuals. Can you talk about some of those people who are remembered in that display?

RAYMOND DOSWELL: Before I get to that, it's important to understand the significance of the field in this way in that when you come to the Museum you can see the field but you're not allowed to walk on to the field until you've gone through the Museum and you've learned all the history through the photos, small films, exhibits, and artifacts. And then, the idea is that you can walk on to the field at the end and endure the history, but then you see the place of glory, so to speak, at the end. The Field of Legends includes statues of some of the great Negro Leagues players. We weren't trying to necessarily honor players just because they're in the hall of fame, for example, the National Baseball Hall of Fame. And let me just quickly just say the significance of that is that we're not a hall of fame, we're not the black baseball hall of fame. Baseball in the Negro Leagues existed because of segregation. We don't want a segregated hall of fame. So, we try to tell the story of everyone from the batboys to the great hitters. If we can, we have information. But, we're fortunate in that when we built the Museum, the National Baseball Hall of Fame had recognized a number of players of which became the models for the players. So, we mentioned Leroy Paige. The great catcher Josh Gibson is in the catching position. Buck Leonard—great first baseman. John Henry "Pop" Lloyd at second base. William "Judy" Johnson at shortstop. Ray Dandridge at third. In the outfield, we have Leon Day—who is playing a little out of position—he was known as a pitcher but also an outstanding outfielder. In centerfield is Oscar Charleston, one of the great not only pre-Negro League players but became also a manager in the Negro Leagues later. James Thomas "Cool Papa" Bell is the other outfielder, who spent a lot of his career and lived the end of his life in Saint Louis. Outstanding speedster [in the] outfield in the Negro Leagues. Considered one of the fastest men in baseball history. We also have a batter—Martin Dihigo—talk about the great Cuban connections and Latin connections. Outstanding pitcher in the Negro Leagues, but also was a high average batter in Negro Leagues baseball. Most recently, we added an umpire—Bob Motley—who was an umpire late in the history of the Negro Leagues, but a longtime supporter of the Museum. The folks in the community knew him and wanted to honor him and noted that when we built the Museum we didn't have an umpire on the field. So, they raised the money to build his statue and so we recently added the umpire. So, those are the folks on the field. There are two other statues that are just off the field. We do have a statue of Andrew Foster—Rube Foster—one of the founders of the Negro Leagues in the era where it talks about 1920 and the formation of the Leagues. And then outside of a chicken wire fence looking at this baseball game on the field is Buck O'Neil. He's the manager of this all-star team, if you would, watching this all-star game of players on the Field of Legends.

SEAN ROST: Wow. That's fascinating and really quite interesting to hear their stories and everything connected with them. Since this is a podcast that focuses in on Missouri and Missouri history to an extent, are there any notable players that came from the state of Missouri?

RAYMOND DOSWELL: Well, yeah. Certainly, players who are from Missouri and who had an impact on Missouri, in particular. We talked about Donaldson, who I believe is from the Ardmore/Moberly area, but traveled all over the country and was considered, perhaps, one of the greatest early century pitchers of them all. Players who had an impact on Missouri. We talked about Paige, who was an icon in Kansas City. Bell, who played with the Saint Louis Stars. Even though he was from Mississippi, was an outstanding long time player who kind of made his home in Saint Louis, but played in Pittsburgh, played in Latin America, and coached briefly in Kansas City. Again, considered one of the fastest men in baseball history. Some players maybe you hadn't heard of like Theolic Smith is from Saint Louis, a knuckleball pitcher in the Negro Leagues. Henry Mason is from Moberly, Missouri. He's still alive. Lives in Virginia. Reverend Henry Mason now. Was a teammate of Satchel Paige's in the '50s. But, maybe one of the more famous Missourians to play in the Negro Leagues was Elston Howard. So, one of the more famous Missourians to play in the Negro Leagues was Elston Howard. Elston Howard was born in Saint Louis or lived in Saint Louis as a youngster. Went to Vashon High School [and] was an outstanding baseball and, I believe, basketball player. May have even been football. He was an outstanding athlete. He was a large kid at the time. But, also played catcher and outfield in baseball. Had opportunities to go to college, but got an opportunity to play with the Kansas City Monarchs in the Negro Leagues right around the time of the integration of baseball. Had a great deal of success to the point that in the '50s he would be recruited by the New York Yankees and would become the first African American to play for the New York Yankees. The Yankees were one of the last teams to integrate in baseball. They had a lot of success in Major League Baseball and maybe felt that they didn't need—when the big movement and big push was happening to get African American players—didn't feel the pressure to do so. Or, maybe they just weren't in a hurry to integrate. But, at the same time, they eventually came around and found Elston Howard who was a very good player from Saint Louis. I think there was a bit of irony in that also the player that would become his teammate and, I think, eventually would become his friend was also a Saint Louisian—Yogi Berra. They both played the same position, initially. They are both longtime favorites of Yankee fans. But, ultimately, it was Howard who was one of the players to supplant Berra as he moved on. So, there's that great Missouri connection there. So, Missouri plays a very important role. Teams like the Monarchs and the Saint Louis Stars—before the Stars there was the Saint Louis Giants—but the Stars had some championship seasons and had great teams. The Monarchs the same. There were smaller baseball teams in and around the middle part of the state, but, really, those were the two anchor teams as far as professional black baseball in this region. They really had an impact in traveling across the region, traveling to the bi-state areas, and really bringing a great deal of entertainment and business to folks in those areas.

SEAN ROST: Well, thank you very much for joining us today.

RAYMOND DOSWELL: It was my pleasure. Thank you.

SEAN ROST: Thanks for listening to this week's episode. As always, I am your host, Sean Rost. The show's producer is Brian Austin. The opening and concluding credits are narrated by Kevin Walsh. If you are interested in more of the people, places, culture, and history around our Missouri, check out the following upcoming events:

If you're in the mood for a little bluegrass music to kick off your summer, Rolla is the place to be on May 19th for Ozark Pickin' Time. This afternoon of music and memories will be held at the Cedar Street Playhouse in Rolla and features Jimmie Allison and Midnight Flight, Jerry Rosa and the Rosa String Works Band, and Marideth Sisco and Accomplices. This event is free and open to the public, though registration is appreciated. While you're there, be sure to check in with staff from the State Historical Society of Missouri to learn how the Historical Society is preserving the state's rich musical history.

With the State Historical Society of Missouri's Columbia Research Center slated to be closed from spring to midsummer 2019 for the move to the newly constructed Center for Missouri Studies, you only have a few weeks left to view three featured art exhibits. In the corridor gallery, the exhibit "Work Artwork" consists of art by staff members and volunteers from the Historical Society's six research centers across the state. In the Main Gallery, visitors will find two exhibits, "Benton's Perilous Visions" and "The Aesthetic of the Monumental Figure." To learn more about these, and other, exhibitions, please visit shsmo.org/art/exhibits/.

National History Day in Missouri is looking for educators, historians, writers, filmmakers, museum staff, and community members to join them at this year's state contest to judge student projects. The state contest will be held on April 27, 2019 at the University of Missouri-Columbia. To thank you for your essential participation in National History Day in Missouri 2019, the State Historical Society of Missouri will provide a light breakfast and lunch, plus a travel stipend of up to \$50 for judges whose round trip mileage exceeds 75 miles. National History Day in Missouri is a unique opportunity for middle and high school age students to explore the past in a creative, hands-on way by producing a documentary, exhibit, paper, performance, or website on a topic of their choosing. To learn more about National History Day in Missouri, including judge orientation and how to start a program at your own school, please visit shsmo.org/nhdmo/.

Great news! Come to the Historical Society's Columbia Research Center's Main Gallery for an extended showing of the pop-up exhibit entitled "Show Me Missouri Women." This exhibit showcases materials that share the story of how women helped shape the Show-Me State. Society archivists have selected a wide array of their favorite photographs, letters, art, journals, and other artifacts illustrating changes in gender roles and women's ongoing fight for equality.

If you are interested in learning more about Missouri's upcoming bicentennial in 2021, there will be three opportunities in March to hear from bicentennial coordinator Michael Sweeney. On March 12th, Michael will be at the Friends Room of the Columbia Public Library. On March 16th, Michael will be joined by senior archivist Claire Marks at the Jefferson County Library's Northwest Branch in High Ridge. On March 26th, Michael will be at the Callaway County

Library in Fulton. To register and learn more about these events, please visit the State Historical Society of Missouri's website at shsmo.org/events.

KEVIN WALSH: Thank you for listening to the *Our Missouri Podcast*. If you would like to learn more about the podcast, including past and future episodes, information about guests, and upcoming events, please visit our website at shsmo.org/our-missouri.