



# National Archives at Kansas City Newsletter

## Film Screening of *Charley Pride: I'm Just Me* at the GEM Theater

On **Monday, January 6 at 6:00 p.m.**, the National Archives, in partnership with the Greater Kansas City Black History Study Group, American Jazz Museum, and Bruce R. Watkins Cultural Center, will host a screening of *Charley Pride: I'm Just Me*. This program will take place at the GEM Theater, 1615 East 18th street, Kansas City, MO. [Reservations](#) are requested for this **free program**.

*Charley Pride: I'm Just Me* traces the improbable journey of Charley Pride, from his humble beginnings as a sharecropper's son on a cotton farm in segregated Sledge, Mississippi to his career as a Negro American League baseball player and his meteoric rise as a trailblazing country music



superstar. This film reveals how Pride's love for music led him from the Delta to a larger, grander world. In the 1940s, radio transcended racial barriers, making it possible for Pride to grow up listening to and imitating Grand Ole Opry stars like Ernest Tubbs and Roy Acuff. Pride arrived in Nashville in 1963 while the city roiled with sit-ins and racial violence. But with boldness, perseverance and undeniable musical talent, he managed to parlay a series of fortuitous encounters with music industry insiders into a legacy of hit singles, a Grammy Lifetime Achievement Award® and a place in the Country Music Hall of Fame.

Narrated by Grammy-nominated country singer Tanya Tucker, the film features original interviews with country music royalty, including Garth Brooks, Dolly Parton, Brad Paisley, Darius Rucker and Marty Stuart, as well as on-camera conversations between Pride and special guests, including Rozene Pride (his wife of 61 years), Willie Nelson and fellow musicians.

## Are you connected to the National Archives at Kansas City?



We encourage our patrons to use electronic mail and social media to connect with us. Our Facebook address is [facebook.com/nationalarchiveskansascity](https://www.facebook.com/nationalarchiveskansascity). In addition, you can find us on Instagram @kansascity.archives or tweet us via Twitter @KCArchives or #KCArchives.



All information about upcoming events and programs is emailed to patrons through our electronic mailing list. If we do not have your address on file, please send an email with your preferred address to [kansascity.educate@nara.gov](mailto:kansascity.educate@nara.gov) or call 816-268-8000. By providing your address, you grant the National Archives at Kansas City permission to send you information about special events, and programs. Per the Privacy Act of 1974, we will not share your personal information with third parties.



## January 2020

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### Upcoming Events

Unless noted, all events are held at the National Archives 400 W. Pershing Road Kansas City, MO 64108

- **JAN. 1** - NEW YEAR'S HOLIDAY: FACILITY CLOSED
- **JAN. 6** - 6:00 P.M. FILM SCREENING: *CHARLEY PRIDE: I'M JUST ME\**
- **JAN. 14** - 6:30 P.M. AUTHOR LECTURE: *HIGHBALLS, SPOONERS AND CROOKED DICE\**
- **JAN. 20** - KING HOLIDAY: FACILITY CLOSED
- **JAN. 25** - ALL DAY: EDUCATOR WORKSHOP\*
- **JAN. 29**- 6:00 P.M. AUTHOR LECTURE: *WICKED KANSAS*

\*DENOTES ACTIVITY IS OFFSITE.

# High Balls, Spooners, and Crooked Dice: Prohibition in Kansas City

On **Tuesday, January 14 at 6:30 p.m.** the National Archives, in partnership with the National World War I Museum and Memorial and Rainy Day Books, will host author **John Simonson** for a discussion based on his book ***Prohibition in Kansas City, Missouri: Highballs, Spooners and Crooked Dice***. This program will take place at the National World War I Museum and Memorial, 2 Memorial Drive, Kansas City, MO. [Reservations](#) are requested for this **free program**. A light reception will precede the program at 6:00 p.m.



One hundred years ago on January 16, 1920, the National Prohibition Act went into effect, officially barring the manufacture and sale of alcohol under the 18th Amendment. However, like many cities during Prohibition, Kansas City refused to “go dry,” and became a haven of illegal alcohol sales, bootleggers, speakeasies and corrupt politicians, earning the moniker “Paris of the Plains.” Simonson will share more

about the wet and wicked stories of the city’s notorious underground and the little-known history of President Woodrow Wilson’s wartime prohibition. Book sales and author signing will be available before and after the program.

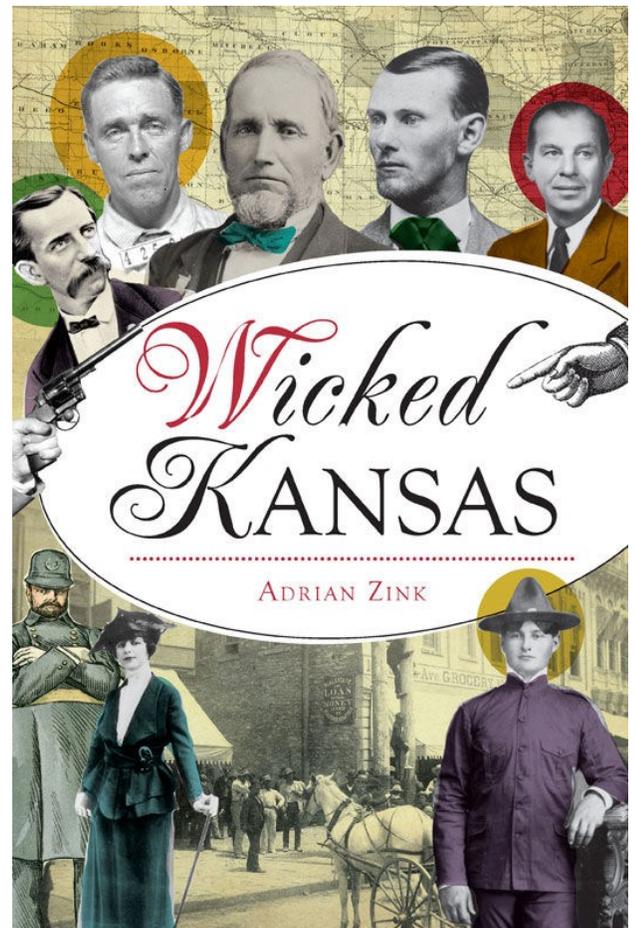
## Author Adrian Zink to Discuss *Wicked Kansas* at the National Archives

On **Wednesday, January 29 at 6:00 p.m.**, the National Archives will host author **Adrian Zink** who will discuss his book ***Wicked Kansas***. January 29 is also known as Kansas Day, a ceremonial commemoration of the anniversary of statehood. Kansas was admitted to the Union in 1861. This program will take place at the National Archives, 400 West Pershing Road, Kansas City, MO.

Kansans like to think of their state as a land of industrious, law-abiding and friendly people, and for the most part they are correct. But its history has many tales of murders, cons, extrajudicial killings and other crimes. Its restive frontier attracted menacing characters, such as a cowboy who murdered a man for snoring, the serial-killing Bender family, and the train-robbing James-Younger Gang. Although the area was eventually settled, the scandals did not cease. Learn more about how a quack doctor nearly won the governorship, a decommissioned nuclear missile silo housing the largest LSD manufacturing operation in American history, and more. Zink explores the salacious side of Kansas history in these wild stories.

[Reservations](#) are requested for this **free program**. Requests for ADA accommodations must be received five business days in advance. Copies of *Wicked Kansas* will be available for purchase and signing.

Zink is a native Kansan who has worked in the history profession for over fifteen years at a variety of museums, universities, archives, and historic sites. He is the author of *Hidden History of Kansas*, published in 2017.



# Free Professional Development Opportunities for Educators

## ***The Long Wars of Vietnam***

**Saturday, January 25 - 9:00 a.m. to 3:00 p.m.**

**Workshop held at the National World War I Museum and Memorial, 2 Memorial Drive, Kansas City, MO**

Join Gilder Lehrman Institute Senior Fellow **Ron Nash** for a full-day workshop focused on teaching the complex subject of the Vietnam conflict. Designed for middle and high school teachers seeking new ideas and resources, this workshop will include a tour of *The Vietnam War: 1945–1975* exhibition, lesson plan exploration and tools to develop



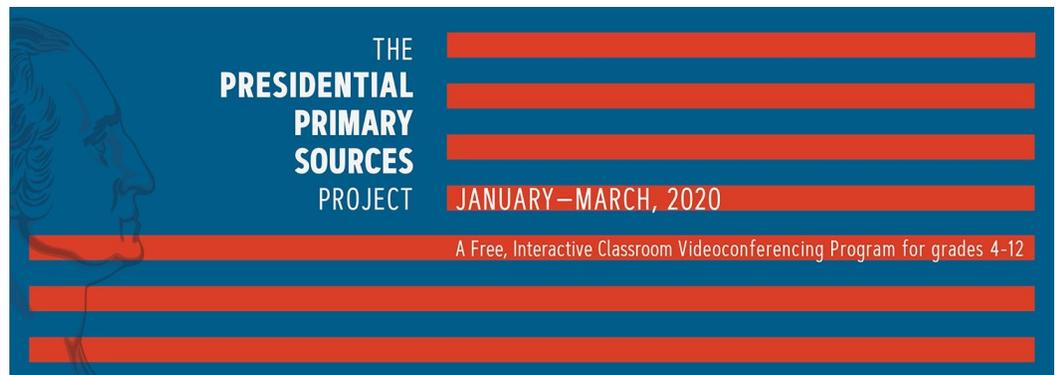
classroom activities through primary source material. This workshop is presented in partnership with the National World War I Museum and Memorial. Box lunches and participation certificates will be provided. **Free workshop, reservations are required.** RSVP to <https://my.theworldwar.org/5866> Doors open for participants at 8:30 a.m.

## **Presidential Primary Sources Project**

**January - March, 2020**

The National Archives and Presidential Libraries, National Park Service, Internet2 community, and cultural and historic organizations nationwide are proud to offer the annual Presidential Primary Sources Project, a series of free, standards-aligned, 45-minute interactive videoconferencing programs aimed at students in grades 4-12. The series will run from January through March 2020. Through the use of primary source documents and interactive videoconferencing, the 2020 program series will take students on a journey through the historical legacies of our

presidents. By the conclusion of each session, students will have gained a greater understanding of our nation's presidents and how they shaped the past and present of our country. For more information and to register visit the [Presidential Primary Sources Project](#). The January programs are as follows:



### ***Presidential Powers with Documents from the National Archives***

**Thursday, January 16, 11:00 a.m. and 2:00 p.m. - Eastern Standard Time**

Presented by: Jenny Sweeney, Education Specialist at the National Archives

### ***Andrew Jackson and the Trail of Tears***

**January 23, 11:00 a.m. and 2:00 p.m. Eastern Standard Time**

Presented by: Erin Adams, Director of Education and Patrick Martin, Schools Coordinator at Andrew Jackson's Hermitage

### ***Forging Greatness: Lincoln in Indiana***

**January 30, 11:00 a.m. and 2:00 p.m. Eastern Standard Time**

Presented by: Mike Capps, Chief of Interpretation at the Lincoln Boyhood National Memorial

# Hidden Treasures from the Stack

## Points of Similarity: *Springer Lithography v. B. J. Falk*

Intellectual property is frequently at the center of lawsuits today. Infringements upon artistic works were no less contentious in the late nineteenth century when the relatively new medium of photography had become widespread. An original photograph sourced as inspiration for a lithograph, with subtle differences, would determine just how much the reproduction must depart from the original to avoid a copyright infringement.

In 1889, renowned New York theatrical photographer Benjamin J. Falk captured the noted beauty and operetta star Lillian Russell on camera at the apex of her fame. Falk diligently marked a pre-publication copy of the photo with the title and addressed it to the Librarian of Congress, followed by two “best edition” post-publication copies and the requisite \$0.50 fee to record and obtain a copyright on the image. The copyright granted to Falk should have protected his work from unauthorized reproduction for twenty-eight years. Unfortunately, on August 20, 1892, Hector Rosenfeld, business manager for Benjamin Falk, was riding a streetcar on Tenth Avenue when he caught a startling sight - an unlicensed lithographic reproduction of their photograph being hung in the window of a grocery store.

The Springer Lithographing Company applied to Falk for a license to reproduce the original image. When the two parties could not agree on terms, negotiations ceased. Springer did not allow this minor hiccup to cause inconvenience. Instead, Springer simply reversed the image, enlarged it, and altered the hat and dress. 3,000 of these altered “new” copies of the photograph were printed at an estimated value of \$300. Falk took Springer to court in the U.S. Circuit Court for the Southern District of New York. Springer had refused to turn over its inventory of pirated images, and the court was forced to send U.S. Marshals to replevin the entire stock as evidence.

Falk testified that photographically speaking, Russell was one of the best possible subjects given her beauty and fame, prints of her sold well. He took great pride in his craft, posing ladies of the stage attractively. Taking a photograph was more involved than simply having a subject sit in front of the camera. Falk posed the sitter, selected and arranged the background, light, and “secured the expression on the face that is shown in the picture, and which harmonizes with the pose...” In essence, the photographer created an original work of art. When shown Springer’s lithograph, Falk pointed to the “points of similarity” between the two works: outlines of her face, neck, hair, necklace, light, and the expression on her face as evidence of invalid imitation by Springer. Explaining further how he could be certain his photograph was the basis for the lithograph, Falk explained the difficulty of replicating the exact same photo twice, even with the same photographer, subject, light, and camera. It might be similar, but it would never be exact. When pressed upon examination if the differences between the photograph and the lithograph were exactly alike or “practically alike,” Falk defended the photograph as a superior reflection of the image, whereas the lithograph was “crudely done.”

John Henry Springer, President of Springer Lithography testified that he had known Lillian Russell for more than 25-years, since she was a child of ten. Asserting they never had a copy, of the photograph in question in their possession, Springer claimed the image in his lithograph was not Russell, and that there was nothing about the lithograph to suggest it was the star. Springer and his witnesses denied having a copy of Falk’s photograph until it arrived attached to an affidavit when the suit was filed. Lithographic artist John W. Parker, who had been in the employ of Springer at the time the lithograph was created, stated he was very familiar with Miss Russell from seeing her photograph, but that the lithograph was dark, and as such, it would be difficult to identify if it was her or not. Parker said he received instructions to make a lithograph, but *not* to make a lithograph like the photograph by Falk. To create the final lithograph, Parker claimed he used other photos, as the company held boxes of photos of actors and actresses to reproduce. Acting as his own counsel, Falk cross examined the young artist himself, inquiring if he had been instructed to model the photograph but change enough to avoid an exact replica. Parker asserted he liked the pose and used it. However, he changed the necklace and sleeves, and declared the tint was different. He continued describing differences he brought to the lithograph: a harder chin and lighter teeth which protruded more, and “soft, dreamy” eyes. Standing by his assertion he did not know the lithograph was supposedly Lillian Russell, Parker claimed he would have “made a good deal better lithograph of her than this is of her” had he recognized the actress. The jury was not convinced. The verdict was returned in favor of defendant, Benjamin Falk. Falk was awarded \$3,000 and the 3,000 copies of the illegitimate lithograph. The suit did not end there. Assured they had done no wrong, Springer Lithography appealed the verdict to the U.S. Appellate Court for the Second Circuit for the March 1893 term where the decision of the lower court was upheld.

(Continued on next page.)



Left: Plaintiff's Exhibit 1: Original Photo by Benjamin J. Falk. Note the pose and direction. The softer and natural features in the photograph are evident. Record Group 276, Records of the U.S. Court of Appeals for the Second Circuit. Appellate Case Files, 1890-1993. Case No. 242, *The Springer Lithography Company v. Benjamin J. Falk*. National Archives Identifier 577901.

Below: Defendant's Exhibit A: Lithograph by Springer Lithography, Note the reverse image and enhancements to her face, especially to her eyes. The outfit and hat remain with minor alterations. Record Group 276, Records of the U.S. Court of Appeals for the Second Circuit. Appellate Case Files, 1890-1993. Case No. 242, *The Springer Lithography Company v. Benjamin J. Falk*. National Archives Identifier 577901.



**GENERAL INFORMATION:** The National Archives is open Monday through Friday 8:00 a.m. to 4:00 p.m. Closed on weekends and Federal holidays. Hours are subject to change due to special programs and weather.

The National Archives is located at 400 West Pershing Road, Kansas City, Missouri, 64108, and is home to historical records dating from the 1820s to the 1990s created or received by Federal agencies in Iowa, Kansas, Minnesota, Missouri, Nebraska, North Dakota, and South Dakota. For more information, call 816-268-8000, email [kansascity.educate@nara.gov](mailto:kansascity.educate@nara.gov) or visit [www.archives.gov/kansas-city](http://www.archives.gov/kansas-city). Tweet us @KCArchives or #KCArchives. Follow us on Instagram at: [kansascity.archives](http://kansascity.archives). Find us on Facebook [www.facebook.com/nationalarchiveskansascity](http://www.facebook.com/nationalarchiveskansascity).