
Baker, James H.



BAKER, James H., soldier, born in Monroe, Butler County, Ohio, 6 May 1829. He was educated at the Wesleyan University of Ohio. Subsequently he became a teacher, and took charge of a female seminary at Richmond, Indiana. In 1853 he purchased the "Scioto Gazette," and became its editor. He was elected secretary of state for Ohio in 1855, and became afterward secretary of state for Minnesota. He served as a colonel in the army in 1862-3, was appointed provost-marshal for the department of Missouri, and served in this capacity until the close of the war, having been made in the meantime a Brigadier-General. After the war he was appointed register of public lands at Boonville, Missouri, and retained the office two years, after which he retired to his farm in Minnesota. From 1871 to 1875 he was commissioner of pensions.

Evans, Sara Lynne

You could attribute the success of Pam Tillis to her family genes and Shania Twain's to her tight-fitting jeans, but for Sara Evans it is the genius present in her voice. Hers may be the purest country voice to hit Nashville, or anywhere else, for a long time.

Born 05 Feb 1971, the third of seven children in Booneville, Missouri (because the hospital was there) Sara has come a long way from her 'dirt-poor farmer' background but never too far to forget it. "...I was raised on a farm in Boonesboro which is a suburb of New Franklin, a town of 1200 people," explained Sara. "On our farm we raised corn, beans, cattle and hogs. Later we raised tobacco. We were a very poor farm family."

Singing came early on, accompanying her older brothers as they played the banjo and guitar. Sara soon picked up the mandolin and the Evans family had an act. It was soon apparent the star in the family was Sara and the family act became the "Sara Evans Show." More importantly the act became a source of income for a family that, at times, got by on food stamps. "We were making fifty bucks each a night. We worked every weekend and a lot more in the summertime."

Sara continued singing with various groups through her school years, changing her focus from Bluegrass to Country, and at age 16 began working at "The Country Stampede" near Columbia. "It held two thousand people. I worked there two years, and every Saturday night I did a four hour gig. It was awesome. I felt like a star," says Sara.

The summer of '91 brought her to Nashville to try her luck. While unlucky in work, Sara proved lucky in love as she met and eventually married Craig Schelske. Soon after, she returned back to Oregon with him and his brothers as part of a new band, "Sara Evans and Santium." The band performed regionally and opened for a number of Country stars, but Sara hadn't given up on Nashville.

In 1995 she decided it was time to return and try her luck again. As she told Julian Hunter of "Tune-In," "...I always wanted to go back to Nashville to at least give it a try and see what would happen. And the timing was perfect. God knew exactly what he was doing! I think if we had gone back even a year earlier, I wouldn't have been accepted, because my music is so country... I just came back at a time when more labels were looking for country artists."



The big break came when Sara did a demo of "I've Got A Tiger By The Tail." The writer of that song heard her sing it in the studio in December of '95 and became a fan. "I walked into the control room, and sitting there in this ratty old armchair was Harlan Howard himself. He said, 'Are you the girl who was in there singing? I can't believe someone so young can sound so Country.' He must have thought I was a real hillbilly." But as Sara says, "I'm prideful about my upbringing because I think it makes me more Country. There's something about growing up on a farm and being a rural hick like I am that goes really well with Country music." (Geoffrey Himes - Request). Howard's wife Melanie played the demo for RCA's Renee Bell. That meeting led to a live audition for RLG/Nashville Chairman Joe Galante and eventually to this album.

Pete Anderson, who produced Dwight Yoakum's latest album, was Sara's choice to produce her debut album. The first cut on the album "True Lies" was released earlier in the year, but failed to make an impact on the charts. "True Lies was disappointing, but I'm not ashamed of that," says Sara. "I believe "Three Chords" (the latest single) will be a huge smash... It's just one of those songs you know is there. The day we wrote it, we were like, 'Yep, this is one of those songs.' " (Sandy Smith-The Tennessean)

The album itself contains eleven songs and runs just over a half hour, but I can't think of a much better way to spend the time than listening to this woman sing. Seven of the songs were co-written by Sara including the title cut. The other four songs include the aforementioned, "I've Got A Tiger By The Tail."

The opening cut, the previously released "True Lies," is a throwback to the country crooning of days past. Sara's powerful voice takes on a plaintive air, with momentary pauses accentuating the feel, and the twang of the electric guitar matched to Sara's singing. "Shame About That" is a quick little take on the 'what goes around' theme, bouncy and sassy. The feeling of smug satisfaction shines through her vocals.

The third cut is the latest single and video, "Three Chords And The Truth". This is an emotionally charged ballad that is a testament to the power of song both in theme and effect on the listener: "I turned on the radio/ And a voice came over sweet and low/ And I didn't know the tears were gonna start/ But what amazed me even more/ Is I'd never heard that song before/ But somehow I knew each word by heart."

"If You Ever Want My Lovin' " is as pure Country as you can get, and Sara delivers it as well as Garth Brooks at his best. The next song, "Imagine That," is a true torch song. I can imagine Sara in front of a big band, dressed '40's chic, caressing the mike as her voice reaches out to the the lovers slowly circling the dance floor.

"Even Now" contains a cute play on words and some terrific musical bridges, while "I Don't Want to See The Light" is a real down-tempo song -- a hurting song with the pain and anguish clearly present in the vocals.

The demo song that led to this album, "I've Got A Tiger By the Tail" is spunky and delivered with authority. It's is every bit as good as, or better than, the Buck Owens version. "Unopened" stresses the title word, the key to the love story unfolding in the lyrics of this song. The wondering, yet trusting love, is presented beautifully through emphasis and hesitation over the word "unopened" and its significance.

The breakup song on the album, "Walk Out Backwards," takes a lighthearted, wistful look at breaking up. "The truth won't hurt so much/ If I can just pretend/ So walk out backwards/ And I'll think you're walking in."

The final cut on the album is my personal favorite. The gospel feeling of "The Week the River Raged" washed over me like a musical baptism, leaving me feeling renewed. This song couldn't be a more perfect conclusion to "Three Chords."

Has two children with her husband Craig Sheleske, a son named Avery and a daughter named Olivia Margaret. She is going to have her third in September 2004.

The above is from www.music-reviewer.com and www.tv.com

Lee, Julia

Julia Lee was known for her husky voice, her straightforward piano style, and the easy, but heartfelt way she sang. Her genres included Jazz Styles, Jump Blues, Swing, Blues Instruments Vocals, and Piano. Her double-entendre songs such as "*King Size Poppa*," "*Snatch and Grab It*," "*My Man Stands Out*" and rocking piano made her a major attraction in Kansas City. In a professional singing career that spanned four decades, Lee built a national reputation as one of the great female blues singers of all time.

Julia Lee was born on Oct 31, 1902 in Boonville, Mo., and raised in Kansas City, where she attended Lincoln High School. By the age of ten she was playing the piano. As a child, she performed with her father's string trio, as well as at neighborhood house parties and church socials. While attending Lincoln High School she began entertaining at house parties and church socials. After her graduation in 1917, she embarked on her professional career as an intermission pianist at

Love's Theater and in the clubs lining 12th Street. A talented vocalist and powerful pianist, she specialized in *risqué* "songs her mother taught her not to sing."

Her career took a major step forward when she began singing and playing the piano in her brother's band, George E. Lee and His Novelty Singing Orchestra, an association that would span 15 years. George Lee's band formed around 1920 and, among the black musical groups in the Kansas City area, was the biggest rival of the Bennie Moten Orchestra during that decade. George Lee's band featured outstanding singers and soloists. It was also the training ground for a many talented young musicians, including, briefly, Charlie Parker.

Julia's earliest recording in June 1923 were "*Waco Blues*" and "*Just Wait til I'm Gone*" in Chicago for the Okeh label. As such she became the first Kansas City jazz musician to record, however, because the records were not released, she is often not credited with that distinction. While with her brother's George E. Lee's and His Novelty Singing Orchestra during 1920-34, she recorded with him in 1927 and 1929 (including "*If I Could Be with You One Hour Tonight*") and cutting two titles of her own in 1929 ("*He's Tall, He's Dark and He's Handsome*" and "*Won't You Come Over to My House*").

In 1934 or 1935, Julia Lee left her brother's band and began her own solo career. In 1935, Julia opened at Milton's on Troost. For the rest of her career she worked primarily in Kansas City. She didn't like to travel, especially in airplanes. She said she would fly,

but only if she could "keep one foot on the ground." In fact it has been stated that this fear or aversion to flying was the cause of her split with her brother and his band.

A major figure in the blues revival that followed World War II, her trademark was double-entendres, or, as she once said, "the songs my mother taught me not to sing." She made several hit records in the 1940s and in 1944 she started recording for Capitol and among her sidemen on some sessions were Jay McShann, Vic Dickenson, Benny Carter, Red Norvo and Red Nichols along with many local players. Dave E. Dexter, Jr., a native Kansas Citian and Artist and Repertoire Man for Capitol Records, recorded Julia as part of his "history of jazz" series in 1944. Her recording of "*Come On Over To My House Baby*" was a big hit with jukebox operators and disc jockeys, and the success of this release led to a recording contract with Capitol in 1946. Her 1947 recording of "*Snatch and Grab It*" sold 500,000 copies. She worked primarily in Kansas City and frequently teamed up with the great drummer Samuel "Baby" Lovett, a veteran of George Lee's band.

In 1949, at the invitation of President Harry S. Truman, Julia and drummer Baby Lovett played at the White House for the annual dinner of the White House Correspondents Association. Julia ended her long association with Milton Morris in 1950 and began a residency at the Cuban Room. After 1952 Julia Lee only recorded four further songs but she was active up until her death. She had a brief cameo appearance singing "*The Dirty Rock Boogie*" in the locally produced film, "The Delinquents," directed by Robert Altman in 1957.

Lee was married in 1919 to baseball player and manager Frank Duncan, of the Kansas City Monarchs. Their nine-year union resulted in the birth of one son, Frank Duncan, Jr. At the time of her death, she was one of the most popular performers in Kansas City. She died on Dec 8, 1958 of a heart attack in her Kansas City apartment, only two months after the death of her brother, George Elliot.



Lee, George Ewing

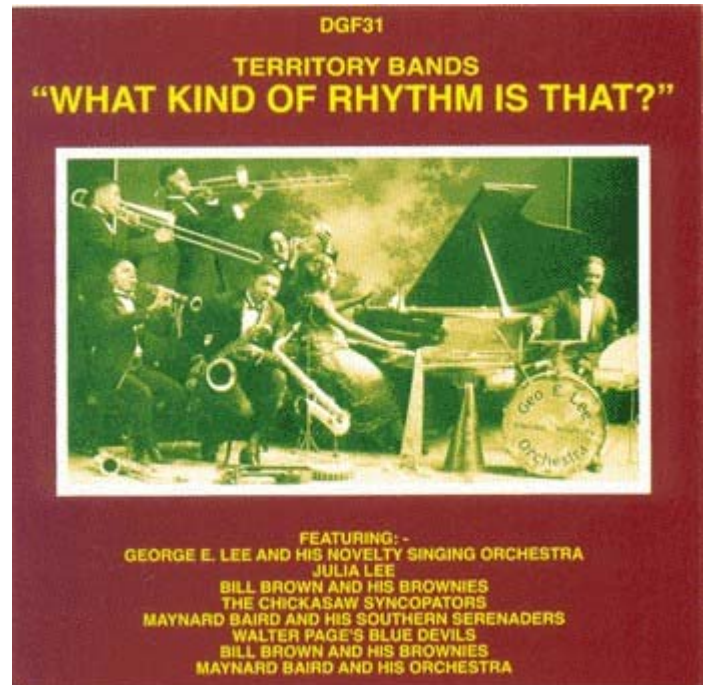
Lee played many instruments, among them the saxophone, but singing was his forte. Sometimes billed as the "Cab Calloway of the Middle West," George had a powerful voice and a penchant for ballads and novelty songs. He was also bandleader of George E. Lee and His Novelty Singing Orchestra.

George Ewing Lee was born in Boonville, Missouri, in 1896 and grew up in Kansas City. As children, he and his younger sister, Julia Lee, performed with their father's string trio at neighborhood house parties and church socials. He began his professional musical career in 1917 as a vocalist and saxophonist while he was in the army.

Following his Army service, he formed a trio with a drummer and his sister, Julia, and worked primarily at Lyric Hall at 1739 Lydia streets. By 1927 George Lee had formed a larger band, George E. Lee's and His Novelty Singing Orchestra which made its first recordings in 1927 for the Merrit Label, produced by the Winston Holmes Music Company at 1704 E. 18th Street. Both recordings from this session, "*Down Home Syncopated Blues*" and "*Merrit Stomp*", are rare treasures, highly coveted by record collectors.

During the 1920s, George and Julia's strong vocals and showmanship gave them an edge over their principal rival, the Bennie Moten Orchestra. Trumpeter Buck Clayton would later recall that George E. Lee "had a beautiful voice, a strong voice that could fill up the hall without a microphone." However Lee's organizational skills were weak. Turnover in his band was high and he was not always able to attract top musicians. But the infectious beat of its songs, combined with the one-two punch of the brother-sister vocal team, made the Lee Orchestra tough competition in local battles of the bands, where the winner was judged by popular applause and well-sung songs were perennial crowd-pleasers.

George expanded the band to 13 pieces in 1929 and modernized its sound with the addition of arranger Jesse Stone. The Lee band's recording sessions for the Brunswick label on November 6 and 8, 1929, produced the hit record "*If I Could Be With You*", backed by "*Paseo Street*". The record sold an astonishing 2,000-plus copies in Kansas City in one week.



Diego, California on October 2, 1958.

The text in the photo reads "George E. Lee's Novelty Singing Orchestra". (George is standing next to the Sousaphone player holding a megaphone to his mouth.)

The Moten and Lee bands merged temporarily in 1933-1934. Julia split with her brother and began a solo career in 1934 or 1935.

By 1935 Lee's orchestra had disbanded, but he continued to perform with smaller ensembles through the decade. In 1937, at a resort in the Ozarks, Lee fronted a small group that included 17-year-old saxophonist Charlie Parker.

George E. Lee retired from music in 1940 or 1941 and moved to Detroit, where he operated a tavern. He died in San

Meistrell, Bob and Bill

The Meistrell boys were born and raised on a farm near Boonville, Missouri. Bob and Bill were identical twins but born on separate days. Throughout their entire childhood the boys were always interested in the water. When the twins were four years old their father died, so their mother had to raise seven children by herself. The boys' older brother, Joe, was a lifeguard at the local pool. With Joe's help Bob and Bill became accomplished swimmers. "We just joined the Boy Scouts every year to swim for them, then would quit after the meet."



The boys were interested in deep sea diving, so at the age of fourteen they built their own diving helmet. "We got a five gallon vegetable can, cut out the bottom and had a guy solder shoulder pads on it so it didn't cut into us. We put a piece of glass on the front and used tar as a seal around the glass. We had enough sense to put in a check valve, made from a marble and a spring so the air wouldn't come out

when we stopped pumping. One of us would wear this thing in the swimming pool, sit down on the bottom and read magazines, while the other pumped air on the surface with a tire pump. The pump would get so hot that you would have to dip it in the water to cool it off. You'd feel the water coming up to your nose. I can't tell you how many times we had to bail out of that thing. It's a wonder we didn't get air embolism. We used to mark around in some of the local lakes at depths of about 15 feet."

In 1944, the Meistrell family packed up and moved to Manhattan Beach, California. Bob and Bill enrolled in Redondo Union High School. After a year and a half the boys transferred to El Segundo High where they took up football and swimming.

The Meistrells fell in love with the ocean despite the pollution problem. "At Manhattan Beach you couldn't swim because it was so polluted," says Bob. They got into surfing just when balsa boards were starting to catch on, and were among the first to apply fiberglass to protect the nose of the foam-filled plywood boards.

During high school the boys bought a genuine diving helmet for \$25, after the owner was killed using it. "We marched all over the breakwater with that thing, one at a time while the other would be pumping. There were no wetsuits in those days so we would be freezing. The helmet was just good for looking around. You couldn't lean over and grab anything. Maximum depth was 20 feet. There was clear water with a white sandy bottom and lots of fish. A whole other world!"

After graduation the Meistrell twins became full-time lifeguards, but Bill was soon drafted into the Army. Bob, thinking he would be deferred because of his broken back sustained while playing football, was drafted in the Army two months after he was married. They said, "You're warm, you're breathing, you're in the Army now." Bill went to Korea where he received a Bronze Star and Bob stayed in the reception center in Monterey. "I



lived in Santa Cruz and hitchhiked back and forth to the Monterey Army Base. I lived one block from the beach at Pleasure Point and surfed by car light without a wetsuit almost nightly. There were no other people, but a little seal would sometimes jump up on my board and surf into the beach with me at the river mouth."

Bob and Bill needed to find a way to combat California's cold water. They tried a variety of ideas, including electrically heated flyers' suits from war surplus, but those would burn up and wool sweaters lasted only as long as they were dry, which wasn't too long. Finally in 1953, they found some insulation material, which was used in the back of refrigerators. This material was called neoprene and was used to make the first practical suits.

In 1953, Bill's friend, Bev Morgan, a Los Angeles County lifeguard who later went on to successfully manufacture a line of commercial dive gear, offered Bill a share of his local sports shop called Dive N' Surf. Bev owned the shop with Hap Jacobs, who later pioneered the modern surfboard, but Jacobs wanted out so Bill took Bev up on his offer only if Bob could come on board too. Bev agreed and Bob and Bill borrowed \$1800 from their mom and each bought one third of the business. "Business started out slow. The first day I thought, "Wow, this business is really taking off!" Slowly but surely business did get better, although during the first few years bringing in \$100 a day was a goal, not a reality. To keep themselves afloat the twins continued lifeguarding on a part-time basis. In 1957 the Meistrell brothers were able to buy out their remaining partner.

In 1955, Bob was part of the UICC (Underwater Instructors Certification Course) class #1. These people were the first people in the world that were certified scuba instructors. Some of the other people in the class were: Bev Morgan, Al Tillman, Ramsey Parks, Andy Rechnitzer, Bill Walker, E.R. Cross and Herb Barthels. Bob's certification number is 1UICC #13. The Meistrell brothers also owned a company called Dive N' Surf Marine Photography. Here they did commercial

diving down to 225 feet on straight air and used to swim through 1/2 mile salt water intake pipes for Southern California Edison Company. Their interest went even deeper however, submarines! Bob and Bill are involved in a company called Undersea Graphics. The company has a single man, 750 foot capability sub and a 2 man 2000 foot capability sub. They do pipeline inspection and recover objects lost in deep water.

From the start, Bob and Bill, made a healthy sideline business out of manufacturing and selling wetsuits. In the early days wetsuits were not used for surfing. Still the Meistrells were grateful for any extra sales and happily designed and tailored their own brand of wetsuits. In the beginning the wetsuits were named Thermocline. The Meistrells didn't think this was a great name so they hired a marketing consultant, Duke Boyd. Duke asked about the characteristics of the suits and Billy said, "They fit like a glove," so Duke came up with the name Body Glove. "We paid him \$200 to get a logo designed. He found a guy who did it for \$35. Years later, this guy's son came into the store and said "My dad did that." He was living in Hawaii and we sent him a whole bunch of Body Glove stuff.

Throughout the years Body Glove wetsuit sales grew bigger and bigger and eventually the twins bought a building just to manufacture their popular Body Glove wetsuits. Not only were they making wetsuits for surfing and diving, but the other water recreational sports also. The business wasn't the only thing growing, the families were growing too. Bob now has three sons, Robbie, Randy and Ronnie and Bill has a son Billy, and a daughter Julie. The children grew up with the business and throughout their childhood and adult years held several different jobs within the company. "We all started out sweeping floors," says Ronnie. "We grew up with the business." By the early 80's, the company reached a point where it had supported both families comfortably for 30 years. By 1982, Dive N' Surf's sales topped \$1.7 million, Body Glove was selling \$2 million a year. Throughout the following years the children (2nd generation) received more and more control of the marketing of the company. Now Body Glove sales have reached an all time high and the company is recognized worldwide for its quality products and outstanding customer service.

In 1990, Bob and Bill were inducted into both the Diving Hall of Fame and the Pioneers of Surfing. "We were among the first surfers. We spent years and years along the beaches. We were selected not because we were great surfers, but the ones that brought out the wetsuits. Without them there would of been a lot of drownings."

At age 68, the brothers show no signs of slowing down. They still dive regularly and oversee the family's business empire. On most weekends, they cruise the coastline in their 70 foot yacht, The Disappearance, decorated with huge Body Glove logos. Despite the farm boy appeal, everybody now knows them as friendly yet savvy, and above all, honest businessmen. Bob sums it up: "Billy and I don't have goals because we haven't figured out what we want to do yet."



Melton, Elston Joseph

For his contributions to the field of Journalism, Boonville newspaper man Elston "E. J." Melton, was posthumously inducted into the Missouri Press Association Newspaper Hall of Fame.

In a ceremony held in Kansas City, on September 27, Melton and five others were chosen from 30 nominations, to take their places among other Missouri journalists such as Walter Williams and Joseph Pulitzer.

Born in Jefferson City, Melton served as editor and publisher of the Boonville Republican and the Boonville Daily News. He was an author and historian and president of the Missouri Press Association in 1958.

He worked for Missouri newspapers in Boonville, Pilot Grove, Sedalia, California, Cape Girardeau and Caruthersville.

He launched the Boonville Republican in 1929, and soon merged it with the Daily News.

With the help of a partner he later bought the Cooper County Record and Missourian in Pilot Grove and moved it to Boonville. He edited The Record until the mid-1970s.

He is the author of "History of Cooper County, Missouri and the novel "Towboat Pilot."

He served as President of the Central Missouri Press Association, the Missouri Writers' Guild and the State Board of Education.

Selection criteria for the nominees included 20 or more years of exemplary service to the newspaper industry.

Those nominated were also selected for honorable living, sound thinking, community involvement and unselfish influence in the field of journalism.

Plaques of the winners are on display in the Missouri Press Association Building and in Lee Hills Hall at the Missouri School of Journalism, Columbia.

Miles, Denise

The following was written by Steven Welliver, a reporter on the Record Staff. The article is from the June 8, 2004 issue of The Record.

When Denise Miles began singing in a Boonville church at age eight, she never dreamed it would one day lead her into a career. Yet, several years later, that is precisely what happened.

Miles, know on stage as Skye Dee Miles and to friends and relatives as DeDe, is the daughter of Carmen D. Jones of Boonville and Maurice Miles of Moberly, Mo.

As a typical Boonville youth, she attended Laura Speed Elliott Middle School and Boonville High School. It was in these two settings, considered by Miles to be her "humble beginnings," where she got her first performance experience through choir productions.

"Those two schools always found a place for me," recalled Miles. She went on to explain how teachers regularly altered parts to get her involved in shows that otherwise excluded her.

After graduating from Boonville High School in 1988, Miles attended Grambling State University in Grambling, La. While there she obtained her Bachelors Degree in Criminal Justice.

Upon graduating from Grambling, she returned home transferring to the University of Missouri-Columbia. There she continued her training in criminal justice, working towards her Pre-Master's Degree.

Next she moved to San Francisco, Calif., where she still resides today.

There, an acquaintance suggested she consider her background and talent in performance and approach a career in theater. After thinking over this advice, she decided to go "out on a whim" and audition for a part in "Beach Blanket Babylon."

The show, the longest running musical revue in U.S. History, has been in continuous performance since its creation in 1974. It is performed at Club Fugazi in San Francisco, Calif.

"It's a wacky show that's somewhat unexplainable," said Miles. The story follows Snow White on her quest for Prince Charming and true love. Along the way, she solicits love advice from a variety of public figures, including people from music, movies and politics among others.

Miles, now in her sixth year with the company, is an understudy for the part of Snow White's tour guide. Along the way, her character takes the shape of pop culture icons like Oprah Winfrey, Whoopi Goldberg, Tina Turner and Dianna Ross.

According to Miles, the show is constantly evolving, with lines being changed and updated to stay current with the culture of the times. The satirical nature of the show provides for "tongue in cheek" entertainment.



Miles says changes are occasionally made the day of a show, requiring cast members to be alert and focused.

"It's kind of risky, but it's fun. That's the whole art of live entertainment," commented Miles on the hectic pace of life as a performer.

As an understudy, Miles may be called upon to do as many as eight shows a week, depending on the availability of other cast members. She is first in line to take over the part, should the regular actress leave the company.

In addition to her full-time position in the theater, Miles continues to hold a second position utilizing her college degree. She is working with at-risk-youth in a San Francisco housing development.

In her spare time, however little there may be, she plays in a band. She and four friends form "Universoul Sound," playing regularly around the San Francisco area.

Miles said her father, Maurice Miles, attended one of her performances in December 2003. She remembers that after the show, her father confessed to her he had been telling people for several years what she did, yet had no idea what she was actually accomplishing.

"Beach Blanket Babylon" celebrated its thirtieth anniversary from June 4 to 7, 2004. The special performances included specially written songs and several guest appearances. In addition, she has donated over \$400,000 to San Francisco area arts organizations.

"It's the best show in town," concluded Miles.