A BIG ACTION OUTDOOR SPECTACLE

filmed against the breath-taking beauty of the Rogue River Valley!

"LAST of the WILD HORSES"

In Glowing SEPIATONE!

with a thruster including JAMES ELLISON
HUGHES - FRAZEE DOUGLAS DOUGLAS - KENNEDY JAMES MURPHY KEED MACKEY - GUN HOWLIN GRADY SUTTON WILLIAM NAAS STANLEY ANDREWS RORY MALLINSON

The Magazine of the Southern Oregon Historical Society
Dear SOHS Member:

Happy New Year to all SOHS members and supporters.

This year will be one of major transition for our organization. The Board of Trustees has agreed to move the SOHS administrative headquarters back to Jacksonville during the first part of 2005. Downsizing and consolidation of programs and operations makes that a financially sound move, and it will put more of us “under one roof,” at least figuratively.

The History Center museum closed to the public on December 10, though the Research Library and Collections staff will continue to work out of the downtown Medford building pending a decision by the city of Medford on the future uses of the Carnegie Building.

The most exciting thing going on for SOHS early this year is the grand opening of the major new exhibit, “Peter Britt: The Man Beyond the Camera.” An opening celebration for members and sponsors will be held Friday evening, Jan. 28. You’ll get your special invitation in the mail soon.

The exhibit, which will feature new technology displays and its own dedicated Web site, will open to the public at 10 a.m. on Saturday, January 29.

Meanwhile, our museums in Jacksonville will be closed until January 29 for annual cleaning and upkeep.

I want to thank all the members, donors, staff and volunteers who have worked so hard to keep SOHS a major player in the cultural landscape of the Rogue Valley. And I invite you all, if you haven’t already, to take part in SOHS’s Annual Contributors Fund campaign, in which members and others dig a little deeper into their pockets to help SOHS cover our operating expenses or build up our Endowment. Every dollar helps; please consider giving today.

John Enders
Executive Director
contents

Then and Now
THE STARLITE DRIVE-IN: The End of an Era
by Sharstin Brannock · 4

Name That Star
STARS WHO HAVE CALLED THE ROGUE VALLEY "HOME" · 5

Exhibits
PETER BRITT: THE MAN BEYOND THE CAMERA · 6

Features
CINEMA MAGIC CASTS SPELL CLOSE TO HOME
by Dawna Curler · 8

MAP OF SOUTHERN OREGON FILM SITES · 11

CELLULOID SUMMER, 1927
by Bill Alley · 12

ROGUE RIVER STUDIOS · 15
by Bill Alley

Making History
ASHLAND INDEPENDENT FILM FESTIVAL
by Darrel Pearce · 17

Preservation
FILMS IN SOHS COLLECTION PRESERVED
by Steve Wyatt · 18

Children's Page
MAKE YOUR OWN MINI-MOVIE FLIP BOOK · 19

Members/Donors · 20 & 21

SOHS Today · 22

Sponsors · 23
The Starlite Drive-In: The End of an Era
By Sharstina Brannock

Ask people over 30 about drive-in movies and they will have nostalgic stories to tell, from their childhood nights in pajamas to their first kisses.

Medford’s Starlite Drive-In opened on June 7, 1949, with a YMCA benefit show of “A Letter to Three Wives” starring Jeanne Crain, Linda Darnell and Ann Southern. Admission was 35¢ per person with children under 10 free.¹

The Starlite closed in 1987. The property and buildings then became a target for vandals and a refuge for the homeless. Reflecting the deteriorating use of the drive-in, the acreage and its structures served as a place for transients to drink and for a local man to end his life.²

In 1996, an effort to refurbish and reopen the Starlite was led by a local developer.³ These plans never materialized and in August 2002 a fire destroyed what was left of the last standing building – the two-story projection room and snack bar.⁴

The vacant acreage has been recently rezoned and the first tenant will continue the Starlite’s automotive use by selling tires.⁵ The last remnant of the old drive-in is the vandalized sign (see photo above).

ENDNOTES
1. Medford Mail Tribune, 7 June 1949, p.11
2. Medford Mail Tribune, 26 April, 2001
3. Medford Mail Tribune, 5 February, 1999
4. Medford Mail Tribune, 26 August, 2002
5. Medford Mail Tribune, 1 November, 2004. p.11A

Sharstina Brannock is the editorial assistant for Southern Oregon Heritage Today.
Can you name these stars who have chosen to reside or vacation in Southern Oregon?

For answers see page 22
exhibits

PETER BRITT:
THE MAN BEYOND THE CAMERA

Grand Opening January 29, 2005

WORK IS CONCLUDING ON THE Southern Oregon Historical Society's newest exhibit, "Peter Britt: The Man Beyond the Camera." Paint is flying, and hammers are hammering, and out of harms way, SOHS staff have scoured the archives and Collections Storage Facility for Britt information and artifacts. The result of this flurry of activity will be SOHS's newest and most elaborate Peter Britt exhibit.

Since 1956 there have been several incarnations of Peter Britt exhibits in the Jacksonville Museum and one at the downtown Medford History Center. The new exhibit promises to be the most extensive exhibit yet.

The goal of this 1000-square-foot exhibition is to present the many interesting facets of Peter Britt's life in an entertaining format in a pleasant space. While famous for photography, Britt also was a vintner, horticulturist, beekeeper, artist, family man, and entrepreneur.

The exhibit, scheduled to open January 29, 2005, will include many of the 2000-plus Britt-related items from the collection of SOHS. These artifacts are currently being re-cataloged, photographed and added to our database. In addition to having the opportunity to view a wealth of artifacts, museum visitors will experience firsthand what it was like to pose in Peter Britt's studio. They also will be able to watch a 1946 newsreel tour of the studio led by Britt's son, Emil. Those who have seen past Britt exhibits will be able to view artifacts that have never been exhibited. See you there!

Matt Watson and Dan Trout working hard to prepare the space for the Britt exhibit at the Jacksonville Museum.
**Jacksonville Museum & Children's Museum**

**5TH & C STREETS, JACKSONVILLE**

**Closed for January**

The museums will close at 2 pm on December 31 for cleaning, maintenance, and exhibit installation, and will reopen with the new Peter Britt exhibit on January 29, 2005.

**Museum Hours**

After January 29, 2005, the Jacksonville and Children’s museum hours will be Wednesday through Sunday, 10am to 5pm. Admission is free Wednesdays from 2pm to 5pm.

---

**History in the Making: Jackson County Milestones**

What are the turning points in history that shaped Jackson County into what it is today? Explore this 200 square foot exhibit and find out! Artifacts ranging from a Chinese rice bowl found in an archeological dig to an early cell phone tell the county's story. Be sure to check out the working 1940's jukebox and the video terminal that offers a nice selection of historic film clips.

**Miner, Baker, Furniture Maker**

From gunsmith to miner, from hat maker to housewife, the industrial revolution changed lives in the Rogue Valley. See belt-driven woodworking machines spin and whirl and examine 19th century tools of the blacksmith, farmer and logger.

**Children's Museum**

Children of all ages experience history through creative play and hands-on learning. Newly refreshed exhibits depict story-book settings from the Native American and pioneer eras to the 1930s.

**Southern Oregon Historical Society**

Since 1946

**Research Library**

106 North Central Avenue, Medford

Hours: Tuesday - Friday, 1 - 5 pm.

In early 2005, Southern Oregon Historical Society will move its administrative offices to Jacksonville. The Southern Oregon Historical Society's Research Library and archive will remain at the present location in downtown Medford. Patrons may examine documents in the spacious reading room and order reproductions of historic photographs for a fee. Limited research assistance is available for a small fee, via email or telephone.

The library will be closed to patrons during the month of January for annual cleaning and maintenance.

Patrons receive knowledgeable and courteous assistance at the Research Library.

Photo by Douglas Janney
Few things have captured the hearts and attention of the American public as much as "The Movies." Introduced through a series of cinematic experiments and novelty presentations in the late 1890s, motion pictures quickly captivated the viewing public. By the early 20th century, audiences had embraced this new form of entertainment. What started out as a curious amusement developed into a major industry providing specialized career tracks for directors, scriptwriters, actors, cinematographers, post-production technicians, producers and promoters.

By the 1920s Hollywood had established itself as the center of the filmmaking world, but its influence radiated far afield, reaching into small towns and rural communities across the country. The Rogue Valley and surrounding area was no exception. The magic of the cinema found its way north of the California border and became a distinctive part of Southern Oregon's history.

For nearly a century, Southern Oregon's diverse landscape and colorful communities have provided backdrops for a wide spectrum of cinematic works. From small independent production companies to major Hollywood studios, filmmakers have found the region to be a prime spot for location shooting.

Movie cameras were rolling in Southern Oregon at least as early as 1912. In September of that year, American Lifegraph Co. photographers accompanied a team of leading scientists to Crater Lake. That same year a film documenting salmon on the Rogue River was sponsored by the Southern Pacific Railroad to be used by their lecturers and shown in independent movie houses.

In 1915, experienced cameraman D.L. Shartis, manager of Medford's Star Theater, exhibited his own locally produced footage of the county fair and scenes shot at area schools and businesses. About this same time, a promotional film, Grace's Visit to the Rogue Valley, was made to showcase the advantages of Southern Oregon living. Shown at the 1915 Panama Pacific Exposition in San Francisco, Grace's Visit featured panoramic views of the valley, prominent orchard homes and local buildings. A thin story line follows New York actress Grace Andrews as she arrives by train and tours the area. A romance with dashingly handsome and soon-to-be-husband Conroe Fiero unfolds. Reenacted scenes portray stories of the "old days" as told by aged pioneer settlers, including a staged train robbery on Jacksonville's Rogue River Valley Railroad. Fortunately, this superb historical document has been transferred to safety film and videotape and is preserved in the Southern Oregon Historical Society's collection.

Also in the Historical Society's collection are 59 reels of silent film footage produced between 1925 and 1934 by the California Oregon Power Company. This moving picture series, billed at the time as "COPCO Current Events," recorded community activities in Southern Oregon and Northern California. These short documentaries were presented as free entertainment at public gatherings and covered topics as diverse as a children's doll buggy parade to scenes of Charles Lindbergh and his airplane at the Medford Airport.

Two short subjects, also preserved in the Society's collection, were locally produced about this same time. Gold is a photoplay about an immigrant family arriving by covered wagon with hopes of finding their fortune in gold. An opening panoramic shot of Ashland includes the Chautauqua dome. This is a Great Country: A Story With a Moral is a tongue-in-cheek spoof about adultery, filmed in Gold Hill. The credits identifying the local cast and crew proclaim the film to be a "See, See, See Production... Passed Up By the Board of Censorship...and Directed by Fairless Douganks."

By the 1920s, word was out in Hollywood that Southern Oregon had something to offer...
the film industry. McCullom’s sawmill and logging camp on the Ashland–Klamath Falls Highway (Oregon Hwy. 66) and the Klamath Falls Altamont Dance Pavilion became settings for the 1926 Universal Studios production *The Ice Flood* (an event that the COPCO camera also documented). The following year two other Hollywood film companies, E.R.L Productions and Fox Film Varieties, a division of the Fox Film Corp. filmed in the area (see *Celluloid Summer*, p. 12).

Since these earliest pioneering film ventures, more than a half dozen major motion pictures as well as over twenty other independent studio films, educational documentaries and television productions have been partially or completely filmed in the Southern Oregon region.

*Canyon Passage*, filmed in part along the Rogue River and around Diamond and Crater lakes, “...is the story of Oregon and its courageous settlers, woven against a background of Oregon mountains, rivers, lakes and forests,” explained director Jacques Tourneur. It “will be, essentially, an outdoor picture and, as such, it would have been an unforgivable crime to photograph it anywhere but in the actual region in which the story unfolds.” Striving for accuracy, Tourneur spent weeks researching Oregon history of the 1850s, which included a trip to Jacksonville where the fictional story is supposed to take place.

The most popular filming locations have been the Rogue River and Jacksonville, although scenes have also been shot in the Applegate, Klamath Lake, Phoenix, Ashland, Medford, and surrounding agricultural areas. In addition to filming a “Washington D.C. lawn party” at Hillcrest Orchards in Medford, the crew of the 1981 made-for-TV movie *Killing at Hell’s Gate* built a suspension bridge over the Applegate River just so they could destroy it on camera. The plot of this film dealt with conflict over the wilderness designation of timber land.

Perhaps no production caused more of a stir in Jacksonville than the 1970 filming of *The Great Northfield Minnesota Raid*. For about a month, Universal Studios took over the historic town and “dressed” it to look like the 1876 Midwest town where Jesse James, Cole Younger and gang bungled their famous bank robbery. Power poles were removed, California Street was covered with dirt, wooden planks disguised concrete sidewalks, and a wooden facade, which later became an exterior wall of an actual building, was constructed to conceal a vacant lot. Nearly 5,000 locals, many dressed in their own costumes, showed up at the Red Lion Inn in Medford for casting interviews. They were vying for parts that paid $1.65 an hour. One to two hundred extras were needed for a few particular scenes and several dozen people were needed for another four or five days of shooting.

Twenty-two years earlier, other local residents had minor roles in the Screen Guild production of *Last of the Wild Horses*. Jacksonville’s streets and sidewalks were also covered for that film, and interior scenes were shot in the old Jackson County Courthouse prior to its opening as the Jacksonville Museum. The museum’s prominent Italianate exterior has been featured in several other movies. It was transformed into Northfield College for *Minnesota Raid*, became the Schuyler County Courthouse for the 1977 TV movie *Legend at Sundown*, and played a starring role as Hillsborough County Courthouse, the scene of the Scopes Monkey Trial, in the 1987 television production *Inherit the Wind*, with Kirk Douglas and Jason Robards.

Part of the mystique that surrounds the movie industry is a fascination with the actors and actresses who make the stories come to life. The striking number of celebrities who have worked on location in Southern Oregon, made promotional appearances, enjoyed the region as a recreational haven, or taken up residence here, has provided ample opportunity for stargazing.

Occasionally a celebrity is caught “just passing through,” such as little Shirley Temple headed for Canada with her parents in 1936. The Oregon Cavemen, a Grants Pass booster club, unintentionally gave the family a fright when they appeared in their traditional prehistoric animal-skin costumes. In spite of the unnerving experience, the dimpled darling graciously greeted her public. A few years earlier, in 1930, Leo, the MGM Lion, attracted attention when he appeared in Medford to help dedicate the new airport.

In the late 1920s or early 1930s, Hollywood legend Clark Gable discovered a quaint retreat along the Rogue River near
In 1970, Medford's Red Lion Inn drew thousands of locals dressed in their finest western garb, hoping to be extras in the film *The Great Northfield Minnesota Raid*.

Grants Pass called the Weasku Inn. He returned frequently to the rustic lodge, often with movie producers, directors and other entertainment icons, including Carol Lombard, Bing Crosby, Jackie Cooper, Ann Southern, and Walt Disney. Gable liked the locale so much he bought property next to the inn with the unfulfilled intention of building his own lodge.\(^\text{12}\)

In 1948, real estate developers wooed a group of Hollywood celebrities including Ward Bond and Robert Preston with a weekend of horseback riding and fishing on the Rogue River, hoping the rich and famous would buy into a development of vacation resort homes. Ginger Rogers and her husband, who had already established a ranch in the area, played host to the group.\(^\text{12}\) Other former and current Rogue Valley celebrity residents have included Kim Novak, Kevin Hagen, Steve Reeves, Jack Elam, Annette O'Toole, Kirstie Alley, Parker Stevens, Patrick Duffy and Bruce Campbell.

Those who work behind the camera have also found Southern Oregon an attractive place to live. *Enter the Dragon* director Bob Clouse, cinematographer Sven Walnum, and producer Alex Rose have all maintained residences in the area. Disney producer and director Larry Lansburg called the Rogue Valley home for many years and even used his own ranch near Eagle Point for location shooting.\(^\text{11}\) And in recent years Steven Simon, producer of *Somewhere in Time* and *What Dreams May Come*, has moved to Ashland where he successfully produced *Indigo* and is focusing on what he calls "Spiritual Cinema."

There is a significant number of independent production studios, staffed with experienced professionals, that currently work out of the Rogue Valley. The success of Ashland's Independent Film Festival (see story, p. 17) is an indication of the standing Southern Oregon has in the film community.

As audiences look forward to the completion and release of *Yesterday's Dreams*, filmed in Ashland and Shady Cove last fall by locally connected Living the Dream Productions,\(^\text{14}\) it is possible that Southern Oregon's cinematic future will be at least as bright and as magical as its past.  

**ENDNOTES**


\(^{2}\) *Medford Mail Tribune* Aug. 29 and Oct. 17, 1912.


\(^{4}\) *The Volt*, March 1926. Published by the California Oregon Power Company and *Medford Mail Tribune*, January 2, 1927.

\(^{5}\) SOHS vertical file and www.oregonfilm.org.

\(^{6}\) *The Sunday Oregonian*, July 7, 1946.

\(^{7}\) *Medford Mail Tribune*, June 7 and June 11, 1981.

\(^{8}\) SOHS Motion Picture Vertical File.

\(^{9}\) Ibid.


\(^{11}\) *Medford Mail Tribune*, August 5, 1930.


\(^{13}\) *Medford Mail Tribune*, November 7, 1948

\(^{14}\) SOHS Motion Picture Vertical File


The Applegate River "stood in" for the Rogue during the 1981 filming of Killing at Hell's Gate. SOHS # 18949

Right: "Darkwing Manor" on Coleman Creek Road near Phoenix has in recent years become one of the Rogue Valley's most haunted houses on Halloween night. Years ago, in 1982 the same house was featured in Pacific International Enterprises' film, Mystery Mansion.

Map of Southern Oregon Film Sites

This page shows only a partial list. Some of the movies pictured are not mentioned in the article. Some dates refer to production dates, some to release dates.

1. Grace's Visit to the Rogue Valley, 1914
2. Ice Flood, 1926
3. Canyon Passage, 1946
4. Last of the Wild Horses, 1948
7. Rooster Cogburn, 1974
8. Killing at Hell's Gate, 1981
9. Mystery Mansion, 1982
10. Sacred Ground, 1983
11. The Dream Chasers, 1984
12. Inherit the Wind, 1987
15. Girl of the Limberlost, 1989
16. The River Wild, 1993
17. Grizzly Mountain, 1994
18. Dead Man, 1994
Celluloid Summer, 1927
Southern Oregon Goes Hollywood

By Bill Alley

IT WAS THE GOLDEN AGE OF THE SILENT MOVIES. Across America, and indeed across much of the world, during the 1920s people flocked to their local theaters to see the latest performances of their favorite stars. An estimated 100 million people visited the nation’s 25,000 movie houses each week; three quarters of these theaters were in small towns. Many local movie houses had evolved into elaborate and ornate palaces. Magazine racks were filled with periodicals providing intimate details of the movie stars’ lives. Even Hollywood itself was hitting the road, as production companies spread out to shoot movies on location.

In 1925, some ten films were shot in Oregon, and in 1926 the Great Stone Face himself, Buster Keaton, was in Cottage Grove, Oregon filming his classic, The General. So it should come as no surprise that when an independent film production company stepped off the train at the Medford depot, it would generate a great deal of interest, especially when one of the principals was Jacksonville’s own Vance “Pinto” Colvig. When Colvig and his party arrived in Medford in the late spring of 1927, the thirty-four-year-old Jacksonville native had already had an eclectic career as a circus performer and musician, cartoonist, film animator, writer, gagman and actor. A firm he formed with Byington Ford and Tack Knight was credited with making the first color cartoon in 1916. In 1922, Colvig ventured to Hollywood to break into the movies. He quickly secured a position with Jack White, writing scenarios for the Jack White Comedies. He later became an actor and title card and gagwriter for Mack Sennett, and made several performances as one of the Keystone Cops.  

With Colvig was his partner and the head of the independent production company E.R.L. Productions, Earle Emley. Emley was a Hollywood veteran, having worked as an actor, writer, cinematographer, and director since 1915. Prior to forming their own production company, he and Colvig had worked together as writers on Pacific Pictures’ production, Better Days, set for release that September. Also among the company was a young leading man named Paul Power. Born Luther Vestergard, Power had yet to establish himself, though he would continue to find work in movies and television into the early 1960s.

The remainder of E.R.L. Productions consisted of a cameraman, Walter Stull, business manager Charles Elliott, an actress to play the leading lady, possibly named Miss Richardson, a supporting actor who appears in blackface in the surviving photographs, and one other. Unfortunately the names of these latter crew members were never mentioned in the newspaper accounts and are now lost to us. Another unfortunate circumstance is the dearth of surviving documentation concerning E.R.L.’s visit. Only a few articles in the Medford Mail Tribune and Grants Pass Daily Courier and a handful of photographs from the Pinto Colvig manuscript collection at the Southern Oregon Historical Society survive from which to piece together the story. E.R.L. Productions had an ambitious shooting schedule planned, with the intention of securing enough location footage to eventually produce several movies upon their return to Hollywood. “We will take about four sets of pictures here,” Colvig revealed to a local newspaper, “and will use some of them in a production to appear in the fall, and others will be scenically descriptive views.”
I want to get some pictures of Jacksonville and adjacent county for use in printing pictures." The film, casually referred to as "Days of '49," probably referred to a planned California Gold Rush scenario.\(^1\)

On June 3, the E.R.L party left Medford by automobile for Prospect, on the road to Crater Lake. There the group set themselves up in cabins at the Prospect Hotel, where they would stay for a couple of weeks while filming scenes along the Rogue River and at Crater Lake itself. During this period Emlay and the cameraman returned briefly to Medford's Newell Barber Field to charter a Pacific Air Transport plane to take aerial photographs of Crater and Diamond lakes; Pinto took the opportunity to address the Medford Kiwanis Club.

The primary film project envisioned by Emlay and Colvig was a comedy scenario featuring Pinto in the role of Professor Buggs, an eccentric entomologist vacationing in the mountains. There he runs into the leading lady, "Miss Robinson," and the "hero," played by Paul Power in the role of the leading lady's mountain guide. (It is unclear if the reference to Miss Robinson refers to the actor's name or the character's name.)\(^2\)

The scene in which the leading lady and her guide were introduced was filmed on location at the Prospect Hotel, and the actor selected to play the role of the Mountain Tavern keeper was none other than Jim Grieve, well-known proprietor of the hotel. Dressed in an oversized hat and boots, Grieve is given one line to deliver in front of the camera. "Here is your guide Paul, Miss Robinson," Grieve recites, and then, prompted to turn and walk away, trips over his dog and falls flat. Dusting himself off with language "somewhat reminiscent of that used by Spanish-American War veterans," Grieve waits as the director resets the scene for a second take, all to the amusement of the small crowd of onlookers. For these onlookers, especially the reporter for the Medford newspaper, Grieves certainly showed he had "It."\(^3\)

On June 24, the E.R.L. crew moved out of the Prospect Hotel's auto camp bound for Crater Lake, where they would shoot some additional footage. This trip marked Colvig's first visit to Oregon's only national park. Numerous shots around Crater Lake were taken, some as part of the Professor Buggs scenario, others to be saved by the company for future ventures. Several surviving still photographs show the cast and crew filming along the rim of the lake near the lodge. Snow still covered some areas, and on the road into the park Pinto and his crew stopped to be photographed on a recently developed snowplow contracted to clear the park roads.\(^4\)

Filming within the boundaries of Crater Lake National Park was not without its hazards, especially early in the season. On June 28, Emlay was injured while filming a sunset near the Anna Springs park headquarters. Without warning the snowbank upon which they were filming gave way, sending the director down a rocky 50-foot embankment. While Paul Power apparently escaped without injury, Emlay's head struck a rock, rendering him unconscious. He was taken to the nearby home of Park Superintendent Colonel C.C. Thompson. It was two hours before the director regained consciousness.\(^5\)

While Emlay recuperated at Thompson's house, the remainder of the crew returned to the site of the accident to salvage their equipment. Although their camera did sustain some damage, it remained serviceable. While retrieving their gear, it was determined that the snowbank had become undercut by melting, leading to its collapse.

Wrapping up their shooting at Crater Lake, the company made a visit to Diamond Lake for some additional exterior shots, including some scenes at a nearby beaver farm. By the first of July all were back in Medford for some rest.\(^6\)

The cast and crew returned to the upper reaches of the Rogue River near Union Creek on the Fourth of July, accompanied by invited guests who watched as several hundred feet of film was exposed. "Moods of the Rogue River were caught," the reporter accompanying the group wrote, "as the camera followed the famous river down the valley, and scenes of southern Oregon beauty were catalogued in filmland, before the eyes of an approving audience."\(^7\)

Many listened raptly as Emlay recounted the details of his recent accident at Anna Springs.\(^8\)

Film work along the upper Rogue included many scenes highlighting the bountiful fishing the river had to offer. Some of these scenes, if the surviving still photographs are any indication, were destined for inclusion in the Professor Buggs scenario. Others were for later use in the production company's yet-to-be-determined features. There is no question, however, that Emlay was beginning to fall under the region's spell. He had already extended his stay longer than he had originally anticipated, and, as later events would demonstrate, he was beginning to formulate more definite and ambitious plans for the results of the season's shooting.

The presence of a Hollywood production company filming in the area so soon had an impact. The local Lions club announced it would host a "Movie Carnival." On Friday night, July 22, "one of the greatest and grandest and most unique entertainments ever held in this city" would be held at Hilarity Hall, Medford's newest dance pavilion. Hilarity owner John Billings would make the hall available free of charge; all the monies raised would be used to improve local parks.\(^9\)

The evening's entertainment began with a performance by Eric Kahlson, a young Swedish violin prodigy, who was vacationing in the Rogue Valley while on a tour of the United States sponsored by the Chicago Symphony Orchestra. Accompanying him were two well-known local musicians, Jeunesse Butler and George Andrews. Vocal accompaniment was provided by Maxine and Ada Pilker and George and Joyce Maddox. The highlight of the evening's festivities would be provided by Emlay, who announced that he would select one young lady from the crowd to appear in his motion picture.\(^10\)

More than 300 local young ladies attended, hoping to be the one to catch the director's eye. In the end it was Constance Finley of Medford who was selected. Also chosen for lesser roles were Thelma Kelley and Mrs. Guy Eddy. This was not Constance Finley's first foray into movie pictures, however. Earlier that year she had made an uncredited appearance in an Esther Ralston picture titled *Fashions for Women.* While working with E.R.L. Productions, Finley would be paid $20 per day. She would begin right away, joining the company on location the following Monday.\(^11\)

The following week Emlay left Medford for Hollywood, leaving the ongoing production in the hands of his assistant and business manager, Charles Elliott. Upon his return, Emlay hosted a gathering at Medford's Craterian Theater. There he made a proposal that he apparently had been working on for some time. He outlined his idea for a feature production based on the *Legend of Crater Lake,* utilizing much of the footage already taken on location.

After long discussions with William G. Steele, "the Father of Crater Lake National Park," and his partner Pinto's father, Judge
William M. Colvig, Emlay was convinced the legend, as told to him, was "admirably suited for a moving picture epic of the 'Ben Hur' and 'Intolerance' type." Emlay had written and copyrighted a script based on the legend, and was now seeking investors willing to back him.

Following his meeting with the general public at the Craterian, Emlay met with a smaller group of Medford’s leading businessmen. Among them was A.C. Hubbard, the Medford Hotel’s Emil Mohr, former Mayor C.E. "Pop" Gates, banker Vernon Vawter, theater owner George Hunt, and Harry Rosenberg of the Bear Creek Orchard.

This group listened attentively as Emlay laid out his proposal. He estimated that it would cost $125,000 to produce the Legend of Crater Lake. He hoped that 125 businessmen would invest $1000 each to raise the necessary capital. All present agreed that the proposal seemed feasible, but caution seemed to prevail. None appeared willing to stake $1000 without additional planning. The following day Emlay and his company were back on location, this time filming scenes along the lower Rogue River near Grants Pass. They had intended to shoot some scenes with Constance Finley, but she had taken ill. While she was recovering, Emlay decided to visit the Hellgate Canyon area for a day or two. Hellgate Canyon made a substantial impression on Emlay, who decided that the area deserved special treatment. Claude Bardon, a local man with extensive knowledge of the river, was hired to equip and pilot a special boat to enable Emlay to take photographs while going down the river. Emlay’s cameraman, Walter Stull, was sent to southern California to secure the special equipment required. While awaiting the new equipment, the time was spent filming general river shots and the local fruit industry.

Emlay and Bardon set off from Grants Pass on the afternoon of August 11. Having equipped their boat with an outboard motor, the two made steady progress and spent the first night at Taylor Creek, some twenty-two miles below Grants Pass. A couple of thousand feet of film was shot by Emlay along the way. Early the next morning the two were off on what would be the most memorable day of the journey. At Russian Bar the two were portaging their boat over the treacherous shoals when it struck a rock and capsized, dumping all of their equipment into the river. Fortunately they were able to retrieve most of their gear with little loss or damage. One small package of exposed film was lost, as were their bedrolls and a flashlight. For Bardon, however, the greatest loss consisted of five packs of cigarettes.

Emlay and Bardon were forced to spend the second night at Russian Bar, where they dried and repacked their equipment. Taking stock of the salvaged materials, Emlay was confident that with the exception of the one lost package of film, the remaining footage survived undamaged. On Saturday the pair resumed their journey downriver, arriving in Gold Beach late Sunday morning. Unknown to them, the lost package of exposed film and some other items lost at Russian Bar preceded their arrival, fueling speculation that the two had perished along the way.

For Emlay the trip was a complete success. He secured some 4,000 feet of exciting footage of the canyons and rapids of the lower Rogue River, which he hoped to integrate into his motion pictures. After a few more days in Medford, Emlay and company departed for Hollywood, where Emlay would salvage and process the film of the river trip and begin editing all the other footage shot over the course of the summer into separate movies, including the Professor Buggs scenario with Pinto, the Crater Lake story inspired by Will Steel, and the Rogue River footage. He assured all that he would return in about a month with films to exhibit.

In spite of his best intentions, however, none of Emlay’s expectations came to fruition. The Professor Buggs scenario was never released, and the much anticipated Crater Lake story suffered the same fate. It is unknown why. The motion picture business was and continues to be a competitive and risky venture; perhaps Emlay was simply unable to raise the money necessary to complete his Southern Oregon projects. It might also be that the impending transition to talking pictures rendered his projects obsolete before they were ever completed. Whatever the cause, none of E.R.L. Production Company’s Southern Oregon projects were ever completed, and the fate of the raw footage is unknown.}

ENDNOTES

3 Internet Movie Database.
4 W. Stull might refer to Walter Stull, who was an early film director, cinematographer and actor.
5 *Medford Mail Tribune*, 3 June 1927.
6 *Medford Mail Tribune*, 3 June 1927, 31 June 1927.
7 *Medford Mail Tribune*, 20 June 1927.
8 *Medford Mail Tribune*, 20 June 1927.
10 *Medford Mail Tribune*, 1 July 1927.
11 *Medford Mail Tribune*, 24 June 1927, 1 July 1927.
13 *Medford Mail Tribune*, 17 July 1927.
16 *Medford Mail Tribune*, 3 August 1927.
17 *Medford Mail Tribune*, 5 August 1927.
19 *Medford Mail Tribune*, 19 August 1927; 4 September 1927.

Bill Alley is a contributing writer for Southern Oregon Heritage Today.
Rogue River Studios

By Bill Alley

The arrival of one production company hardly constitutes an invasion by Hollywood and the movies, but much more than that was going on in Southern Oregon during the summer of 1927. E.R.L. Productions partners Earle Emlay and Pinto Colvig were not the only movie presence by any means; others were showing an interest in the region as well.

While E.R.L. was filming at various locales in Southern Oregon, another director arrived in town. Her name was Elizabeth Pickett, representing Fox Film Varieties, a division of the Fox Film Corporation. With her was her cameraman, Joseph A. Valentine. The two were on assignment creating a series of documentary films called “Know Your Own State.” Pickett had recently completed eleven pictures featuring eastern states, and was currently preparing one on Oregon. “I am more than enthusiastic over the possibilities for artistic settings afforded by your beautiful Rogue river [sic] and other surrounding attractions,” she was quoted as saying, “and have been prompted by the same urge which sent three other movie people here, to concentrate in this locality.” She was referring, of course, to Emlay who, at the time Pickett dropped in to the Medford Chamber of Commerce, was regaling a group with the details of his boating accident while filming the Hellgate Canyon.

There was also more than the mere presence of production companies in the area during the summer of 1927. The film bug had taken quite a bite, and a group of area businessmen had decided it was time to jump into the film business. In early June 1927, a group of investors, including several prominent Southern Oregon business leaders, organized the Rogue River Studios.

“Plans have been drawn by William Laing, architect, for a $300,000 studio... C.E. Swallow, Portland contractor, will lay out the site on Monday.”

The site selected for the new studio was an eighty-acre parcel alongside the Crater Lake Road, (near the current Jackson County Airport), where the Oregon National Guard had been holding their encampments. The site, selected with the assistance of the Chamber of Commerce, was donated by the city of Medford. The first phase of construction would include a stage facility 278 by 82 feet and additional space for offices, projections, editing and dressing rooms, and film processing. With concrete construction and metal roofing, the space was believed to be large enough for three or four productions at a time. This first phase of construction was estimated to cost $50,000 and was scheduled for completion in mid-September.

It was never the purpose of the Rogue River Studios to produce moving pictures, but instead to make space locally available for lease to the major Hollywood studios and independent producers “to secure the wonderful scenic views of all Southern Oregon for use in shooting their pictures.” It was also planned that the studio would shoot its own local views and market them to the Hollywood studios, much like the work being undertaken at that time by E.R.L. Productions.

Two Hollywood promoters, E.R. and C.E. Boyce, are among the earliest individuals mentioned in connection with this project, holding the positions of sales directors. “It is the object of the Rogue River Studios,” E.R. Boyce stated, “to capitalize on the beautiful scenery of this section and thus make Medford the center of the movie industry for the northwest.”

The Boyce brothers were enthusiastic and effective promoters of a Medford-based film studio. “The scenery of Southern Oregon cannot be surpassed in the U.S.,” they told an appreciative audience, “With the pictures shown the world over, no other means can bring as much publicity to this section. With Medford the metropolis of Southern Oregon it is logical to make Medford the center of the movie industry for the northwest.”

The promoters were hitting just the right buttons in their studio promotions. The latter half of the 1920s was a prosperous time for Southern Oregon. Economic and population growth had recouped the losses of a decade earlier, when the “Orchard Boom” bubble had burst. And Medford was so proud of its achievements of the past year, including the new water system from Little Butte Springs delivering “A Mountain Stream in Every Home,” that it would host a huge celebration, “A Jubilee of Visions Realized,” later in the fall.

Medford’s new water system was utilized by the Boyces in promoting the new movie studio. They touted the natural softness of the spring water as “well suited to industry needs.” Even the sunlight seemed to work to Southern Oregon’s advantage. “Tests of the sunlight, which by technicians is declared to be the brightest in the world and best suited to the taking of moving pictures,” the Boyces admitted, “is one of the reasons why the company chose to locate itself here.”
While these studio sales pitches rang well in local ears, apparently they did not make much of an impression in Hollywood. The expected studio leases failed to materialize. By September the financially troubled endeavor seemed on the verge of collapse. The studio underwent a major reorganization to set its affairs in order. If the sparse surviving accounts are to be believed, this reorganization resulted in the departure of the Hollywood partners, making the Rogue River Studio "strictly a southern Oregon affair."

Few details were reported in the local newspaper, the Medford Mail Tribune. The only names reported to be connected with the newly reorganized concern were those of "Pop" Gates and the new company chairman, a Mr. Russell. Under this new management, an additional $30,000 was solicited. Russell busied himself with working with the local Chamber of Commerce and an entity called the "local movie committee" to raise this money through subscriptions. It was believed that with this additional revenue a suitable industry professional might be enticed to come on board. By then, however, the visions of the glitz and glitter had been irrevocably tarnished, and the Rogue River Studios project was virtually abandoned, its unfinished buildings along the Crater Lake Road the sole reminder of the summer when so many believed Hollywood had come to stay.1

In one last attempt to salvage the Rogue River Studios project, the nearly defunct company was again reorganized in early December 1928 and incorporated under the name Southern Oregon Fotovox, Inc. For some seven weeks local businessmen with an interest in the studio facility had courted James Slevin, a producer, writer and author who was also the patent holder on a new movie sound system called Fotovox. Slevin was preparing to embark on an ambitious undertaking to film and record Easter ceremonies in the Vatican, and it was hoped that his connection with the unfinished Rogue River Studios would pump some life into the venture. The terms of Slevin’s three-year contract called for the production of a "super feature" every six months.2

This final effort to breathe life into the Rogue River Studios was also destined to fail. The hoped-for demand for a second unit studio simply failed to materialize and there was never any further mention of Slevin and his Fotovox recording system. By this time the many different schemes for adding synchronized sound to movies had settled on two major contenders, Vitaphone and Movietone, and by 1927 both had made their motion picture debut. This impending transformation of the movie industry, the studios realized, would require major alterations to existing studio facilities, both to improve their acoustics and to render them soundproof. The Rogue River Studios was simply too little, too late and too remote to compete in a rapidly changing industry.3

The movie mania that struck Southern Oregon in 1927 did not bypass Ashland. In the fall of that year another studio venture was envisioned for Ashland. By December the West Coast Studios had been incorporated, with an initial investment of $10,000. President of the new venture was Frank Jordan of Jordan Sash and Cabinet Works, and John Enders, one of the sons of local businessman H.G. Enders, was elected vice president. E.C. Harlan of the Ashland Chamber of Commerce served as treasurer. V.C. Carter of Ashland served as business manager, and Carl A. Theobold was production manager.4

The West Coast Studio had little more success than its counterpart. It did actually embark on a film project in early 1928, a film titled Whiskers, and some early scenes for that production were filmed at a movie costume ball at the studio. Like the work of E.R.L. Productions, however, there is no indication that the movie was ever completed and released, and soon West Coast Studios dropped out of the news.5

Bill Alley is a contributing writer for Southern Oregon Heritage Today.

ENDNOTES
2 Medford Mail Tribune, 6 June 1927; 8 June 1927.
3 Medford Mail Tribune, 6 June 1927.
4 Medford Mail Tribune, 19 June 1927.
5 Medford Mail Tribune, 19 June 1927.
8 Medford Mail Tribune, 5 December 1927.
9 Medford Mail Tribune, 16 December 1928.
11 Medford Mail Tribune, 15 December 1927.
12 Ashland Daily Tidings, 28 January 1928
IN THE LATE 1980s, STEVE AND DOREEN Wood imagined an independent film festival in Ashland that would complement the rich artistic and cultural offerings already established by the Oregon Shakespeare Festival, the Oregon Cabaret Theatre, the Britt Festivals, and other annual artistic events the region offers.

During the next couple of years they started talking to friends and neighbors who were as captivated by the idea as they were, and a core of energized support was established. Following a call for community support, the Ashland Independent Film Festival (AIFF) took shape.

The inaugural year was 2001. But when the attacks of September 11 spread a pall over the nation, the notion of entertainment of any sort suddenly seemed superfluous. But with a belief in the healing power of the arts the festival organizers decided to go forward. The festival opened on October 4, 2001 to a warm community reception.

Located in the heart of downtown Ashland, the Varsity Theatre, with its art deco facade and lobby, was the perfect venue for the event. It offered five small-screen theatres that gave an unusually intimate experience to the audience. The festival could be contained in one location while offering a sampling from documentaries and short films to student films and full-length features.

John Schweiger, owner of Coming Attractions Theatres, Inc., which includes the Varsity, was the founding benefactor of the festival. He and his staff continue to work closely with the festival to ensure high-quality production values in the presentation of the films.

In its second year, after a change in leadership, the timing of the festival was moved from fall to spring. The festival re-emerged in April 2003 with an even stronger showing of films and audience attendance.

By spring 2004, the AIFF screened more than 70 films. A third of the screenings sold out and many of the films went on to national attention and distribution.

At the heart of the festival has always been the support of the community. More than 7,500 tickets were distributed in 2004, and the eager participants are served in turn by a hardworking team of volunteers who return each year.

Jane Sage, the associate director of the festival, has nurtured the volunteer base, which has now grown to more than 150 people. She has been with the festival since the beginning and continues to be a prime force, serving on the programming team as well as the board of directors.

Last year, event coordinator and producer Tom Olbrich joined the festival as its executive director. Olbrich was the founder of the One World Performing Arts Series at Southern Oregon University, as well as senior staff producer for Jefferson Public Radio.

The AIFF has been an exciting showplace for quality independent film while nurturing an interactive atmosphere for filmmaker and audience. For filmmakers who necessarily spend countless hours in isolation in the production of their work, it is a rare and valuable opportunity to join a live audience and share their experience. Many of the film showings are premiers.

Workshops and film forums are offered both during the festival and in the off-season in a growing collaboration with Southern Oregon University.

Due to the festival's success, its reputation is spreading among independent filmmakers, and submissions are increasing. Films from around the country and world are already flowing into the festival's small office. Advance planning and the screening of entries for the 2005 program are underway. The programming team is expecting more than 500 submissions this year.

The fourth annual Ashland Independent Film Festival will showcase more than 70 new films from March 31 through April 4, 2005. For more information, go to www.ashlandfilm.org.

Darrel Pearce is on the board of directors and the programming team of Ashland Independent Film Festival.
Films in SOHS Collection Preserved
By Steve Wyatt

THE SOUTHERN OREGON HISTORICAL SOCIETY IS LOOKING TO the future, to a day when researchers, patrons and visitors to the Society's Research Library will be able to view the hundreds of historic films in the SOHS collection without handling or seeing the original film. And to a time when they will be able to see those same films at home via the Internet.

It's a long-term goal, but digitization of the Society's film collection is part of our overall mission of collecting and preserving the artifacts and stories of the past for future generations. It can only be done with the help of many volunteers, government and philanthropic grants, and donations from members and the public at large. We believe the many film gems in the Society's collection justify the expense and effort.

One such gem in the Society's collection is the 53-reel collection of COPCO newsreel films. This series was locally produced in the 1920s and 1930s by the California Oregon Power Company, predecessor of PacificCorp. Lesser known is the Society's large collection of 1960s and 1970s news footage produced by Medford, Oregon television stations KOB1-TV and KTVL-TV. Others include color films documenting Medford Corp. logging and sawmill operations in the 1950s, and Peach of a Pear, by the Harry and David Co., now a part of Bear Creek Corp.

The Society's films are stored in a climate-controlled environment in archival containers. Of special concern are cellulose nitrate-based films. Nitrate film is flammable and can rapidly deteriorate to brown dust.

In all probability this was the fate of the original print of Grace's Visit to the Rogue Valley, a local film shot on nitrate. Fortunately, this fascinating mid-1910s Jackson County travelogue was transferred to safety film in 1975. Acetate based safety film is chemically more stable than nitrate film and does not pose a fire hazard.

Movies on safety film were once considered accessible. Since then, however, the days of the 16mm movie projector are largely past. In addition, running a film through a projector puts the film at risk of physical damage. In the case of Grace's, SOHS transferred the safety film to videotape.

Likewise, the COPCO newsreels are fully accessible at the SOHS Research Library, thanks to a generous donation by PacificCorp. These films are now accessible on broadcast-quality Beta SP tape, VHS, and DVD formats. As part of the process the films were catalogued, and their subject matter recorded on the Society's searchable computer database.

Transferring film in no way lessens the importance of preserving the original film. Electronic media such as videotapes and DVD's are not considered "archival." In other words, safety film, if cared for properly, will most likely outlast electronic media. We are preserving history but we must always look to future technologies; videotapes and DVDs are destined to become obsolete.

Proper preservation, cataloging, and transferring of such films to electronic formats is an expensive and time-consuming process. The goal of making the entire SOHS film collection accessible will likely take the Society years to complete. If you are interested in assisting SOHS with this ongoing effort in any way, please contact Curator Steve Wyatt, (541) 773-6536.

Steve Wyatt is Curator of Collections & Exhibits at the Southern Oregon Historical Society.
How Animation Got Started

Make your own Mini Movie Flip Book

In order to make your own flip book, you will need: pencils or pens and 12-18 pieces of medium weight paper. You can also use a small pack of sticky notes, which are great because they’re already put together for you, and you can make several little flip books from one pad.

Decide upon a simple subject showing something moving, such as a rising sun, a bouncing ball, or a clock. Keep your subject simple, because you will be drawing it at least 12 times.

If your subject has a background, keep the background the same in all the pictures. Just the moving subjects will change.

You can also scan or photocopy the horse pictures below, cut them out, place them in order and staple the left side. Then flip through them quickly.

After you’ve done one or two flip books, you’ll get better. Think of some fun subjects, like skating, a melting ice cream cone, even your name in cursive. Use your imagination!
Honorary Lifetime
Marguerite and Vincent L. Armstrong, Medford
Francis and Mary Cheney, Ben B. Cheney Foundation, Tacoma, WA
Patricia and Robert Hefferman, Medford
Jean W. Jester, Sandy
Marjorie O’Harra, Ashland
Donald E. and Jean Rowlett, Medford
Mary Tooze, Portland

Lifetime
Kay and Al Alsing, Ashland
Connie Battaille, Ashland
Bruce and Vicki Bryden, Medford
Leonora and Robert J. DeArmold, Central Point
Mary Delman, Riverside, CA
Judie Drais, Medford
Yvonne Earnest, Medford
H. Walter and Rosie Emon, Jacksonville
David & Gladys Fortmiller, Talent
Fred and Wywynn Gardner, Canyon City
Patricia Cook Harrington, Central Point
John and Nancy Hamlin, Medford
Tom Hamlin, Medford
Robert and Theodora Hight, Medford
Edward B. Jorgenson, Jacksonville
Robert L. Lewis, Jacksonville
Eugene I. Majewrzcik, Los Angeles, CA
Alice Mullaly, Central Point
Zoe Dell Nutter, Xania, OH
Ram Offist Lithographers, White City
Marilyn L. Sibley, Gold Hill
Davis Young, Medford

New & Rejoining
September 1, 2004 - November 30, 2004
DIRECTOR • $500
Judy-Hanshue & Robert Lozano, Butte Falls Area
DIRECTOR/PIONEER • $500
Fitz & Ann Brewer, Medford
Dr. David & Libba Trask, Medford
BUSINESS • $250
Doris Cearley/Main Antique Mall, Medford
CURATOR • $200
Tom & Becky Barry, Medford
Eric & Danita Harwood/Hersey Calvin Fabrics, Medford
George & Sharon Fox, Medford
Richard Hay, Ashland
Leigh Josephson, Medford
Nancy Rinabarger, Eagle Point
CURATOR/PIONEER • $200
Dwight Wilson & Nancy Browne-Wilson, Medford
Dr. Roger & LaVonne Bernard, Medford
Dr. John & Janet Conson, Medford
Barbara Crawford, Medford
Robert & Charlene Edwards, Ashland
Bruce & Jeanette Elsasser, Medford
Charles & Marilyn Frost, Portland
Helen Gebhard, Medford
George Jess Jr., Eagle Point
Donald Kitchens, Medford

m e m b e r s

Dr. Arthur & Mamie Kreisman, Ashland
Alicia MacArthur, Gwynedd, PA
Don Mercer/Omara’s Restaurant, Ashland
E. Anne Merrifield, Medford
Charles Mitchelmere, Le Vesinet, FRANCE
Jared Murray/Spring Air Inc., Jacksonville
Nickolas J. Siskos, San Anselmo, CA
Letha Sweet, Medford
Robert Vaughn, Medford
Dr. Kenneth & Helen Wyatt, Jackson, GA

PATRON/PIONEER • $100
David & Georgia Applegate, Danville, CA
Vern & Marty Arnold, Phoenix
Warren & Charleen Brown, Butte Falls
Robert Bullwinkel, Talent
Dale & Charlie Pratt, Medford
Robert E. & Amelia Semon, Janesville, CA
Robert & Josephine Simpson, Portland
L. Wendy Wendland, Renton, WA
Leona Wobbe, Medford

FAMILY • $50
Brad & Glenda Allen, Medford
John & Barbara Allman, Jacksonville
Bet Adottistalla, Ashland
Dr. Ralph & Mary Jo Bergstrom Jr., Medford
Bruce & Barbara Burnett, Gold Hill
Dunbar & Jane Carpenter, Medford
David & Agnes Chigrin, Medford
Helen Daun, Medford
Gerry & Jay Halverson, Jacksonville
Elmer & Medette Hayman, Rogue River
Jill & Matt Hokinon, Jacksonville
Dr. William & Adrienne Husman, Medford
Carol Ingeles, Medford
John Ivy, Jacksonville
Que & Maxine Jameson, Medford
Jae & Glena Johnson, Medford
Joan Kimmons, Ashland
Marshall & Donna Lango, Jacksonville
Jerr & Dennis Lauasmann, Medford
Jean & Mark Libante, Phoenix
Dr. Robert & Anna Linkef, Medford
Charles & Joan Long, Jacksonville
Ross Lovington, Medford
Stan & Leta Marchington, Medford
Alice & Bruce Matheny, Applegate
David & Adelia Maurer, Medford
Lomaine McDonald & Michael Davis, Jacksonville
Dr. Carver & Patricia Mosman, Jacksonville
Harry & Ann Nichols Jr., Jacksonville
David Oline & Kim Lockett, Ashland
Mark & Becky Patten, Jacksonvillen
Mike & Marie Piccarreta, Tucson, AZ
Cindy & Ryan Pickering, Grants Pass
William Poole, Oregon City
Douglas & Laura Richmond, Medford
Yale & Lynn Sacks, Central Point
Tom & Vicki Van Saun, Jacksonville
Mike & Kristin Schwartz, Jacksonville
Robert & Judy Scott, Medford
Richard Seidman & Rachael Resch, Ashland
Gatewood Smith, Medford
Larry & Linda Smith, Jacksonville
Birgite & Curt Spivey, Medford
David Thomsdale, Medford
Dr. Tom & Anne Upton, Medford
Lisa Veri, Jacksonville
Leanna & William White, Medford
Mr. and Mrs. Fred Wills, Medford
Tom & Margarette Wright, Portland

FAMILY/PIONEER • $50
Joan Avery, Jacksonville
Jerielle Carter, Oregon, AZ
Wendell Claussen, Cambridge, MA
Kathleen Dougerty & David Timmins, Medford
Gerald & Shelley Daron, Phoenix

Rene Carhart, Jacksonville
Bernice Covic, Medford
Jeff Cunningham, Kent, WA
Roger DeShazer, Eagle Point
Roger Dorbandt, Portland
David Dottler, Ashland
Aileen Earnest, Jacksonville
James Farmer, Ashland
Pat Fishback, Garden City, KS
Mrs. W.G. Garner, Central Point
Tommy Garland, Ashland
Jean Gibbons, Medford
Debbie Grant, Central Point
Martha Griene, Lebanon
Noelle Guber, Medford
Donald Haag, Jacksonville
Larry & DeNinda Hall, Medford
David & Saba Hoffman, Ashland
Robert Hoover, Ashland
Donald Hughes, Central Point
Maxine Jackson, Eagle Point
Vicki Keeley, Central Point
Shelley Kolher, Medford
Betty Jo Krug, Medford
Peter Ladue, Ashland
Veru Laschau, Ashland
William Lawrence, Ashland
Lyn Levin, Ashland
Theodora Lilligren, Medford
Mrs. George W. Marshall, Newhall, CA
Dorothy Mars, Ashland
Ruth & Ted Mularz, Ashland
Mary Ruth Nickolls, Medford
Gertrude Narre, Jacksonville
Jane O’Sullivan, Medford
Kathleen & Eric Oyler, Ashland
Robert & Jo Ann Peters, Medford
Joan Penrose, Applegate
Jill Pfaff, Corvallis
Ruth Preston, Medford
Gladyse Prue, Yreka, CA
Mary Ragland, Ashland
Margaret Ripley, Grants Pass
Michael Roberts, Vancouver, WA
Mary Robertson, Medford
Fay Rust, Grants Pass
Stephen Sanford, Medford
Anne Seaman, Ashland
Whitfield Smith, Ashland
Elaine Speare, Medford
Phoebe Staples, Eugene
Thirza Stevens, Medford
Lois Tokar, Medford
Margaret Tracy, Livermore, CA
Charlotte Tufts, Medford
Marita Ulrich, Jacksonvillen
Mary Vandenberg, Medford

William Villani, Central Point
Etheh Warrender, Medford
Dew Witterberg, Medford
L.K. Wright, Applegate

INDIVIDUAL/PIONEER • $35
Grace Armstrong, Eagle Point
Michael Criswell, Amity
Joan Ellis, Medford
John Enders, Ashland
Cindy & William Faubion, Gold Hill
Rodney Fey, Medford
Annette Hage, Medford
Ruth Harrington, Central Point
Robert Hayes, Newport Beach, CA
William Hedrick, Roseburg
Bonita Hobbs, Medford
John Holmes, Medford
Frank Knox, Central Point
Charles Laster, Papakou, HI
Sharon & James Marston, Medford
Bertha Owens, Medford
Mavis Peters, Medford
Bill & Janet Rosecrans, Gold Hill
Aleatha Sater, Vallely, CA
Arlan & John Sledd, Grants Pass
Iris Van Side, Medford
Patricia Watson, Medford
Katherine Wilkinson, Portland
Robert Wobbie, Medford
Betty Lou Yourrston, Springville, UT

SUBSCRIBER • $35
Oregon State University Library, Corvallis
Lane Community College Library, Eugene

Donors
FINANCIAL
Joyce & Harry Abrams, Cave Junction
Bill Alley, Vancouver, WA
Beth Barkle, Medford
Sharise & Jtss Brannock, Eagle Point
David & Lindy Britt, Jacksonville
Paula Brown & Patrick Flannery, Ashland
Bruce & Viki Dryden, Medford
Bruce Budwig, Rogue River
Cecile Camden, Medford
Jeanne Cartrall, Jacksonville
Terri & Gregory Claffin, Medford
Irene Clark, Medford
Robert & Jean Cowling, Medford
Bernice Cunis, Medford
Viola Davis, Jacksonville
H.S. & Barbara Deuel, Medford
Vioa Donohue, Rogue River
Judi Drai, Medford
Yvonne Earnest, Medford
John Enders, Ashland
Brice Fawell, Ashland
Clifford & Barbara Finnie, Gold Hill
Dr. Paul & Sara Foster, Medford
George & Sharon Fox, Medford
Jean Frazier, Ashland
Laura Frost, Medford
Phil & Jean Getchell, San Jose, CA
W.A. & Ruby Graff, Medford
Wes & Lily Hartley, Medford
Carroll Haupert, Medford
Richard & Jen Hensley, Medford
Mary Lou Henson, Medford
James & Chris Hess, Jacksonville
Arlene Hoffman, Eagle Point
John Holmes, Medford
Carol Ingeles, Medford
Jim & Dona Key, Medford
Jean Kitchen, Tigard
Dr. Arthur & Mie Kreisman, Ashland
John Laughlin, Ashland
Judy-Hanshue & Robert Lozano, Butte Falls
Joan Long, Medford

Continued on page 21
What inspires people to contribute to SOHS? For Butte Falls rancher Bob Lozano, the answer can be summed up in one word: Pride. “It instills pride in you to become aware of what’s taken place before you were here,” he says. “It creates pride to feel like you’re part of a community that has a history, that you’re part of the story.”

Bob formerly taught art history, studio art, and Western Civilization in high school in Los Gatos, California. After he and his wife, Judy Hanshue-Lozano, moved to the Butte Falls area nineteen years ago, they joined the Historical Society. Now, Judy serves on the Board of Trustees, and both she and Bob contribute generously to the organization.

What inspires you to support SOHS? Please let us know your story by calling Richard at (541) 773–6536 or emailing “development@sohs.org”.

Lozano greets Education and Programs Coordinator Stephanie Butler at Hanley Farm, July 2004.

GIFT MEMBERSHIPS

Jenilee Carter, Oracle, AZ
Judi Drais, Medford
James Farmer, Ashland
William Hedrick, Roseburg
Patricia Taylor, Yuma, AZ
Dr. Robert & Joanne Wilcox, Central Point
Robert Wobbe, Medford

IN KIND

Stage Lodge, Jacksonville
Robert Peters, Medford

Southern Oregon Historical Society Foundation

Phoebe Staples, Eugene

Grants and Sponsorships

Oregon Community Foundation, Portland

The Collections

Thank you to the many people and organizations who have contributed to the collections over the last three months.

Ruth Banks, Spanaway, WA
James Baumer, Medford
Stephanie Butler, Ashland
Evelyn Bryan, Medford
Lauri Brownson, Eagle Point
Terri Brummel, Newport
John & Janet Crawford, Medford
Joan E. Ellis, Medford
Betty E. Lakeview
James B. & Dorothy Gregory, Long Beach, CA
Karen Grimm, Medford
Roger K. Hansen, Big Lake, AK
Robert Heffner, Medford
Estate of John Howard by Gayle Kjenstad, Las Vegas, NV
Peggyann Hutchinson, Medford
George Kramer, Ashland

Membership Benefits

Memberships last one year.

All members receive the following benefits:

• Free admission to SOHS museums and sites.
• Subscription to Southern Oregon Heritage Today quarterly magazine.
• Subscription to Monthly Calendar and historic photograph suitable for framing.
• 10% discount at the History Store in Jacksonville.
• Free admission card to 22 Pacific Northwest children’s museums.
• Reciprocal benefits through “Time Travelers,” a network of more than 100 historical societies and museums around the country.
• Discounts on workshops, programs, and special events.
• Invitations to exhibits previews and members-only events.
• Ability to vote for Board Trustees.
• The satisfaction of supporting your historical society.

Membership Categories:

INDIVIDUAL • $35
FAMILY • $50
PATRON • $100
CURATOR • $200
DIRECTOR • $500
HISTORIAN’S CIRCLE • $1,000
LIFETIME • $2,500
BUSINESS • $250

Includes all basic benefits plus recognition in Annual Report and Southern Oregon Heritage Today.

Includes all of the above benefits plus unlimited guest privileges.

Includes all of the above benefits plus invitations to exclusive Historian’s Circle events, and private tours with Executive Director and exhibit curators.

Includes all of the above benefits.

Includes subscriptions, recognition in Annual Report and Southern Oregon Heritage Today, and 10% discount for all employees on memberships, admissions and History Store purchases.
Sergei Sikorsky

Sergei Sikorsky (left) visited SOHS's Celebration of Flight exhibit in November before giving a lecture at Southern Oregon University on the history of aviation. More than two hundred people attended the lecture, which was sponsored by SOHS and Erickson Air-Crane. In his talk, Mr. Sikorsky described the crucial role that his father, Igor, played in the creation of the helicopter. Comparing helicopters and airplanes, he said, "It's a lot more intelligent for an aircraft to stop and then land, than to land and then try to stop!"

Volunteer Recognition Awards

During the annual fall recognition brunch, Historical Society staff acknowledged the important work done by all Society volunteers. The following individuals were given special recognition for their exceptional service to the Society over the past year:

Harriet Dorris, Volunteer of the Year
Margaret LaPlant and Ben Truwe, Rookie of the Year
Cassidy Janish and Summer Tucker, Youth Volunteer of the Year
Tracy Welburn, Youth Rookie of the Year

Also honored for their service to the Society's auxiliary organizations were:

Pam Murphy, Gold Diggers' Guild
Jody Kimmell, Jacksonville Museum Quilters

Cassidy Janish and Summer Tucker proudly display the Youth Volunteer of the Year awards they received at the volunteer recognition brunch in October. Volunteer Coordinators Dawna Curler and Jayme Neil beam in the background.

Name That Star

(From page 5)

1. Annette O'Toole
2. Kevin Hagen
3. Jack Ham
4. Kim Neva
5. Steve Reeves
6. Kirstie Alley
7. Patrick Duffy
8. Tom Selleck
9. Sam Elliot
10. Clark Gable
11. Ginger Rogers
12. Bruce Campbell

Looking through the windows of the Jacksonville Museum in September 2004, we see participants at a SOHS members' preview event celebrating the opening of "Peter Britt: The Paintings." This display highlighting the paintings of the man better known as a photographer than as a painter, was the first phase of the permanent exhibit on Peter Britt's life and work that will be opening at the end of January 2005. More than one hundred guests enjoyed wine and dessert and a description of the upcoming exhibit by SOHS staff.

Above: Peter Britt, self portrait, circa 1858
SPEARCO GRAPHICS

Complete Graphics Solutions Since 1958

"Spears Display Printing" was founded in 1958 by Sherm Spears as a small manufacturer of hand lettered and screen printed signs. Eventually we became Spearco Graphics, Southern Oregon's oldest and largest full-service graphics company.

To satisfy the growing needs of our loyal customers, Spearco Graphics added garments, embroidery, digital printing, ad specialties, design and marketing to our impressive product line.

Spearco Graphics and the Spears Family have strived to keep pace with technological advancements while maintaining our rich history of old fashioned, value and customer service.

"Complete Graphic Solutions"

The Spearco Crew Hard at Work

Printing Press Circa 1958

Digital Printer Circa 2005

www.spearco.com

330 N. Fir Street, Medford, OR. 97501 • Phone: 541.734.3701 Fax: 541.734.5597
Southern Oregon Historical Society

(541) 773-6536
www.sohs.org

Museums and Sites

Research Library
106 N. Central, Medford

Jacksonville Museum
History Store
Children's Museum
5th and C, Jacksonville

Hanley Farm
1053 Hanley Rd., Hwy 238, Central Point
AVAILABLE FOR SPECIAL EVENTS

C.C. Beekman House
California & Lauretwood, Jacksonville

C.C. Beekman Bank
3rd & California, Jacksonville

U.S. Hotel
3rd & California, Jacksonville
AVAILABLE FOR SPECIAL EVENTS

Southern Oregon Historical SocietyMission: to collect, preserve, research, and interpret the artifacts and documents that connect us to the past. Through exhibitions, historic sites, a research library, educational programs, publications, and outreach, the Society creates opportunities to explore the history that has shaped Southern Oregon.