



RENOVATION IN HIGH GEAR!

MCHS recently signed contracts with Miller & Maack General Contractors of Collinsville to correct the long-time issues with the roof of the 1836 Weir House. Joe Hutton, owner of the company, presented a detailed plan that will stabilize roof components and prevent future movement that could cause leaks.



There are now four sets of these stars on the north/south walls of the Weir House.

The work is made possible through contributions and a matching

grant from the Illinois Department of Commerce and Economic Opportunity (DCEO).

Miller & Maack has already installed four steel tie rods that connect the sides of the building for stability (Metal stars anchoring the rods can be seen on the exterior north/south walls). They have also raised sagging portions of the roof by nearly an inch. This phase has to be done slowly.

The windows in the original house have been restored by Old House Restoration Company. That work was funded by a Façade Grant from the City of Edwardsville and by individuals who sponsored windows for renovation. Still to be done are the first floor windows of the "new addition" that was built in 1929.

Restoration specialist Ned Giberson is working on the front entrance as well as the side entrance used by Dr. Weir's patients more than a century ago. Several broken window panes surrounding the front door need to be replaced.

Additional work that has been completed includes a new electrical panel, all new HVAC system, and a restored back porch with a new ADA compliant ramp. In addition, most of the paint has been removed from the building so the soft brick underneath can now breathe as intended.

The Society hopes to open the first museum exhibits in the Weir House by summer. Until then, museum exhibits can be found next door at the Madison County Archival Library.

FAMOUS, BUT FORGOTTEN 3

By Cindy Reinhardt

Every few years MCHS takes a look at residents of Madison County who achieved fame in their lifetime, but are often forgotten today. In this issue, the lives of four Madison County natives are explored: a cowboy actor, a Jazz musician, a WPA artist, and a musician and composer known as "Mr. Pipe Organ." The first profile is of Granite City's "Whip Wilson," shown below.

For readers over a certain age, the name "Whip Wilson" will bring back memories of some of the B-Westerns of their youth. Despite that, there are generations of movie goers who have never heard of him.

Roland Charles Meyers was born in Granite City on June 16, 1911. He was one of eight children born to Charles Bland Meyers and his wife, Sylvia Dale (Prewett) Meyers.

Roland left school at age 14 and went to work for Granite City Steel. The work was hard, and he didn't last long. He returned to school for a while before joining the Army. After his military service, he began his singing career. He had a beautiful baritone voice and sang at many St. Louis area supper clubs, as well as a season at the St. Louis Municipal Opera. An early goal was to sing in light operas. He did well, but had to hold a variety of day jobs to make ends meet.

While in the Army, he met his first wife at Fort Bliss, Texas. He married Anna Van Bruggen in 1932. That marriage didn't last, nor did his second, but he seemed to have met his soul mate when he was introduced to Monica Heberlie in 1937. They married the following year and remained together until his death.

In the early 1940s, he worked as a Border Patrol Guard in Texas while also singing two nights a week at a restaurant across the border in Mexico. An agent, who heard him sing in Mexico, contacted him in 1945 and



Roland Meyers as Whip Wilson.

Cont. on page 7

Hours

Wed - Fri, 9 a.m.-4 p.m.
Sunday 1-4 p.m.

Madison County History Museum
and Library
801 N. Main Street
Edwardsville, IL 62025

Contact us:

Library: 618-656-7569
Society: 618-656-1294
Email: info@madcohistory.org

RECENT NEWS

UNPACKING HISTORY - VOLUNTEERS NEEDED PRESERVING THE PROBATE FILES

Probate files throughout the country are being digitized to make them available to historians and genealogists because they are incredibly valuable resources. Madison County's earliest probate records (before 1900), housed at IRAD in Carbondale, are already available online.

The records MCHS is currently working with Family Search to digitize include later probate records from 1900-1960 and guardianship papers that are much earlier. These records are presently not available for viewing anywhere except on microfilm at the Court House and at the MCHS Archival Library. When this project is completed, the records will be available for viewing by whoever has a computer.

What do volunteers do?

The probate records are stored in boxes with approximately 30 files (like the one shown at left) in each box. Every file has 30-100 pages. To prepare a file for scanning, volunteers open the file and flatten each piece of paper (currently folded in thirds),

make repairs if needed with archival tape, and place the pages in a manilla folder, so they are ready for the Family Search representatives who are doing the scanning. The work is incredibly important.

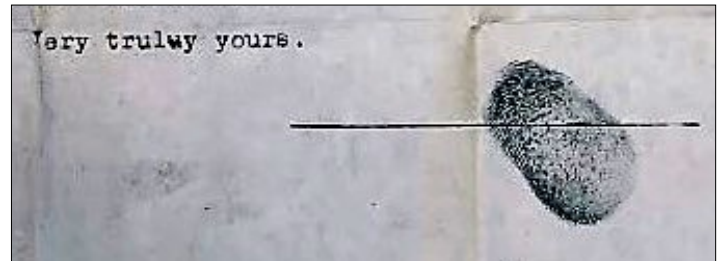
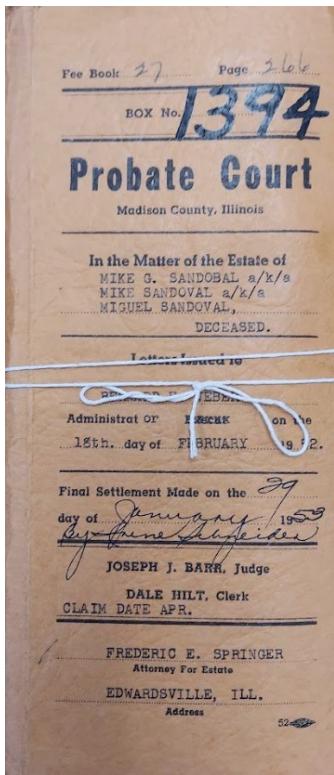
How to volunteer

If you have a couple hours a week, or a couple hours a month, it doesn't matter. Training takes very little time and the work can be interesting. Although the library is not open to the public on Mondays or Tuesdays, accommodations will be made if you can volunteer on those days. Otherwise, volunteers work during regular hours (see front cover).

To volunteer, contact MCHS Volunteer Coordinator, Candace Ladd at csl3@aol.com or 618-656-3493.

Fun Finds in the Probate Files

The signature on this 1952 document from a relative in Mexico was a finger print! The Probate files have all kinds of interesting documents which will be highlighted from time to time in this feature, "Fun Finds in the Probate File."



AMAZING VOLUNTEERS!

In the past month, volunteers have worked more than 100 hours, most of them on the probate project. This is over and above the hundreds of hours spent by members of the MCHS Board to provide programming, management, grant funding, and so much more. Thank you for your valuable contributions to preserving the story of Madison County!

Donna Bardon
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PUBLICATIONS

MCHS NEWS

6 issues annually
Cindy Reinhardt, Editor
cindy.reinhardt@madcohistory.org

VOLUNTEERS

There are abundant and varied opportunities for volunteers at either the Museum or the Library. If interested, please call 618-656-7569.

MEMBERSHIPS

Several membership levels are available to those interested in supporting the work of preserving Madison County history through a MCHS membership. Memberships run on the calendar year, Jan 1-Dec 31. Applications are available on our website, or at the Library.

THE Madison County Historical Society is a 501(c)3 charitable organization.

RECENT NEWS

EXPLORING HISTORIC SITES

MADISON COUNTY DRIVING TOURS

MCHS has completed four driving tours reflecting various aspects of Madison County history that can be enjoyed on the road, or from the comfort of your living room. The tours were developed and written in part with the help of SIUE graduate students and supported by a grant from the Illinois Humanities Council. The driving tours may be found at <https://theclio.com/> by searching for "Madison County, Illinois," or going directly to the addresses provided in the descriptions below:

1. Route 66 in Madison County: This tour traces the early route and sites along historic Route 66 as it passed through Madison County.
<https://www.theclio.com/tour/2083>
2. Madison County (Illinois) Historical Architectural Tour: This tour takes you to 16 sites in Madison County showing different historic architectural styles for buildings and houses.
<https://www.theclio.com/tour/2125>
3. Indigenous Life in Madison County From Cahokia to Indian Removal: This tour takes you to 8 sites ranging from Cahokia Mounds and the Piasa Bird to Fort Russell and the Bunker Hill Kickapoo settlements.
<https://www.theclio.com/tour/2354>
4. The Path to Freedom: Madison County from Slavery to Emancipation: Taking you to eight sites, this tour explores the illegal existence of slavery in Madison County, the establishment of the first free African-American community, and the fight for Emancipation from the murder of Elijah Lovejoy to the home of the author of the 13th Amendment to end slavery.
<https://www.theclio.com/tour/2353>

MARCH NEWSLETTER SPONSORED BY
MCHS MEMBER

NELSON LEE BENEZE

Thank You!

SPONSOR A NEWSLETTER

One of the Society's major expenses is printing and postage expenses for the *MCHS News*. To cover most of this expense, the Society looks for a \$500 sponsor for each issue (6 annually). MCHS is very grateful to member N. Lee Beneze for sponsoring the March edition of the *MCHS News*. Thank you!

Sponsors can use this space to promote a business, congratulate a family member on a special occasion, or create a tribute to a special person. The \$500 donation is roughly the cost of each eight-page newsletter.

2023 newsletters will include issues on unusual Madison County homes, the coal mining industry, horse-radish farming and more. Call 618-656-1294 if you are interested in becoming a sponsor.

WHEN THE STARS CAME OUT

Join us on Sunday, April 16 at 2.p.m. for the April Speaker Series featuring Mark Pierce, author of a new book on the Mississippi River Festival (MRF). Speaker Series events are now held at the Main Street Community Center at 1003 N. Main Street in Edwardsville.

Pierce has been a journalist and corporate communications leader in the St. Louis area for more than 30 years. A graduate of Southern Illinois University Edwardsville, Mark's love of music and connections with many who played pivotal roles in the Mississippi River Festival story served as inspiration for his book which allows the artists who played, the fans who cheered, and the workers behind the scenes to tell their stories.

Pierce will be sharing stories he collected when researching the book and will have the book available for sale after the presentation.

YIKES! MEMBER RENEWALS NEEDED

In December, MCHS sent out its annual report with membership renewal information on the last page. Unfortunately, we have learned that it was overlooked by many of our favorite people! If you haven't done so already, please renew today! <https://madcohistory.org/membership/>

FOCUS ON IMMIGRATION

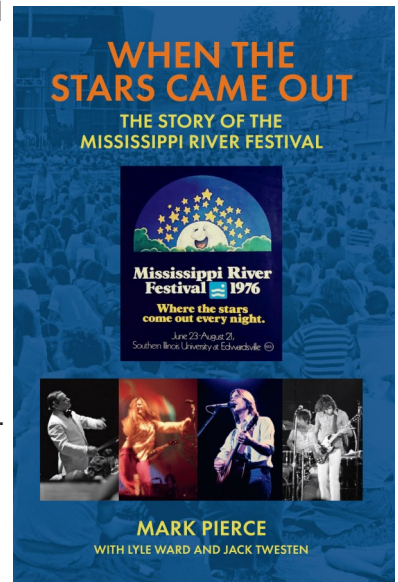
There have been two History Harvest events to date with a third scheduled in Wood River on Feb. 25. Thank you to all who participated! The events are part of an initiative to gather stories and documentary evidence to support the new immigration exhibition for the Madison County History Museum.

With this focus, Archives Librarian Mary Rose and Curator Jenn VanBibber have been spending as much time as possible researching families to reflect the immigration of diverse ethnic groups to various regions of Madison County. It's a time-consuming, but interesting task.

There are currently no plans for another "History Harvest" event. If you know your family's immigration story and have artifacts or documentation relating to their immigration which can be photographed or scanned, please contact the Archival Library at 618-656-7569.

DID YOU KNOW?

The Latzer Memorial Library in Highland has recently digitized Highland newspapers and yearbooks. They paid to have the work done so that the scanned documents would be available free of charge to anyone interested in reading them. They can be found at: <https://highlandilllibrary.org/>



EDDIE DUNSTEDTER - MR. PIPE ORGAN

from ~ *The Kickapoo (Edwardsville newspaper)*
July 25, 1928

By R. Louise Travous

He Hasn't Lived Up to His Name

We called him "Boob" when he used to live here, and even now that he has won more success than we less gifted ones, that is the distinguished name we continue to use. Ask: "Know anything about Ed Dunstedter?" and there will be a moments hesitation before the reply, for we know lots of Dunstedters. But, just say, "Heard Boob last night," without even mentioning radio or a last name, and there's no hesitating. "Boob" is as distinguished among us here in Edwardsville as "Cal" in the U. S. A.

When Boob was a little fellow and took music lessons he didn't do much. Then motion pictures came and gave Boob his chance, for his ear would carry him from one tune to another without his having to stop to turn the music. He added to his repertoire the latest in popular music almost before the sheets were dry from the press, and this is how he did it. Hearing somebody playing or whistling a new air, he sat listening in an apparently boobish manner. The chan-delier might have crashed his head and he would not have felt it. But the other person's playing at an end, Boob dashed forth with a repetition of the number that omitted not the slightest note. After that, only Boob's fingers stayed at the keyboard. He was twisted around as far as he could get and still keep his fingers playing, carrying on a conversation with the front row boys. For there was always a row of regulars at the Wildey in those days – Bill and Bob Hanser and Roman Trares among them – who went not to see the pictures, but to hear Boob play.

Minneapolis took Boob on at a salary that dizzied us. Some of us regarded his salary as the old lady regarded the aeroplane. "It just ain't, that's all," she said when someone showed her that men could ride in the air. And so were some of us with Boob. He just couldn't be making what they said he was. But just the same Boob is driving the biggest car that Packard puts out and he has a fine home and gets called every so often to New York in an effort to get him there, and he's making in one week what most of the rest of us would be pleased to cash in as a two months' pay check. Besides he's making phonograph records and doing special concert work, which means that whenever the organ-building company with which Boob has a contract installs a new instrument, he gives the initial concert performance. Boob's brother, Carl, goes ahead of him in these concert tourings to see that the organs are in proper shape.

But in spite of all his organ success there are some among us who had rather hear Boob on an old piano with a rattle in it than on the finest organ in the world.

On Wednesday night at 11:30 we can listen in on Boob's fame as he manipulates the stops on his Minneapolis organ through station WCCO. Whenever there is a request from Edwardsville he responds to it. We hear him too on phonograph records in organ solos or accompaniments to orchestras of no mean repute. So Boob's music is not entirely lost to us.

Edward Jacob "Eddie" Dunstedter was born Aug. 2, 1897, in Edwardsville, Illinois. He was the oldest child of his parents, George and Margaret (Harvey) Dunstedter. Although he would become a famous musician, no one was aware of his musical talent until one day when he was very young, his mother discovered him in the attic. He was sitting in a rocking chair, playing that Sunday's hymns on an old reed organ, despite never taking lessons.

By the age of nine, he was playing piano at the Wildey Theatre for vaudeville acts. When silent films arrived, he played organ at the theater, and better than anyone else because Eddie didn't need to follow the music. He played perfectly by ear and could follow the progression of the film without the need to pause to turn pages.

His father used to tell a story about one vaudeville act that was ready to rehearse so asked where the piano player was. The manager told them, "He's out shooting marbles."



Above: The George Dunstedter Family of Edwardsville included parents George and Margaret, sons (left to right in back) Edward and Carl, and front, Gertrude and Deneen. Taken circa 1905. Eddie is shown here at the age he started playing at the Wildey Theatre. Below: Eddie at the keyboard. Date unknown. (Christy Roettger)



By age 11, the theater had a three rank Wurlitzer box organ that Eddie played for a salary of \$8 a week. On Sundays he played in church at a pump organ with his brother Carl providing the muscle for the pump action. Carl played the violin and their father a coronet, so the Dunstedter household was known for their entertainments.

By 1917, he had moved to St. Louis where he studied his craft, which included organ building at the Kilgen Organ Company factory, while playing at the Majestic Theatre. On August 31, 1917, he married Viva Drummond of St. Louis, who also had ties to Edwardsville.

Over the next few years, Dunstedter traveled often be-

tween St. Louis and Minneapolis where he eventually settled. He had a contract with Wurlitzer to play opening concerts wherever the big machines were installed and often supervised the construction with his brother Carl. By 1926, Eddie had an orchestra, and that same year began a national broadcast over WCCO in Minneapolis. His theme song was "Open Your Eyes." Folks back home in Edwardsville always tuned in. Eddie and his orchestra were known all over the country as they played to sold out audiences. He was Eddie Dunstedter, "Mr. Pipe Organ," on the MIGHTY Wurlitzer.

Dunstedter reinvented himself many times over the years, moving from vaudeville pianist to theater organist in silent films to orchestra leader and producer on a nationally broadcast radio program over WCCO in Minneapolis. By the

(Cont. on page 6)

PWA ARTIST MIRIAM MCKINNIE

Although often referred to as a Missouri artist, WPA muralist Miriam McKinnie was born in Evanston, Illinois and for many years, 1919-1922 and 1928-1957 was a resident of Edwardsville, Illinois.



She was born May 25, 1906, the only child of Guy Leonard McKinnie and his wife, Constance Wells McKinnie.

From the time she was born, McKinnie was surrounded by art. Her father's family was known for their art collection and her mother's father, William Leonidas Wells (1850-1929), was a noted artist who spent many years as Art Director for the Chicago Tribune.

After leaving the Tribune he became known for his nature painting and book illustrations. Miriam McKinnie showed an aptitude for art at an early age and was given private lessons as well as guidance from her mother, also a painter, and her grandfather.

Her father, a wealthy real estate investor, died in 1918, when Miriam was only 12. In 1919, her widowed mother moved them to Edwardsville, Illinois, where they would be near her sister, Mrs. William T. (Marguerite) Baird. The home they purchased in Edwardsville was itself a work of art, a Walter Burley Griffin Prairie-style home on the city's most fashionable street.

Three years later, in 1922, McKinnie and her mother moved to Minneapolis where Constance McKinnie's sister Olive, and her father were living. At age 17, Miriam dropped out of school to begin classes at the Minneapolis School of Art. A modernist artist, Anthony Angarola, was a teacher there and would become a major influence on McKinnie's style. Her training took her from Minneapolis to Chicago to the Kansas City Art Institute, all following the path of Angarola's teaching career. She would later take classes in Colorado Springs Fine Art Center and obtained a scholarship to the Institute Allende in San Miguel Allende, Mexico, where she earned a Master of Fine Arts degree in 1960.

The late 1920s were pivotal for McKinnie, filled with joys and sorrows. Despite her young age, her art began winning awards, including a national scholarship prize to attend classes in New York in 1927. Before she could take advantage of the award, her mother died suddenly, making it necessary to forfeit the prize. The following year, she married Donnell Hofmeier, of Edwardsville. She continued to use her maiden name professionally.

In 1929, she lost both of her mentors, her maternal grandfather and Anthony Angarola who died at age 36 from injuries sustained in an accident. By this time McKinnie's career was well on its way with entries in exhibitions across the country often winning prizes. Beginning at this time and throughout her life, there were very few years

where she didn't win awards for her work.

In the 1930s, Miriam painted several murals as part of the Public Works of Art program (PWA) of the Great Depression. Her post office murals at Forest Park and Marshall, Illinois, are now at the Smithsonian. Two PWA murals painted for the Edwardsville Public Library in 1934 were destroyed by fire in 1956. In the 1950s, she was commissioned to create murals for the libraries in Edwardsville and Venice, Illinois. After the fire in Edwardsville, she painted several colorful murals for the Children's Department with nursery rhyme themes that are still enjoyed by patrons today.

Beginning in the early 1940s, McKinnie began teaching art at numerous venues from the Edwardsville YMCA to Washington University and the Mary Institute in St. Louis. She was director of the People's Art Center

(Cont. on page 7)



McKinney often painted views of Edwardsville like the above scene looking south on Edwardsville's Main Street. Painted in 1943, the painting was a wedding gift from the Hofmeiers to Sam and Eleanor (Noto) Catalano in 1952. The Hofmeiers were good friends of Sam's parents.



Shown above are McKinnie's mural "Harvest" (top) installed at the Forest Park, Illinois, Post Office in the 1930s and one of the fairy tale murals at the Edwardsville Public Library based on "Sing a Song of Sixpence" from 1958.

THOMAS R. MCFARLAND AKA BARRELHOUSE BUCK MCFARLAND

Thomas Roosevelt McFarland doesn't quite fit the category of "Famous, but Forgotten," but there are no plans for an issue of the *MCHS News* called "Almost Famous, Forgotten, but Rediscovered," so he is included here.

McFarland was a pianist, vocalist, and composer of the blues, particularly a style of St. Louis blues known as barrelhouse. His professional name was Barrelhouse Buck McFarland.

He was born in Alton, Illinois, on Sept. 16, 1903, the tenth child of William Henry and Elizabeth "Lizzie" (nee Smith) McFarland. He lived in Alton until sometime before WW I when he moved to St. Louis where he became skilled at barrelhouse piano, an early form of jazz/blues with an accented two-beat rhythm described as "uninhibited." Often played in saloons or taverns, many also refer to Barrelhouse as "Boogie-woogie."

McFarland played drums before piano which leads many to say his piano style is percussive, and over the years developed a gravelly voice perfect for the Blues. The tall, lanky musician recorded twice in the early 1930s, "St. Louis Fire Blues"/"On Your Way" in 1930 for Paramount Records and "I Go to the Blues"/"Lamp Post Blues" for Decca Records in 1934.

After that, there are no known recordings for nearly three

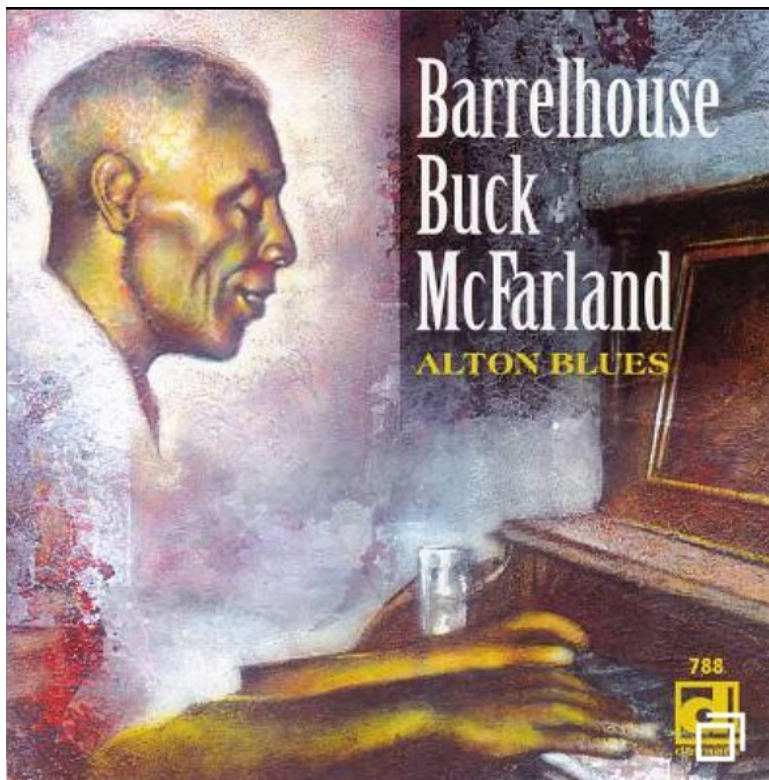
decades, and it's unclear what McFarland did during those intervening years. However, in 1961, Folkway Records, searching for early legendary musicians in the St. Louis area, learned that Barrelhouse Buck McFarland was still in the area. The Folkways recording, called Backcountry Barrelhouse," had McFarland playing a beater piano that was not only out of tune, but also had some dead keys. Music critic

Robert Calder said the piano was so bad, that if it had been a horse, it would have been shot.

A few months later, McFarland was recorded again, this time with better recording equipment and a much better piano. The recording, by Robert Oswald of Delmark Records, was much better, and McFarland, who hadn't recorded in nearly 30 years, sounded as good as ever. It was a resurgence for McFarland, but not one he would live to enjoy. He died April 8, 1962.

Since then, the Delmark recording was reissued on CD in 2007 and a compilation of Barrelhouse piano music featuring Barrelhouse Buck McFarland and Speckled Red was released in 2009.

The music of Thomas "Barrelhouse Buck" McFarland is now more available than when he was living. There are excerpts available online at <https://archive.org/search?query=Barrelhouse+Buck>



EDDIE DUNSTEDTER (CONT. FROM PAGE 4)

1930s he was a radio producer, and in 1942 became commanding officer of a 65-piece Air Force band. He organized and directed Air Force bands, orchestras and radio broadcasts for the remainder of the war, obtaining the rank of major.

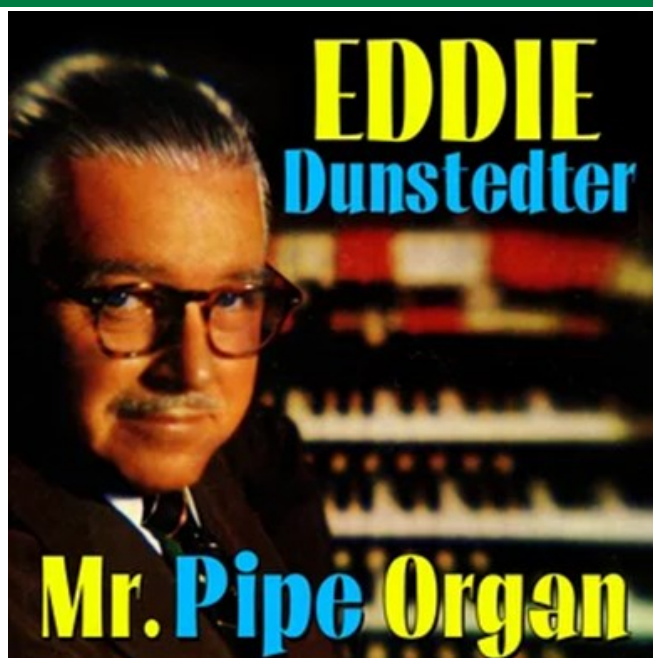
In California, he worked in production while composing music for radio, television, and the movies. He also recorded his own albums and worked with others, including Bing Crosby whom he knew from their early days in Minneapolis when Crosby was part of the Rhythm Boys. They all recorded for Decca Records back then. He later recorded on the Capitol label.

In 1963, Dunstedter was honored by the American Theatre Organ Enthusiasts who said of Dunstedter, "An artist such as Eddie makes life truly beautiful through his music, and the world a more wonderful place in which to share it with him."

Eddie Dunstedter died of a heart attack on July 30, 1974, in Van Nuys, California. He was 76 years old.

One of the songs he was known for was his rendition of "My Blue Heaven." You can hear it here:

<https://www.youtube.com/watch?v=t-C78FFhwm>



Dunstedter album cover, 1959.

WHIP WILSON (CONTINUED FROM PAGE 1)

convinced Roland and Monica to move to Hollywood. In Hollywood, things did not go well. He continued to sing in clubs and work at whatever odd jobs he could find, but his big break was slow in coming.

When his break finally came, it brought a new stage name. Roland sang in St. Louis under the name Charles Rogers. In Mexico and Hollywood, he used the name Dan Tyler. Now, the studio changed his name again. In 1948, Roland's professional name became Whip Wilson, and his wife, who became part of the act, became Monica Lane.

In addition to the name change, the studio gave him an entirely new persona. In a big buildup prior to his first starring role, they released a biography saying he was born on a ranch in Texas, was a rodeo star, and various other mis-truths to create a real cowboy hero.

As a trial run, Whip Wilson had a small part as a sheriff in a western film called "Silver Trails." He then went on to star in a series of 22 Westerns that began with "Crashing Thru" (1949) and ended with "Wyoming Roundup" (1952). These were low-budget films, called B-Westerns, that were action-packed and geared for younger audiences.

The trailer for his second film, "Shadows of the West," used phrases like "That Rough-Ridin' Westerner Whose Whip Barks Louder than a Six-Shooter! Split-Second Thrills! With Your NEWEST Big Western Star! In an Action-Filled Danger-Swept Adventure!" (Exclamation points numerous and usually in a font double the size of the words.)

The pay was low, which meant that between films, Roland (now Whip) and his wife, Monica, hit the road doing shows in the U.S., Canada, and Europe. Whip would sing and demonstrate his skills with a bull whip by whipping the buttons off Monica's outer garments. With these shows, Whip was the singing cowboy, but only sang on a few occasions in his films. On the road, they had a Western band, a

comedian, and Whip's horse. They also took two Shetland ponies with them, Nip and Tuck, for children to mount and pose for photographs.

Whip's big horse was a white Appalachian who may have had an identity crisis of its own. When he was given the horse, Whip named it Silver Bullet, but that was a little unwieldy, so the horse became Bullet, but that was the name of Roy Rogers' dog, so the horse was renamed Rocket. The horse appeared with Whip in all his films.

Roland was not a terrific actor. By most accounts, his skills were with the bull whip (hence the name) and his ex-

cellent baritone singing voice. His acting was somewhat stiff and the films only mediocre. But in a book about Wilson by Barry J. Copeland, he says that "Many who worked with Whip did not necessarily appreciate his work, but they praised his kindness and character."

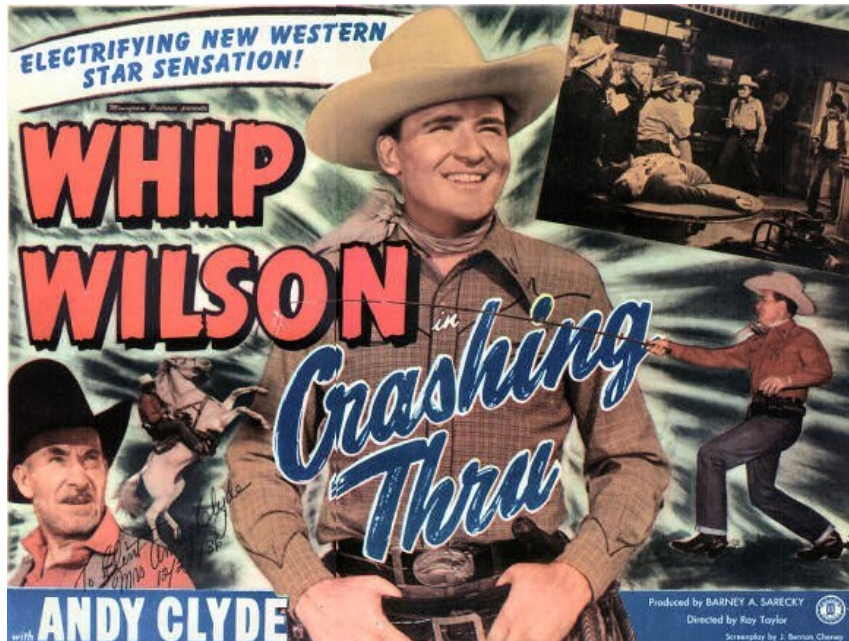
Despite the less than stellar reviews of his acting during those three years, Whip Wilson was a recognized cowboy star with comic books and other merchandise available for his many fans.

After 1952, Whip had uncredited roles in a couple of films including

"The Kentuckian" where he was hired to coach Burt Lancaster in using a bull whip. That film, in 1955, was his last work as an actor. After the Western series ended, Whip and his wife went into the business of managing apartment buildings.

Whip, aka Roland Charles Meyers, died from a heart attack in California on Oct. 22, 1964. He was buried in the Meyers family plot at Sunset Hills Cemetery in Edwardsville wearing his Whip Wilson western outfit. He was only 53 years old.

The trailer for the second Whip Wilson film, "Shadows of the West," can be found online at <https://www.youtube.com/watch?v=MDQstHf89sg>



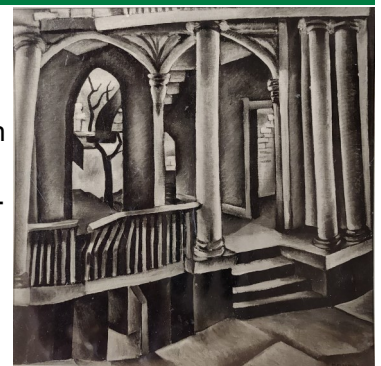
MIRIAM MCKINNIE (CONTINUED FROM PAGE 5)

in 1957-58, but resigned when her husband, Donnell, became ill. Donnell died in 1958 at the age of 52. The couple had no children that lived past infancy.

In 1963, McKinnie accepted a staff position with the Arkansas Arts Center in Little Rock Arkansas, a position she held until her retirement in 1970. McKinnie died October 22, 1987, in Berryville Arkansas.

Today, in addition to the Edwardsville murals, her work can be found in museums and private collections throughout the country. She was an active and prolific artist in numerous mediums for more than six decades.

At right, "The Old Hotel." McKinnie work in oil depicting the St. James Hotel on Main Street in Edwardsville after the fire that destroyed the building. (MCHS)





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MCHS CALENDAR

MCHS SPEAKER SERIES

MAIN ST. COMMUNITY CENTER
1003 N. MAIN STREET, EDWARDSVILLE

Sunday, April 16 - 2 p.m.

Presenter: Mark Pierce

When the Stars Came Out:
Stories From the Mississippi River Festival

Sunday, June 11 - 2 p.m.

Presenter: Norma Asadorian

An Introduction to Armenian Culture, & History,
and the Armenian Genocide

Sunday, August 13 - 2 p.m.

Presenter: Mary Z. Rose

More Than Companions:
Relationships Between Women Faculty at
the Monticello Female Seminary

SPECIAL EVENT

With Friends of the Wildey Theatre ~

Thursday, May 11 - 7 p.m.

Colonial Williamsburg's Kurt Smith as
"Thomas Jefferson – Man and Legacy"

Wildey Theatre, Edwardsville, IL
Free Admission

SUMMER HISTORY CAMP

July 17-20

(see article for details)

TRIVIA NIGHT

August 26 - 7 p.m.

St. Gregory Community Center
Granite City

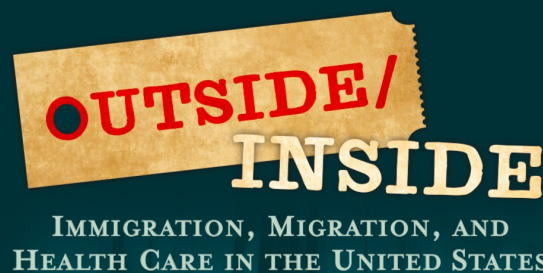
2023 SUMMER HISTORY CAMP

Last year's summer camp for children was a great success, so an all new camp is in the works for July 17-20. This year's theme will be a "Journey of Discovery: From Farm to Factory." The camp is organized and planned by professional educators and teachers who have four exciting field trips planned around the following themes: a Centennial farm, the coal mining industry, the Mississippi River, and the N. O. Nelson Manufacturing Company.

Registration, available beginning April 17, will be set-up through the Regional Office of Education, a major partner in making the camp possible. The cost per camper is \$100 with a 10% discount for MCHS members. Registration includes bus transportation for each day's field trip, entrance fees, snacks and educational materials. Campers are asked to bring a sack lunch. For additional information call 618-656-1294.

IMMIGRATION EXHIBITS

In addition to the immigration exhibit being researched by MCHS staff and SIUE partners as a permanent exhibit when the museum reopens, a travelling exhibit from the National Library of Medicine and National Institute of Health will be here May 21 through June 17. This exhibit explores immigrant health. There will be a companion program, probably in May, but the date has not been set yet. Watch for announcements.



COMING EVENTS

MCHS is partnering with the Friends of the Wildey Theatre to bring Kurt Smith, in the guise of President Thomas Jefferson, to the Wildey stage. Smith is an actor and historian in Colonial Williamsburg. He is a researcher, storyteller, actor and historian who will bring Jefferson to life. The program will be on Thursday, May 11 at 7 p.m. at the Wildey Theatre on Main Street in Edwardsville. It is free and open to the public.

With the summer festival season on the horizon, MCHS hopes to participate in numerous festivals around the county, beginning with an expanded Route 66 Festival in Edwardsville, celebrating the festival's 25th anniversary. The Society is also planning several "Living History" events in the Fall including another "History Walk," a vintage baseball game, and a Chautauqua.