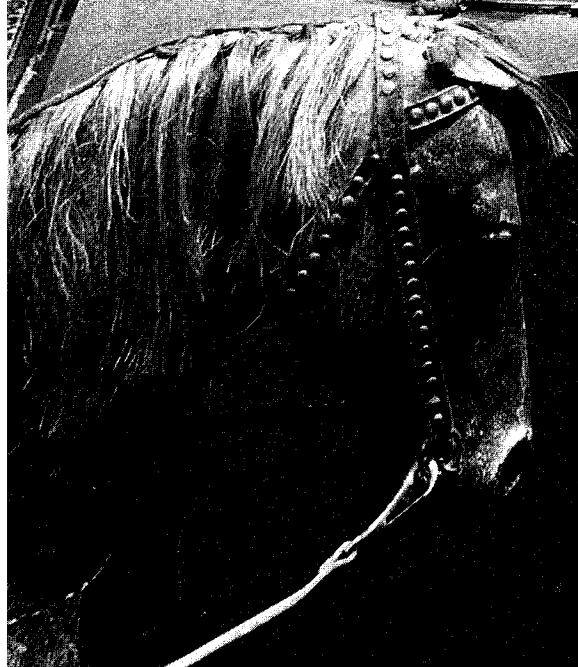


4/84

THE TABLE ROCK SENTINEL

NEWSLETTER OF THE SOUTHERN OREGON HISTORICAL SOCIETY





Elinor Gore, Publicity photograph for Showboat Theater, 1940s

Mrs. Elinor Gore Buchanan, who represents the fourth generation of her branch of the Gore family, has supplied most of the background material and photographs in this series. Hours of tape recordings with family members, written memoirs and lengthy interviews have produced a wealth of material for her family as well as for the historical society. She has been able to present her family history as living history and her research brings to light individual foibles and failings, qualities which give the people character and life. Too many family historians report that daddy's father was a saint, mother's father was a saint, and they each produced fourteen children, all saints. Any revelation of an all-too-human nature is immediately swept under the Aubusson and a sterile family tree of fumigated Puritans is all that remains. There is no story. The truth about Sophenia Ish, William Gore and Jay Gore certainly does not minimize their statures; it does, in fact, lend them distinction and give them a third dimension. We are grateful to Mrs. Buchanan, who has said, "I see no reason to hide anything in our lives."

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FIVE GENERATIONS OF THE GORE FAMILY

4. ELINOR GORE

When Sophenia Ish Gore's crafty and subtle strategy to get rid of her daughter-in-law, Gertrude, at last began to make its effect, Elinor Ann Gore, Sophenia's granddaughter was no more than three years old. She can remember little of the final scenes of the destruction and the upheaval in her life, but the patchwork of afterthoughts that persist are sharp and indelible. Childhood memories are mercurial and capricious and won't materialize upon command. They can only be evoked by suggestion: a half-forgotten scent, a whisp of melody, a familiar gesture. Elinor's earliest recollections are a kaleidoscope of noises, episodic fragments and unresolved events.

They are not all unpleasant; some of them are lingering impressions of the day-to-day routine: the din in the farmyard when livestock was rounded up; the barking of the large guard dogs that roamed the property; the hubbub of the men at harvest time. Some of her impressions bordered on delight: the excitement of eating with the hired hands in the screened summer dining room of the big house as the kitchen

help served the food which Ah Sing* had prepared; the fun of using the grain shoot for a slide; the evening walks with her mother, hand-in-hand, as Gertrude practiced her singing and her natural, pure soprano rang out across the fields; and the almost ecstasy of hearing the applause when her handsome daddy used her in one of his magic tricks and made her miraculously appear in a gold fish bowl. How much more fun that was than the times she was told to stand up tall on the piano bench before company and sing the little songs her mother had taught her. Even if you were terrified, you had to do what you were

*Ah Sing was cook at the ranch for many years. For the most part he was congenial and dependable but occasionally he would go into an angry pet, throw dishes and pots and pans around the kitchen and stalk out in disgust, staying away for several days, even weeks, at a time. During one of his AWOL periods, Mary's birthday arrived. With no cook on hand to prepare a birthday dinner party, Sophenia and William imported a highly paid French chef from San Francisco to fill in and serve his own special table of exotic dishes. His dinner was so impressive Sophenia continued to call for his services on special occasions for several years afterward. He is one example of Ish-Gore extravagance.



Gertrude and Jay Gore and a couple of associates pose for the photographer. The picture was taken at a happy time before the love affair was pulled apart.

told to do, and if you really did your best everyone made over you. But most thrilling of all the memories was the time her daddy took her up in his friend's bright red airplane. She remembers looking out the window and seeing the people far below, moving around like ants. It was scary but with her father right there, she couldn't get really frightened.

Among the memories is a grim mental portrait of Sophenia, a tall, big-bosomed coldly distant woman so large as to be obese but with her waist cinched in with a stout corset.* Her hair is drawn into a big knot on the top of her head and she is wearing a high-necked white dress and buttoned black

* A reader who, as a little girl, was a neighbor to the William Gores at a later date, recalls that she seldom saw Sophenia get up from her chair. She seemed a mountain of flesh setting there immobile, as she periodically dropped oil of comphor on her tongue to ward off sniffles and attacks of ague.

calfskin boots. In this fragment of memory, Sophenia is holding sway in the kitchen, giving Ah Sing the next day's menu. Strangely there is no distinct memory of William or her Aunt Mary.

Predominant in her recollections is the echo of the fearful shouting scenes between her father and mother and the sharp awareness of threatened violence and danger. The continually growing anger and resentment between Jay and Gertrude Gore reached its peak in a particularly vehement scene which is firmly riveted into Elinor's mind.

By this time Jay had left the cottage and was staying at the big house, but he was unable to keep away from Gertrude even though their meetings invariably ended in battles and tears. Gertrude, alone in her bedroom, had moved Elinor's crib from the room, which had served as a nursery, into her room. She may have thought that being close would give the

child a feeling of security, but during the name calling, the accusations and the actual assaults, her nearness made her part of the conflict.

On this occasion the fighting began in the bathroom and Gertrude, shouting insults in an effort to make Jay realize his stupid dependence upon his parents, so angered him that he began pulling her hair cruelly. In pain she screamed loudly, and Elinor, terrorized and bewildered, bounded out of her crib, ran to her mother's bed, jumped in and tugged the covers over her head. In blind rage, Jay violently hurled Elinor's kiddie car--which she had left in the bathroom--across the passage and it struck full force against Elinor's bed just as she had screwed up her courage to peep out from under the covers.

The sudden thought that Jay may have meant to hit her with the kiddie car was almost too shocking to understand. Did her daddy want to hurt her? Did he intend to *kill her*? She began screaming with all her might, and Gertrude instantly ran to her and took her in her arms, but the confused fright, born in all the noise and physical abuse, was too traumatic to overcome in a moment although it had, in that instant, created fears of rejection which remained with her for a long, long time.

Jay, who had suffered such physical abuse as a child, had firmly resolved never to strike his own children, and had rigidly adhered to that resolution, but Elinor could not know that. If he hurt her mommy, he could hurt Elinor as well.

Such rage and passion couldn't continue even if the contestants derived perverse pleasure from their clash of wills. Elinor remembers the final move from the Gore farm to Ella Hanley Bush's home in Medford where Gertrude and her three children stayed for awhile, but their next moves have been forgotten, a void that nags continually at Elinor who has vainly tried to put the fragmented jigsaw pieces of the past into a complete picture. Matt Baker, Jay's cousin, has said that during the divorce Gertrude and the children stayed at the Barnum Apartments in Medford, across the street from the train depot. Uncle Bill, Gertrude's younger brother, joined them there and helped

mind the children during the divorce action.

For Elinor the trial is shrouded in ambiguity for the most part. During some scenes of the legal battle the three children were taken to court, and on one occasion Gertrude held the baby Jimmy on her lap during the procedure. Elinor remembers seeing her mother and daddy sitting with their lawyers on opposite sides of the judge's bench in front of the courtroom. At one time the lawyer representing Gertrude called Billy to the stand. His testimony has been long forgotten but apparently he had been coached to make statements to discredit and shame Jay, and Jay, short-tempered and on the defensive, had an instant "kill" reaction. Jumping up from his chair, shouting curses and threats, he bolted across the room bent on attacking Gertrude's lawyer. The sight of her father, again in a towering rage, triggered Elinor's panic, ever close to the surface since the violent scene with the kiddie car, and she began screaming in terror. Court attendants restrained Jay, and the judge called for order and cleared the courtroom. During the recess the victimized children were taken home.

Gertrude and Jay loved their children no less than any parents loves his offsprings, but in 1930 there was little awareness of the psychology of a growing child and not much was known of the lasting effects of insecurity and dissension upon children. Yet Jay and Gertrude were both artists of some sensibility and should have had an inherent awareness of the damage they could do. In their self-centered anger at each other, neither one of them appeared to give a thought to the fact that the children were at their most impressionable age and that the wounds their parents were inflicting would leave permanent scars. Billy was a boy of six, sensitive and vulnerable, and he will surely remember the bitterness of that time for the rest of his life. Some years later a rift developed between Billy and his mother and it was never resolved. Being forced to testify against his father, whom he adored, was certainly, in part, indirectly responsible for the break. No one can fathom the psychological hurt it did to the



*Elinor and Jimmy on the porch of the cottage on the Gore ranch.
On the right is Jay's hobby horse which became such an important toy to Elinor.*

children. Jimmy, too young to comprehend the turmoil, was nonetheless part of it. Who knows what disturbing effects such violent scenes might have on an infant?

At the conclusion of the widely publicized divorce action and the alienation of affections suit with its provocative hints of Jay's casual affairs and promiscuity--particularly thrilling to sensation seekers of 1930, who were eager to keep up on current events--Gertrude and the children left Medford. To eliminate an undesirable daughter-in-law, William and Sophenia were apparently willing to forfeit their grandchildren, and they had won easily. Gertrude was still the unwelcome intruder and there was no open-armed and irresistible gesture of hospitality extended to her in southern Oregon. Jay, weakly submissive to his parents' will, stupidly watched her walk out of his life forever.

After Gertrude and the children left Medford, the picture again clouds over for Elinor. Jay's one-hundred dollars each month, a handsome

enough sum for alimony in the thirties, didn't permit Gertrude to maintain her family in splendor. To cope with hard times, they lived briefly in one room and for a time Gertrude had to farm out her little family. The youngest, Jimmy, went to live with Gertrude's older brother Gerald and his wife Elizabeth. After six months he was taken in by his Aunt Margaret and Uncle Haans and stayed with them until he was almost four. Aunt Margaret had a thorough background as a pianist, singer and composer, and she trained him to sing. When he was three years old he made several appearances singing over a Portland radio station. Aunt Margaret's son Steven was just six months older than Jimmy and, as the little boys were compatible playmates and friends, she wanted to adopt him. Gertrude could not permit her family to be broken up permanently. Elinor does not know where she and Billy lived during the temporary separation but she is certain they weren't far from their mother who was at hand when she was needed. She does remember the comfort she found riding a dapple gray rocking horse that had belonged to her father. She would sit for hours in

the saddle and rock back and forth as she confided her secrets to it.

There were several half-forgotten moves, but the events that occurred after a year or two are more pronounced and Elinor's memories are more reliable. By 1932 Gertrude had rented a small farm near Beaverton. Life there was pretty primitive--no plumbing, no refrigeration, no electricity--but Gertrude was on top of things and the family could be together. Ingenious and practical, she had acquired some fundamental farming skills at the Gore ranch. She bought a cow, a couple of goats and -- best of all -- a horse, Blackie, who was tame and gentle and patiently carried the three children around the field on her back. The really-truly horse soon replaced the rocking horse, and Elinor spent hours sitting on its back as it stood tied to a tree in the back yard. Sometimes Blackie would *almost* talk to her, but not quite. But Elinor knew that when Blackie did talk, she would say, "I love you, Elinor Ann."

In the back yard there was a large garden of vegetables and melons, and Gertrude churned butter. For a time Gertrude's mother, Grandmother Maude (Mimi), stayed with the family and Uncle Bill sometimes visited. Although the tiny farm house was crowded, the children were given a feeling of security which had so long been absent.

Elinor slept with her mother, a great delight to the child, but probably less of an enchantment for Gertrude who would have preferred her own bed without the company of a squirming little girl that persisted in thumb sucking and had to wear tin mitts which clanged together every time she wiggled. Elinor's memories and dreams became less alarming although there was a recurring nightmare of being chased by bears. That was eased considerably when she decided that if they came too close, she could crawl up on the high shelf in the closet and the bears couldn't reach her. She vividly remembers the patter of little feet between the walls--mice holding a track meet--and her mother's cry, "Get out. Get away," after which the creatures would settle down for a little while before they began scurrying around again. Once Uncle Bill made stilts for the children and they had a noisy and clamorous time learning to

walk on the tall, awkward sticks--in the living room.

But Billy's sleep-walking which began at this time was a worry to Gertrude. In his sleep he would leave his bed and sometimes start down the outside steps, lose his footing and tumble to the bottom. With no electricity, it was necessary to scramble for lanterns and candles and rush to the crying and bewildered boy to assess the damages. Elinor's feeling of rejection manifested itself in different, but typical, fashion. She began to be plagued with enuresis, and the fear of waking to find her bed wet was constant. A feeling of insecurity brought about by parental bickering is accepted as one of the causes of the problem, and treatment today often requires deep study and analysis. For Elinor the condition was eventually corrected, but for many years an aftermath of fear persisted. One can almost hear Gertrude say, "Oh, dear, whatever makes the child do that?"

And some helpful neighbor might have said, "Don't fret. She'll outgrow it. Some children are just perverse."

Billy was already in public school when Elinor was enrolled in a Catholic academy for her kindergarten year. She was not unhappy there and met with kindness from the sisters and the students. A couple of times during lengthy prayers she made an embarrassing puddle and felt the others had laughed at her, but she had little trouble adjusting to her classmates and being accepted by them. Her first year at public school was less pleasant. In a one-room school, with grades one to eight, she found the variety of activities and the noise confusing. She had difficulty understanding what was expected of her and what she was supposed to do. Her attention and interest were not centered in the school room and she developed a slight indifference to school and a lack of enthusiasm for assignments, problems which she never fully overcame.

Gertrude secured a position in the schools and her salary helped ease the family finances. During the day she dropped Jimmy off at the home of a baby sitter and picked him up at evening. Occasionally Elinor was left there also and she remembers a time when, encouraged

by the sitter, she graphically told of the battle scene when Jay had pulled Gertrude's hair. "My daddy dragged my mommie through the house by the hair," she said, "and pulled out great gobs of it along the way."

The sitter, thinking the story was a product of Elinor's vivid imagination, repeated the tale to Gertrude, who was extremely embarrassed. On the way home she scolded Elinor severely. Grown-ups are peculiar, Elinor decided. They insist that you be truthful and then reprimand you for telling a true story.

At this time Billy had to have a mastoid operation. Such an operation is major surgery and for some days he was in a critical condition. Gertrude decided that commuting from the farm to the city had become too much of a chore. Candlelight was romantic and hanging the butter and milk down the well was traditional, but a few conveniences would mean less work and more comfort.

The problem was solved by selling the livestock and moving into the big old house where Gertrude's father was living. It was in Portland in the Mount Tabor district, not far from Aunt Margaret. Gertrude found a teacher's aide position in Multnomah, and a live-in combination housekeeper-babysitter was hired. This was Blanche.

Blanche, a middle-aged lady, was discovered in the "poor house." She had formerly been a teacher, had been married and had three children. Somehow all the members of her family were dead, and Blanche was alone. An accident on a horse had left her badly handicapped, paralyzing her right side. Someone had constructed an oblong padded box which she could sit on. Wheels had been applied to the four corners and she could propel herself along by pushing her undamaged left foot. She had trained herself to use her left hand in doing daily tasks. With a reliable lady in charge of the children, Gertrude spent the week in Multnomah where she worked for her room and board. On weekends she returned to her family.

Always aware of the importance of music in her own life, Gertrude had given the children a background on the piano. Now she found a violin teacher for them. So that money for lessons would not be wasted, Blanche made certain they practiced. She prepared their meals, kept

them clean, sent them to grammar school and each night put them to bed and read stories to them.

The top floor of the big house was rented to a reclusive lady and her daughter, and Elinor was strictly instructed to stay away from the third story. The daughter emerged from time to time, but the mother never left the apartment, and Elinor, her childish imagination running riot, decided there were monstrous creatures living up there. Fears of the unknown dangers lurking in the dark overhead kept her awake many nights until she finally fell asleep from exhaustion.

When arrangements were made for her to move into a small bedroom on the first floor, adjoining the kitchen and away from the menacing stairway, her fright abated and so did her symptoms of enuresis. She believes today that her fears of the third floor were responsible for the problem's persisting until she was eight years old.

Despite the lingering effects of their unstable early years, Elinor and the boys experienced the same highs and lows that all children face, and their childhood was not vastly different from that of their classmates. In fact they were given more security than many children without fathers and with working mothers. William and Sophenia may have been indifferent to their grandchildren, but Gertrude's relatives were warmly affectionate and there were many visits by the family whose positions had greatly improved since the earlier trying times in LaGrande. There would be Uncle Bill, Uncle Steven, Uncle Haans, Aunt Maude, Auntie Margaret, Mimi and Grandpa (the grandparents were divorced, but their separation didn't prevent them from enjoying their large family.)

In the meantime Blanche doled out attention and administered discipline when it was needed.

While Elinor was going through her growing pains and experiencing the wonders of leaving babyhood behind her, Gertrude was concerned not only in keeping her family secure financially and emotionally, but making some preparations for the future. In 1935 she again tried through the courts to get more support money from Jay, and this time she was

successful in obtaining small monthly checks for the children as dependents of an Army veteran. She resolved to spend no more money on legal fees because she was finally persuaded that Jay did not want to help. He and Everyl were also living in Portland then, and he later told Elinor that at the time he had often sent cases of food to the family.* If so, little credit was given to him for his contribution. It was a time when he himself was scrambling for financial security, and his pocket book was not bulging with extra currency. He could not expect Everyl to support his children.

Gertrude realized that she must complete her college education to get her full teaching credentials. She had only a few credits left to acquire and finding she could graduate after a summer's course at Salt Lake City, she left a sum of money with Blanche, who would look after the house and the children for the summer, and, dressed in riding gear and heavy boots, she fearlessly hitch-hiked to Salt Lake City. A young lady alone on the highway might seem to invite disaster but she was fortunate in getting rides with responsible drivers. For one lap of four-hundred miles she was given a lift by a policeman. She arrived safely at the university, received her degree and returned, certified and qualified.

At the offer of a teaching contract in Alturas, California, in 1936, she shipped her indispensable pieces of furniture such as the piano and the radio, packed up Blanche and the children and left Portland, not to return.

The year spent in Alturas was a significant time for Elinor. Approaching adolescence, she was at an impressionable age and it was a formative period in her development. She began to play rowdy games with boys, and although the activities were innocently strenuous, she was

*One Christmas, when Elinor was six, Jay sent her a bright red doll trunk with a clever arrangement of drawers on one side and space on the other side for her Shirley Temple doll. She loved the gift and it is today one of her treasured keepsakes.

aware of their changing attitude toward her. She developed a close friendship with a girl her own age, and they confided their thoughts and secrets to each other. They even shared a little fur stole, her friend's most cherished possession. In the spring of the year, her new friend died and Elinor first learned the sorrow of death. At the service Gertrude and Elinor sang as a duet, "He walks with me and He talks with me," and the sentimental song made the finality of the separation even more poignant. At this time she also became aware of a growing resentment toward Blanche. The small house made it necessary for them to share a bedroom and the enforced familiarity--they even had to sleep in the same bed--led to a mutual irritability. Blanche had been a gem when the children were small and more easily managed, but she was unable to deal with the problems of growing independence. There were times when Gertrude was away that Blanche locked Elinor out of the house and on one occasion attacked her with the broom. The situation was unresolvable, and the shared dislike continued as long as the association lasted.

Some of the events that occurred while they were in Alturas were the same all over the country: they had to contend with the continuing depression; they had to see *Rebecca of Sunnybrook Farm*, starring Shirley Temple, now an old troupier at the advanced age of ten; they had to worry about that baggy-pants Adolf Hitler stirring up trouble in Europe; they had to tune in on Mr. Roosevelt's fireside chats, listen to Ma Perkins, and, without fail, they had to catch Major Bowes as he droned: "A-spinning goes our weekly wheel of fortune. Around, around she goes, and where she stops nobody knows." During the broadcast they made a game of guessing who would get the gong and who would win the prize of a full season of bookings.

In Alturas Gertrude assigned regular household chores to the children. They were of an age to show some responsibility and she must have felt at times that she wouldn't be able to do it all forever. Although they were youngsters, they acknowledged Gertrude's need for support and they made no objections. From then on they assumed their duties and became capable helpers.

Elinor declares that Gertrude was an

excellent teacher, enthusiastic and inventive, and particularly effective with theatrical projects. She organized the local talent into dancing and singing shows and presented musical revues for the CCC boys near Klamath Falls. Elinor participated by singing a solo but although her voice was pleasant and true, she suffered the agony of extreme stage fright and at the conclusion of her number was almost always physically ill. The entertainment for the CCC camps and the broadcasts over Klamath Falls radio were well received, but Gertrude's work in the public school was not appreciated. Perhaps she was too progressive for northeastern California; perhaps the school board was out to lunch. At the end of the school year her contract was not renewed. She again bundled up her household and this time, once more in the Model T, they struck out even further south: destination: Oakland, California.

In Oakland they found a house in the suburbs. Gertrude made application and was chosen to sing in a W.P.A. chorus. This musical group had been organized as a New Deal project to be a direct benefit to the talented and deserving unemployed and Gertrude, who had never faltered in the challenge to keep her family afloat, was qualified on both counts. She was paid a small salary which tided them over until she could make another occupation for herself. Positions were difficult to come by and anyone fortunate enough to have a job clung to it tenaciously. In 1938 there was no casual quitting because the manager's demands were sometimes unreasonable. Those who were unemployed made do as best they could by their wits and ingenuity; those who couldn't filled the breadlines.

While performing with the W.P.A. group Gertrude met Harry Hoyt, and a pleasant romantic relationship developed between them. For years she had been concerned with making ends meet and had found little time and few opportunities for dating. Harry Hoyt entered her life at a vulnerable time. She longed for companionship and was eager for some diversion apart from the continual demands of getting by. Harry was in the process of a divorce and at its conclusion he and Gertrude

married.

The addition of Harry to the family meant another move, but the need for additional income soon prompted a third move. Over the years most of their houses had been small and if there was any extra space, it was rented to bolster the family exchequer. By a little doubling up here and there they were able to provide an extra room and took their first Oakland paying guest. During the day Harry worked as a milk man, but he was a skillful amateur carpenter and on evenings and weekends he built a couple of rooms so Gertrude could enlarge her rental operations even more.

Elinor rather enjoyed the experience of being a complete family for a change, and she was busy with school and music lessons. Gertrude again arranged for the children to take violin and piano, and, a little later, for Elinor to study cello, and Jimmy, the trumpet. Billy continued to concentrate on violin. Even if they failed to become concert soloists there were always symphony orchestras where able performers could find positions and, Gertrude was well aware, one couldn't acquire too many profitable skills.

When Elinor was in the fifth grade her school Christmas program featured a production of the *Nutcracker Suite*. Fourteen girls for the *corps de ballet* which accompanied the Sugar Plum Fairy were to be chosen from her room and Elinor auditioned. Following instructions for the routine and moving to the delicate music, she found herself completely transported by the heavenly experience of dancing. More than anything in the world she wanted to be part of the performance. As the children circled the room, the directors selected the more graceful ones who then, breathless and triumphant, left the circle and took their places with the successful few. The group of winners grew larger--six, eight, ten--and still Elinor was among the contestants, desperately hoping to be picked and looking imploringly at the judges as she passed by, bending as gracefully from side to side as she could. Eleven and twelve were chosen and still Elinor circled. A little girl could get a broken heart if she were rejected, and so she swayed even further from side to side, looked

at the judges even more beseechingly and made her steps as light and graceful as a snowflake. Number thirteen was finally chosen--Elinor Gore! The gratitude and the relief were almost unbearable. She ran as hard as she could all the way home to tell Gertrude the wonderful news.

As the rehearsals went on, she was absolutely, totally in a glow of delight and Gertrude made her a pink tutu to go with her pink tights and satin dancing slippers. On the night of the performance her hair was put up and laced with real flowers, someone applied makeup to her face, and at the magic moment when she looked in the mirror she knew she was the most beautiful little ballerina in the whole world.

The show was held in the large community auditorium with a frighteningly large audience, but as Elinor stood in the wings with the other ballet girls, waiting for the Sugar Plum Fairy to twinkle off the stage, she was conscious of a feeling of near ecstasy. Finally the orchestra was playing her introduction and with the troupe of fifth graders she danced out into the bright lights. She executed all her steps just right and remembered the entire routine without one misstep. As they whirled off at the end of their dance and the audience gave them a near ovation, she thought she had never been happier. She had found something she loved doing and had excelled in it. Unfortunately life is seldom a dance in a pink tutu.

The experience led to Elinor's taking formal dancing lessons and Gertrude paid for them by playing piano at rehearsals and performances. When it became time for Elinor to begin dancing on her toes, she was given a foot examination which revealed that an extra bone in her inner-arch would produce a weakness if she continued practicing classic ballet.

A costly foot operation would be required if she went into advanced dancing classes, and who could afford operations that were not strictly necessary? Elinor was devastated. Gertrude had held hopes that she would find a career in the ballet theater--why else arrange for expensive lessons? Since she was not to become a professional dancer, the lessons were discontinued. Although her solos in piano and violin recitals were performed with assurance, singing

still brought on acute stage fright which weakened her breath support and her tone production. She had not experienced self-consciousness while dancing and Gertrude was certain she would outgrow the problem. A daughter of Jay and Gertrude Gore just about had to be a performer.

By 1940 Gertrude, after working for some time for the Oakland school system, gave up her position to concentrate on the board and room business. She found a huge two-story house on Van Dyke Street near Lake Merit and in addition to her roomers, took in twenty-four boarders. This meant everyone in the family had to pitch-in with assigned duties: cooking, dish washing, bed making, cleaning and laundry. Harry built additional rooms and the boys were given household tasks before and after school. Music lessons and practice were somehow squeezed in. Elinor was out of bed at 5:30 in the morning and made lunches, set the breakfast tables and served and cleaned up before she left for school. After her last class she had to hurry home and repeat the duties for the evening meal. A board-and-room girl was hired to help out. Elinor, at the age of fifteen, desperately hated the responsibility and the hard work and longed for a little house with only the family.

Once, when Gertrude realized Elinor had earned some rest and relaxation, she sent her on a Greyhound bus to visit her Aunt Margaret in Portland. Everyl and Jay Gore were still living there and Margaret made arrangements for Elinor to meet them. Although Jay was a complete stranger to her, she felt an immediate closeness to him and he apparently felt the same emotion for her. When they were alone together, he confided to her that if it hadn't been for his parents' interference, he and his children would still be together. After she returned to Oakland, however, many years were to pass before they again met.

The romance between Harry and Gertrude had gone sour. The marriage might have endured had there been only the two of them, but Gertrude's way of life included three adolescents and Blanche, a constant search for financial security and very little time for just enjoying each other's company. They separated and Gertrude filed for divorce.

Years earlier, when she was attending

the University of Washington, before she met Jay, she had kept company with another young man, John Ball. After she joined the Andrews Opera Company, their relationship came to an end. By now, through mutual friends, they had renewed their acquaintance, and soon began a busy correspondence. The letters changed to telephone calls, and soon after the divorce was final, Gertrude made a visit to Seattle. When she returned to Oakland, changes were in order:

□ the boarding house was put on the market and sold and Blanche went with it as an indispensable employee.

□ Billy, who had graduated from high school, went to Seattle to help make preparations on that end for the move. John Ball was operating a Chinese Hotel in Seattle's Chinatown, but he and Gertrude had agreed that after they were married, they'd have a house in a different part of the city.

□ Gertrude began carefully hoarding gas rationing coupons so she could load up the family Ford and move again.

□ Elinor was freed from the rigid schedule of her obnoxious tasks. She anticipated a cozy warm little house, a new dad and a family atmosphere.

□ The date was set. On February 14, 1942, St. Valentine's Day, Gertrude and John Ball were married.



Jimmy, John Ball, Gertrude, Elinor.

With the new order of things well established, Elinor could again get into the business of growing up. She and Jimmy enrolled in Roosevelt High and, after an interval of loneliness while she sought new friends, she became acquainted with her

classmates. Her earlier feeling of no confidence returned. She became too timid to volunteer answers in school orals, and although she yearned to take part, she was too shy to audition for school dramatics and chorus. When representatives of the Seattle Tennis Club band asked her to audition for a place with the group as lead vocalist, she was too terrified to try out. At the time her most cherished wish was to sing with a big band, but she could not overcome her feeling of inferiority. She played viola in the orchestra and became first chair, but only in a large organization could she lose herself and overcome her lack of courage.

Her difficulty in associating casually with boys bothered her, and she was dismayed not to be asked to the Senior Ball. But being regarded as "the new girl" could have contributed to the situation and when other young things were learning to handle boy-girl relationships, Elinor was in the middle of her heavy boarding house routine. She had missed out on social adjustments at a very crucial time.

Gertrude was aware of Elinor's keen disappointment at not being included in an important and glamorous school activity, and at the close of the school year gave her a trip to Oakland to renew her acquaintances there. Elinor enjoyed seeing her friends and being on vacation but it was insufficient compensation for what she regarded as her own failure.

In her last year at Roosevelt, the school administrators, cooperating with the war effort, offered a class in mechanical drawing. Seniors who completed this course were eligible for a position as tracer at the Boeing Aircraft Company, and Elinor enrolled. After her graduation in 1944, she went to work for Boeing in this capacity.

The war brought a vast improvement to the economy and the struggle to survive eased considerably. For the first time since she and her children had been turned out of the little cottage on the Gore ranch, Gertrude was able to overcome her fears of uncertainty and her concern that she might be unable to provide for her family. She and John Ball redecorated their home and made frequent trips around the country to find attractive antique furniture to add to its charm, and she began collecting

COMING SUNDAY AFTERNOON SOCIALS

Although all the times and events have not been finally arranged for, we thought maybe you might enjoy seeing some of what we have planned for you.

Memorial Day - Monday, May 28 - "Stand Off At Thistle Creek" as performed by the Jacksonville Museum Performers on the grounds of the Jacksonville Museum at 1:00PM.

Sunday, June 24, A concert of period music by a brass band in the new bandstand on courthouse square in Medford.

Sunday, July 22, an old-fashioned Sunday picnic at the Hanley Farm. This is going to be very special! Watch for details.

Sunday, August 26, A lawn party at the new Swedenburg Branch Museum in Ashland. Come and take this opportunity to see the society's newest museum in a lovely old home.

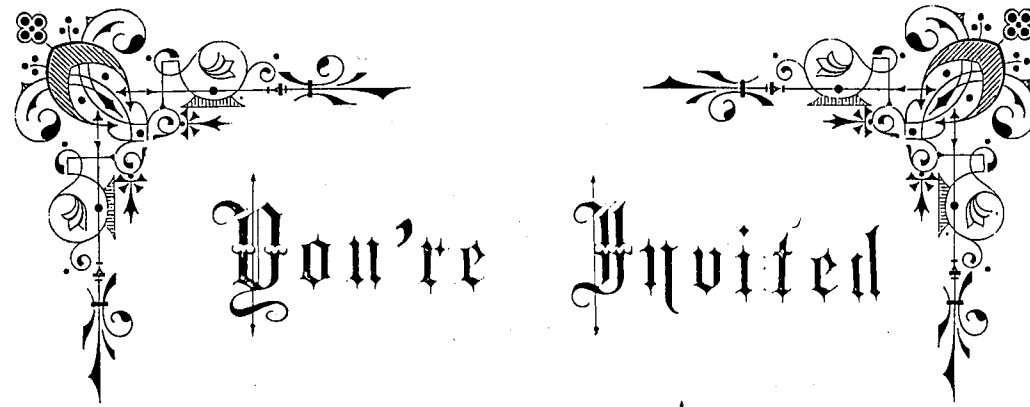
September is still open. We'd like to hear your suggestions. Perhaps it would be fun to make a "pilgrimage" to the sites of old trails in Jackson County. Let us know!

Sunday, October 28 Meet in one of the county's historic churches and explore it's history, combined with an afternoon of sacred music.

November/December - Perhaps an open house in one of the museum's historic properties, featuring Victorian Christmas Decorations and chamber music.

Sunday, January 27 - "Nostalgia At The Movies" a showing of movies made in Jacksonville at different periods of time.

Sunday, February 24 - "A Sweetheart Tea Dance" in the ballroom of the U. S. Hotel.



To A

Sunday

Afternoon

Social



SOUTHERN OREGON HISTORICAL SOCIETY

TO HOST

"SUNDAY AFTERNOON SOCIALS"

The Southern Oregon Historical Society is committed to preserving our area's best architecture and artifacts, but it is also interested in saving our best traditions.

The Chautauqua was a Victorian institution which enabled folks all over the country to glean information on a wide variety of topics. We'd like to revive that tradition by beginning a series of Sunday Afternoon Socials.

These programs will be on historical themes and will be presented in different locations in Jackson County.

Our first program will be "Living History In America." It will be an informative slide/talk on several living historical farm museums and will be given by Nick L. Clark, the new Development Director of the Southern Oregon Historical Society.

Mr. Clark has been the director of a 55 acre living historical museum in Green Bay, Wisconsin, and has visited more than two dozen living history farms as a consultant.

The Hanley Farm will one day be a living historical farm museum and will exhibit the artifacts and lifestyles of farm families in Southern Oregon. Other institutions which will be shown are Old Sturbridge Village in Massachusetts, Williamsburg of Virginia, Conner Prairie Pioneer Settlement of Indiana and Heritage Hill State Park, Wisconsin.

A SUNDAY AFTERNOON SOCIAL

"Living History Museums In America"

Presented by

Nick L. Clark

of

The Southern Oregon Historical Society

The New Jacksonville Elementary School

Jacksonville, Oregon

Sunday, April 29, 1984

2:00PM



Nick Clark has Masters Degrees in Education, History and Museology and has been in museum administration since 1978. He is shown in a Prince Albert frock coat, a part of his living history attire at Heritage Hill State Park. Living history programs accounted for a 300% increase in visitation at Heritage Hill over a 3 year period.

rare and valuable dolls, a luxury she could not have allowed herself during the time her children were growing up. Elinor, however, could not forget the sacrifices Gertrude had made and her gratitude did not lessen with improving times.

Having a job which paid a regular salary and made her independent did wonders for her feeling of self-worth. She gave John Ball forty dollars each month for her room and board and began a bank account to cover her future college expenses.

In the spring of the year the Boeing Plant made plans for a company singing and dancing spectacular, the First All-Boeing Musical Extravaganza. Elinor, with her new feeling of self-assurance found courage to enter the auditions. Her earlier brief training in ballet and her natural grace and rhythm were at once apparent, and she was one of the first to be chosen by the directors who selected her not only as a dancer but as the line leader. Clever and colorful costumes were sent from Hollywood, and the entire show had dash, elegance and verve. Boeing Aircraft was not about to stage anything less than first class, and production expenses weren't limited. After exhaustive rehearsals, the show opened in downtown Seattle in the same theater where Gertrude had appeared with the Andrew's Light Opera Company twenty-two years earlier. The overdue boost to Elinor's self-esteem was not inconsiderable, especially when the reviewers were kind and her quota of attentive young men gathered at the stage door. She had earlier been given the nickname Sandi and began using it for publicity releases.

The success of the Boeing musical led to her being hired as a member of a chorus line of six dancers to back up a couple of headliners in a Seattle nightclub. Sophenia Ish Gore, who had primly objected to Gertrude's sedate and dignified appearances in Jay's magic acts, should have been told that her granddaughter had become a chorine. Her consumption of oil of camphor would have become astronomical

Top: Elinor, center, apparently appearing in Oklahoma! as she was pictured in Life magazine, 1947.

Center: The cover of the Seattle city monthly guide.

Bottom: Miss Task Force.



SANDI GORE
Appearing at Showboat
(See IDR'S "Observations")
GRADY PORTRAIT



Elinor loved the dancing and the excitement of being a professional entertainer--after all, it was her heritage--but unfortunately in two weeks the night club burned down and her career as a hooper went up in smoke. She found a little consolation in being given the title of Miss Task Force by Boeing workers. As a featured personality, she was encouraged to make appearances at the U.S.O. Club to help entertain the service men and she delighted in the new experience of being popular and sought after. For a time she became interested in a young soldier and traveled to New Jersey to meet his family, but she was only twenty, had a college education to complete, and wartime was no time for serious commitments.

In 1946 she entered the University of Washington. The fun she had had in her brief fling as a dancer had made her conscious of the heady thrill of the theater and she enrolled in drama classes.

John Ball and Gertrude had acquired five acres on Mercer Island with a view of Lake Washington and had built a house there. Selling their property on Roosevelt Way, they moved from the city and Elinor and Jimmy moved to the second floor apartment as renters. Bill, after a period in the service, was on his own and attending university in southern California. True to the Gertrude Gore tradition, when the savings began to get alarmingly low and tuition fees were pressing, they took in a pair of roomers. Elinor, with help from her tenants, became chief landlady in her own mini-boardings house and she and Jimmy were able to attend the university without financial dependence upon Gertrude.

The year, 1947, was an auspicious time to major in theater at the University of Washington. The program was experimental and progressive, and productions at the Showboat and Penthouse theaters attracted national attention. Publications with wide coverage presented feature stories about the unique drama department, and Elinor, as a blossoming actress of developing ability and finesse, along with Robert Culp and Lois Smith, received valuable credits: she was one of several students pictured on a *Time* magazine cover, her photograph appeared in *Life* and she appeared frequently in local periodicals. Her continued climb

to theatrical success seemed in the wind.

Elinor's brother Bill, attending the University of Southern California, became acquainted with Buck Buchanan, a fellow student in his Public Administration class. Buck, originally from Texas, had served a stint in the navy and had again become a civilian. Because of the Korean conflict, he was called back to duty. When Bill learned that his new friend was to be transferred to Sand Point, he told him his sister Elinor lived in neighboring Seattle.

Upon his arrival at his new station, Buck made several telephone calls to Elinor, but she was appearing in a show and was out when he dialed. Intrigued by this mysterious, apparently unapproachable young lady, he mailed her a card with the message that she would be getting a call from a friend of her brother at a specified time. The note aroused her curiosity and she waited for his call. They made a date for later in the evening after the play, and he went to the theater to look her over from a vantage point in the audience.

He must have liked what he saw because after the final curtain he took his place at the stage door. Elinor decided that if he hadn't been interested he might have shuffled out with the rest of the playgoers and disappeared into the night.

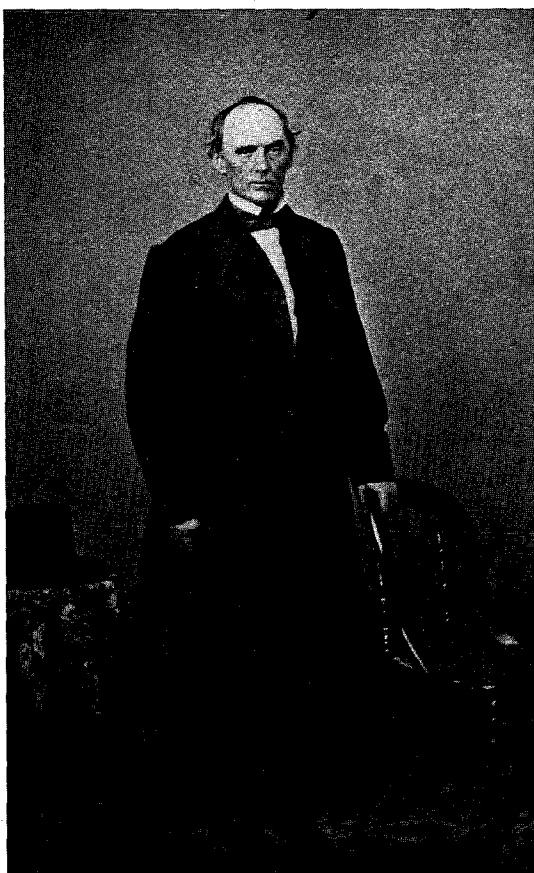
Their first date led to another and another, and soon they were seeing each other at every opportunity. The uncertainty of war time, the glamor of a uniform, the threat of a transfer to a remote part of the world, and the sincere appreciation of Buck's admirable qualities pushed her resolutions for a career into second billing to the pleasure of his company. They were steady companions for a year and during that time the stage lights lost much of their brilliance, and the image of a home and family of her own took on a rosy glow.

In Seattle, on October 21, 1951, they were married. She was 25; he was 29.

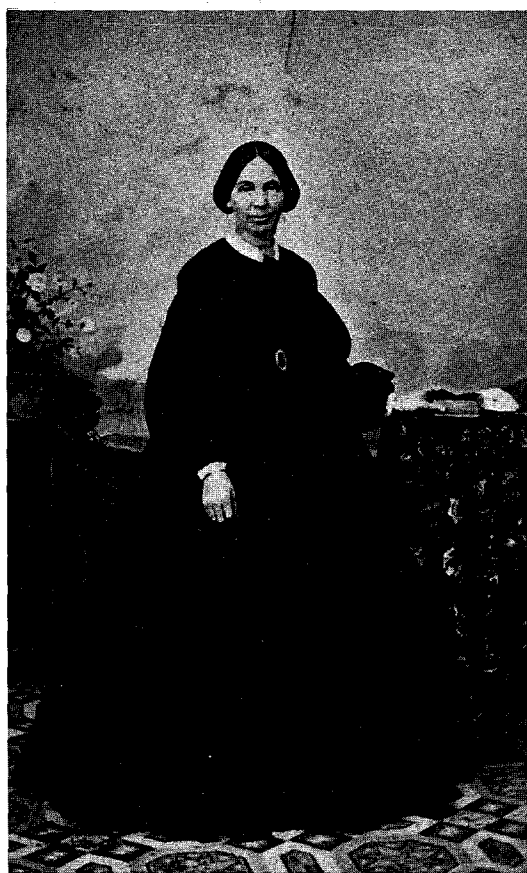
Elinor's story naturally doesn't end with "and they lived happily ever after." More about her will appear in the next issue which will also feature an interview with Lucianne, representing the fifth generation.



Elinor and Buck Buchanan



Judge L. J. C. Duncan



Permelia Thompson Duncan

With this brief biography of the Hon. L.J.C. Duncan, the newsletter continues its mini series of the pioneers who were closely identified with southern Oregon's early beginnings, but whose lives were not sufficiently documented to provide facts for a full feature story. There is no record in the SOHS library files of any brothers or sisters and Judge Duncan and his wife left no children. With no chick or child to continue his name and no kin to chronicle his life, he has left few facts for the researcher. There is a manuscript of ten pages of his memories in the Bancroft Library at the University of California. This reference and his obituary contain most of the facts which are known about him. He should, however, be firmly fixed in our records for his significant contributions to southern Oregon.

JUDGE L. J. C. DUNCAN

LEGRANDE J. C. DUNCAN, a descendant of an old Scottish family, was born in Blount County, Tennessee, on November 1, 1818. When he was sixteen, he and his parents moved to Walker County, Georgia, and he began pioneering, helping the older Duncan clear the land and build a house. At the same time he pursued his education, an endeavor which required a great deal of effort and some sacrifice. In 1835, in rural Georgia, acquiring an eighth grade graduation certificate was far from the most highly rated ambition in the world, and when a youngster had learned to write his name, compose a sentence or two and manage a little

basic arithmetic, he left school, often at the instigation of his daddy, who put him to work doing man's labor in the fields.

The struggle by a gifted but disadvantaged pioneer boy to get an education and to acquire knowledge and skills above those of his peers follows a trite pattern. In nearly every case he is expected to do his share of the labor at home and to help support his hard-pressed family, but ultimately after commendable effort he realizes his ambitions. The illusive spark of purpose is the stimulus and it's a quality which should be packaged and marketed. But the secret ingredient has yet to be dis-

covered, and the law of supply and demand would keep its price down. Complacent folk are just as happy without a gem-like flame at their elbows.

Legrande J.C. Duncan had the germ and fit the stereotype. Time for study was squeezed in between farm chores whenever possible, but he was a young adult by the time he was awarded a diploma.

He then began teaching in a rural school, but most country schools in the south were in session only when work on the farm and in the fields had let up a bit and when the weather wasn't too stormy. Always a dutiful son, he alternated school teaching as a career with his continued labor on the farm for his father. He taught two years in Alabama and two years in Mississippi.

By 1848 he was thirty years old and realized that being a school master was far less profitable and rewarding than he had anticipated. He could foresee a bleak future if he continued at his chosen profession, but change would require capital, and a job that paid him little more than the cost of board and room was not likely to provide a more handsome salary in the foreseeable future, and he couldn't wait.

In keeping with the pattern followed by so many at the time, he found that the discovery of gold in California gave him the opportunity he was seeking. At the conclusion of his school term, he bid his family farewell and joined an expedition being fitted out at Little Rock.

The start, late in the season, forced the wagon train to take the southern route via Santa Fe and Salt Lake, and Legrande arrived in Los Angeles in December 1849. For the rest of that winter he mined at Agua Trio and Burns' Diggings in Mariposa County, but luck eluded him. When his poke became dangerously flat, he hired on with a crew of men who were engaged to turn the course of the Tuolumne River to enable miners to seek gold in the riverbed. The effort seems to have been a far-fetched one, but perhaps at the time it was sometimes done with success. Changing the course of a sizable waterway was a back-breaking assignment and the heavy physical labor in water up to his waist so undermined his health that he was obliged to give it up.

Leaving California he took the schooner *Elizabeth* to Portland, Oregon, arriving there in November 1850. He located a land claim in Washington County, and, by now penniless, accepted a job teaching school. Still convalescent from his illness he found that the winter rains and fog of the Willamette Valley exaggerated his weakened condition and, hearing of the wonders of northern California, he sold his Washington County claim and struck out for Yreka.

En route, as he entered the Rogue River Valley in the spring time, he was so impressed with the beauty and the pleasant temperature of the region he decided not to go on to California.

In 1851 there were few settlers in southern Oregon. Legrande wandered around on his own for several days without seeing a white man, but finally came to Long's ferry where the first house in the valley had been built. (This settlement later became Vannoy's ferry.) He also stopped off at the N.C. Dean farm at Willow Springs. A day or two later he visited the Indian agent, Judge A.A. Skinner, who had also taken up a land claim. Skinner's hired man was Mr. Sykes, and according to Legrande--just to complicate things with another version of the story--this man, rather than James Cluggage "was one of the two or three who first found gold in the diggings on Jackson Creek." In the southern tip of the valley were Dunn, Smith, Russell and Barron and a few others who had taken up claims within a few miles of each other. Legrande also met Mr. Bills, but he was on his way out of the country. He was one of those rare weird fellows who had become sympathetic with the Indians and had even slipped them some guns and ammunition on the sly. After a few direct threats from the irate settlers, he had decided defending Indians was too dangerous a pursuit, and he was heading outward with no further delay. Legrande wrote in his brief memoirs that "besides the settlers herein named, there were no others [in the Rogue River Valley] prior to the first day of January 1852."

He took a land claim on Bear Creek about twelve miles southeast of Jacksonville. In the meantime, before the end of January, 1852, gold had been discovered at Rich Gulch and in a few weeks the area was teeming with miners. After

a short visit to the new Table Rock City, he went back to his claim and planted potatoes. He thought a time might come when his crop would be more sought after than gold, and, as a claimant, he was expected to farm his land in order to hold it. The Indians hadn't yet been given the full treatment of the bigotry of the settlers and the miners, and they had not become a serious threat to the pioneers. They did, though, live up to their name, the Rogues. They were adept at stealing which they considered their privilege. Their moral code sanctioned it and thievery only became a crime if the thief was careless and was caught red-handed. Everything was fair game--clothes, food, blankets, saddles, animals and pots and pans. There seemed to be nothing the Indians wouldn't take except gold, and in one or two instances they even took nuggets and threw them into the creek, only because the hated white man set such store by the useless metal. Legrande, who began his experiences in the west with no particular animosity toward the natives was not exempt from their pilfering. Three times he lost his entire outfit.

During this time there were two Indian wars, one in 1853, one in 1855. Shortly after the outbreak of the first conflict, Legrande, staying on the Drake place on Applegate with a group of other miners who had joined together for protection, was attacked by Indians in the dead of night. Two men lying to his right were killed and he was severely wounded. When he had recovered, he joined the volunteers and took part in the fighting.

After the cessation of the Indian hostilities, he returned to mining but in 1857 his prospecting ceased and he became a member of the convention that framed the constitution of the State of Oregon. In the latter part of 1857 he married Mrs. Permelia Thompson.

Permelia came from New York where in 1837 she had married William Thompson. The couple had five children but four of them died in infancy. In 1852 Thompson came west, made his land claim and built a cabin near the mouth of the creek that still bears his name. Two years later, in 1854, Permelia and her little daughter made the trip by steamer

to San Francisco, then to Crescent City and across the mountains, arriving at Kerbyville before her husband had received her letter notifying him they were coming. The happy reunion was cut short when, in 1855, the husband suffered a paralytic stroke brought on by "over exertion, exposure, and excitement caused by the Indian war that was then raging... in Savage Fury.*" Permelia, her daughter and her stricken husband had to leave the cabin, join the other terrified settlers and hurry into Jacksonville for protection. Mr. Thompson, having become a helpless invalid, lasted nearly a year and died in August 1856. The brave lady had better luck with Legrande, husband number two, whom she married in less than a year after Mr. Thompson "rejoined the pioneers on the other shore."

There's nothing like a wife to give a man the appearance of stability. Legrande was forty, just at his prime, an educated gentleman who had helped write the constitution that was going to be official when Oregon became a state. He was a likely candidate for public office and consequently was elected sheriff of Jackson County in 1858.

In 1860 a son was born to Permelia and the new sheriff but the child lived only a few months. In the same year Legrande was reelected to his office, but a year later resigned because of ill health. Permelia's jinx had apparently been re-activated.

In 1866, at last fully recovered from his middle age vapors, Legrande was elected County Judge and served four years. He started construction of his house in 1868, on the property he had purchased earlier when he was sheriff. *The Jacksonville Reveille Weekly* described it as a "fine residence with a luxuriant orchard."

He declined a renomination for County Judge in 1870, but when his successor died in 1871, he was appointed by the governor to fill the vacancy until the next election. He was getting on in years, having reached the venerable age of 64, but he served as a jury member until 1878, when his occupation was listed

* *Southern Oregon Pioneer Association: "Resolutions on Deaths of Members," written by Jane McCully, Rebecca McDonough and Elizabeth Ross, Committee.*



The Duncan house was constructed not long after L.J.C. Duncan was elected County Judge. Architect and builder are unknown. After Judge Duncan's death, the house became known as the Judge Hanna house.

as a "gentleman of leisure, following the pursuit of gardening." (The direct quotation is from the *Jackson County Commissioners' Journals*, 1878)

In 1886, at the age of 68, Judge Duncan died of typhoid pneumonia. Permelia, who had been his wife for 29 years, survived him.

William Plymale, Peter Britt and Kaspar Kubli, Committee for the Pioneer Association, wrote his obituary resolution. True to custom, his flaws, if any, were ignored and his virtues blown out of proportion. They wrote: "In his homelife all the noblest attributes

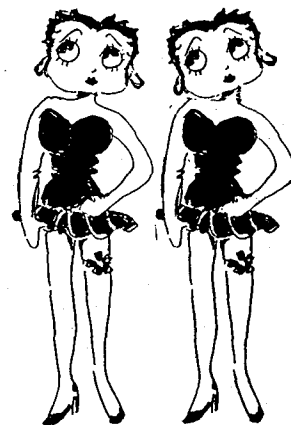
found their full completeness. He leaves behind him an unsullied name, the record of a pure and Spotless life, honored in all its relations, as citizen, husband and friend. The Death Angel hovered above him and called him across the border. May his soul rest in peace." Freely translated that means he had lived a worthwhile life, was a good husband, discreet and honest, and had earned the respect of his acquaintances--the founders who carved out southern Oregon's history, the miners who blew away with the wind, and the citizens who came to stay.

MISCELLANY

The cover photograph, a combined effort by Doug Smith and Natalie Geiger, is a detail of the exhibit which was dismantled to make way for the current costume display. The exhibit of children and toys was set up by Jime Matoush, curator of exhibits, assisted by Nancy and Walter Larsen. It was a favorite of museum visitors. The mannequins were dressed in costumes inspired by those worn by children in Britt photographs. The center figure in this picture is wearing a Little Lord Fauntleroy outfit originally worn by Bob Newhall. The toys range from 1890 to 1920.

The Table Rock Sentinel is a monthly publication issued as a benefit of membership in the Southern Oregon Historical Society. For information on joining, call Maureen Smith, membership secretary, 899-1847.

Linda Wiesen, library aide, would like to invite all researchers of their family lines and early southern Oregon events to share their discoveries with the historical society. Information will be cherished and preserved in library files for future research.



Beth Moorhouse



ETH MOREHOUSE has been associated with the museum sales shop since July, 1893. Although she was born in Holyoke, Massachusetts, she graduated from the Medford High School in 1978.

Having a flair for design and decor, she is adept at setting up displays and exhibiting merchandise and these abilities have been advantageously put to use in helping Esther Hinger, sales shop manager, set up the new sales room.

Attractively decorated by Mrs. Hinger and Dottie Bailey, the shop has received considerable praise. Along with the regular merchandise of historical interest the shop now features a line of gift items. The soft sculpture Betty Boop, the wooden replica of a train whistle and the hand made Pinto the Clown dolls are examples of unique gifts in stock.

The newsletter takes this opportunity to invite SOHS members to come into the new shop to meet Beth.

Photograph by Natalie Geiger.

Society News



Photographs by Doug Smith

THE DIRECTOR'S REPORT Bill Burk

In the words of a song, "The times---they are a changin'." While there is always some change, it is happening here with ever increasing speed. There is need for change at SOHS. We need to shift our library, staff and work areas to one location. We also need a major interpretive center at the Hanley Farm. In addition, the society should open a branch museum in Medford and continue developing the new Swedenburg House Museum in Ashland.

How are we to implement all these changes? The answer is a combination of private sector fundraising and admission fees. We have a great museum and many fine programs which are well worth a small admission fee to help defray expenses. We have hired Nick Clark to raise private funds and to serve as public information officer. Nick will require the help of all members to act as "public relations" officers in spreading the good word about SOHS. To be successful, we'll need your help. We want you to remain active and not become spectators---" 'cause times---they are a changin'," and the future of SOHS never looked more exciting!!!

WHAT'S NEW Nick Clark

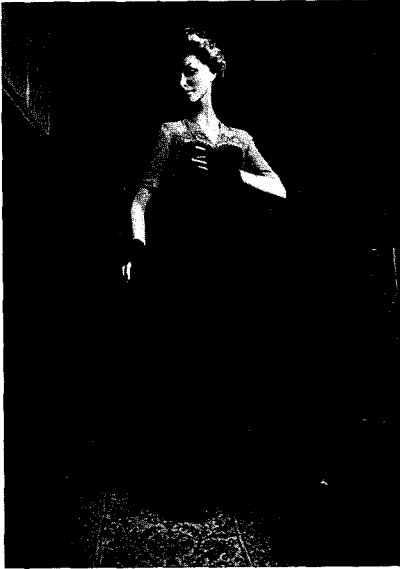
First, I want to say "hello" to all society members and congratulate all of you on being part of a very good organization. Although I'm new to the Southern Oregon Historical Society, I have a good deal of experience in the museum profession and I'm enthusiastic about our potential growth!

You may be wondering what I do as Director of Resource Development. While the boundaries of the job are still being discovered, the two main responsibilities are for public relations and society fundraising. Press releases, society promotional publications, some special functions and raising funds for society projects all fall into my area of responsibility.

"Society News" is an attempt to bring news of happenings within our organization to your attention. Raymond Lewis does an excellent job of recounting the history of the area and this will give him more time to concentrate his efforts on just that. We hope you'll like the format change.

It's great to be here and to begin working with you. I'm sure we'll accomplish great things. My motto is, "Together we will!!!" I'll look forward to meeting each of you!





Photographs by Doug Smith

A new exhibit featuring the clothing of Mrs. Kathryn Heffernan has opened on the second floor of the museum. Shown preparing the exhibit are Walt Larson and Jime Matoush.

NEW CLOTHING EXHIBIT OPENS

Evening and boudoir clothing belonging to Mrs. Kathryn Heffernan is the focus of an exhibit in the costume room on the second floor of the Jacksonville Museum.

An ecru floral lace "flapper" gown from the 1920s represents the earliest period in the exhibit. There are also two full-length evening gowns from the 1930s and two from the 1940s. In addition, there is a striking pink silk boudoir ensemble with a beautifully pleated nightgown and an ornately embroidered dressing robe.

Mrs. Heffernan was the mother of Robert Heffernan and gave the articles of clothing to her cousin, Miss Mary Hanley. Miss Hanley has since donated the clothing to the society. We hope you'll take the first opportunity to see this excellent exhibit!

THE SOCIETY CALENDAR OF EVENTS

"Clothing of the 1920's to 1940's" is a new exhibit in the costume room of the Jacksonville Museum featuring the clothing of Mrs.

Kathryn Heffernan. Opening - - - - - Sat. March 31

Jacksonville Museum Performers in "Stand Off At Thistle Criik" by

Ilene Hull. U. S. Hotel in Jacksonville at 7:30PM - - - - - Sat. April 21

National Preservation Week (May 12-19) Special Kickoff Program at 1st Presbyterian Church, Medford, slides and walking tour.

For more information call Dawna Curler at 899-1847 - - - - - Sat. May 12

Training Sessions for Living History Interpreters at Beekman House - Tu. May 15

The Tuesday sessions will be held at 1:30PM at Beekman House Thr. May 17

The Thursday sessions will be held at 7:00PM at Beekman House Tu. May 22

Call Maureen Smith at 899-1847 for more information. Thr. May 24

Jacksonville Museum begins summer hours. Open daily 9AM - 5PM - - Sat. May 26

Beekman House, Catholic Rectory open daily from 1AM - 4PM - - - - Sat. May 26

Jacksonville Museum Performers in "Stand Off At Thistle Criik"

On the Jacksonville Museum Grounds at 1:00PM - - - - - Mon. May 28

LIVING HISTORY BEGINS AT BEEKMAN

Living history interpretation will bring "life" to the C. C. Beekman House this summer. Visitors will meet costumed interpreters pretending they are Julia Beekman and other members of the family. In this way, folks will not only see the house and its contents but will learn about the every day life of the Beekmans and their role in the development of Jacksonville and southern Oregon.

If this sounds interesting to you---we've got good news. You can participate! In order to make this program a success, we will need the assistance of volunteers from the society and the community. We would hope that we could get at least 50 men and women to participate in the program. Special training sessions will be held on Tuesday May 15 and 22, and Thursday May 17 and 24. The Tuesday sessions will be held at 1:30PM and the Thursday sessions at 7:00PM. We will provide all of the training and background materials you will need. You need attend only one session.

We hope you'll give it a try. Please call our volunteer coordinator, Maureen Smith at 899-1847 and make a reservation for the training. You will never have a more interesting or rewarding experience than being a living history interpreter!

JACKSONVILLE PERFORMERS TO PRESENT PLAY

The Jacksonville Museum Performers will present an exciting local history tale when "Standoff At Thistle Criik" opens in the ballroom of the United States Hotel in Jacksonville on Easter Sunday, April 22, 1874 at 2:00 p.m.

The play was written by group member, Ilene Hull and recounts an authentic incident which took place in the Willamette Valley. The plot tells how the Brown Family befriended starving local Indians. Other area families ridiculed the Browns for this act of mercy and the various incidents that ensued take up the remainder of the play.

The Jacksonville Museum Performers are sponsored by the Southern Oregon Historical Society and they take their plays to senior citizens clubs, rest homes, the Veterans Domicilliary as well as doing performances for the public. All of the members are volunteers while Elizabeth Vickerman is director. The project was made possible in part by the Oregon Art Commission, the National Endowment for the Arts, the Jackson Foundation and Pacific Northwest Bell.

The play will be presented a second time on Monday, May 28 at 1:00PM on the Jacksonville Museum grounds. We hope you will be sure and attend at least one of the performances.



At left, cast members present a scene from "Standoff At Thistle Criik" while residents of Three Fountains express their appreciation to the cast for a performance at right.

Photographs by Natalie Geiger



HAPPY BIRTHDAY MARY HANLEY!!!

Miss Mary Hanley, who served as curator of the Southern Oregon Historical Society and donated her family's farm for future use as a living historical farm, will celebrate her 91st birthday on Thursday, May 3, 1984.

We hope you'll join us in sending Mary birthday greetings. Her address is:

Miss Mary Hanley
P. O. Box 1367
Medford, OR 97501

MANY MORE HAPPY RETURNS, MARY !!

Photograph by Doug Smith

THE NEWSLETTER OF THE SOUTHERN OREGON HISTORICAL SOCIETY

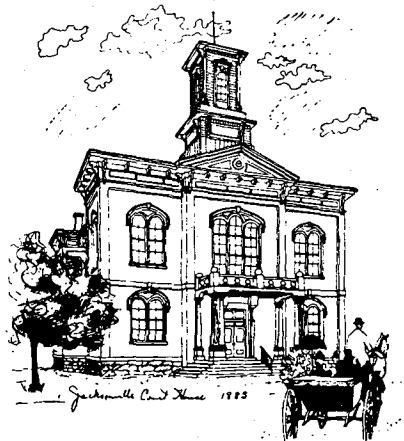
206 N. Fifth St., P.O. Box 480, Jacksonville, Oregon 97530, (503) 899-1847

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SLIDE SHOWS AVAILABLE

The Southern Oregon Historical Society has two slide shows available for presentation to local organizations. Both programs are approximately 15 minutes long, are free of charge, and a Society staff member serves as narrator and is available to answer any questions.

"What Is The Southern Oregon Historical Society?" focuses on activities and properties managed by the Society and "behind the scene" glimpses of museum work.

The second program is a brief history and preview of the Hanley Farm, a recent donation to the society. The Hanley Farm is one of the earliest in the area and will be a living historical agricultural museum.

Call Marjorie Edens at 899-1847 to obtain more information or make reservations.