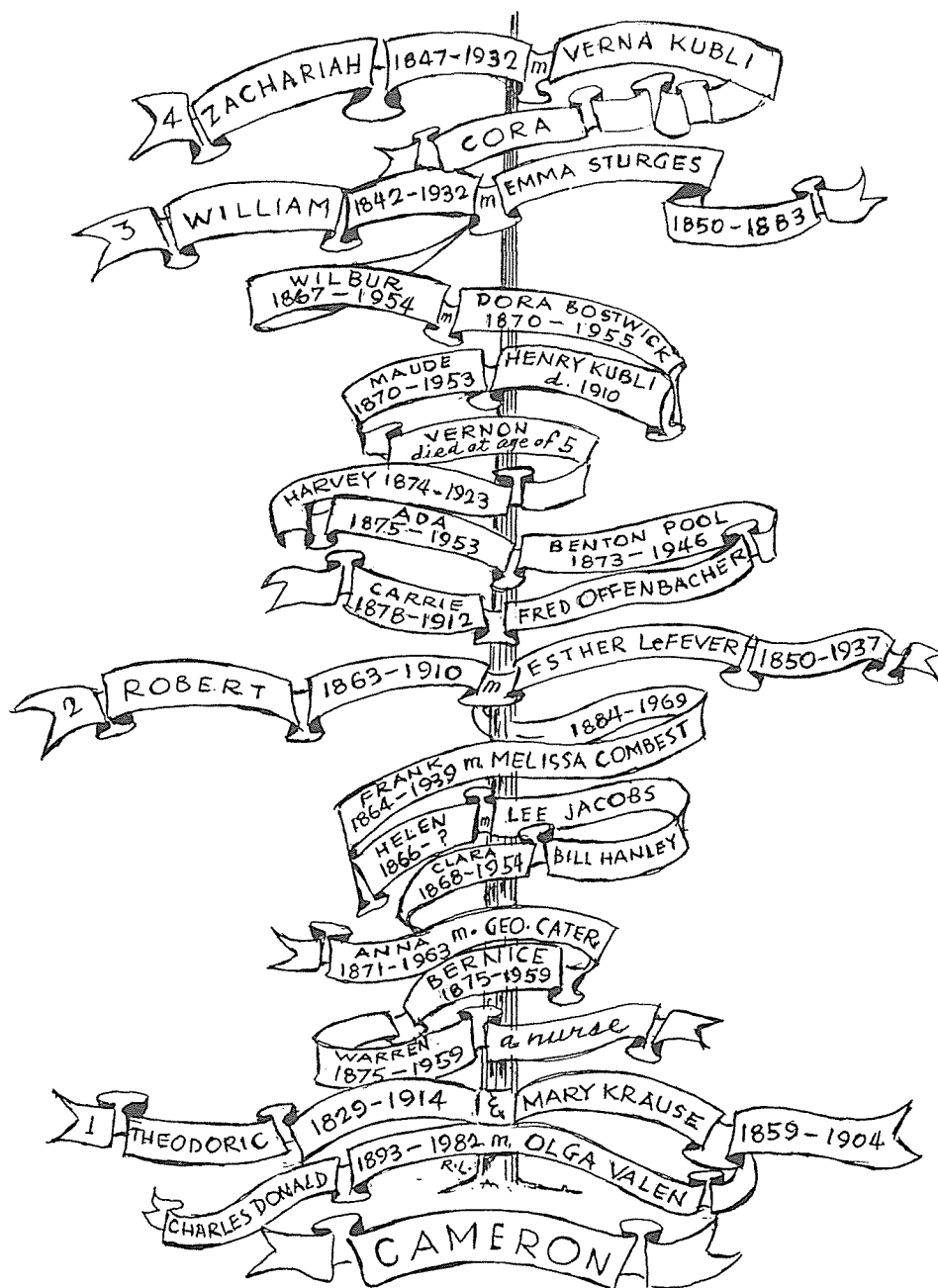


# THE TABLE ROCK SENTINEL

NEWSLETTER OF THE SOUTHERN OREGON HISTORICAL SOCIETY



DECEMBER 1986



This family tree of the Camerons records only the generation which followed the four brothers, Tod, Robert, William and Zach. The sons and daughters and their respective spouses are included with the dates of their birth and death, when those dates were available. The third generation produced grandchildren and great grandchildren, but space does not permit our including their names in this story.

The little girl on the cover is a Cameron child. We do not know what her first name is or to which branch of the family she belongs.

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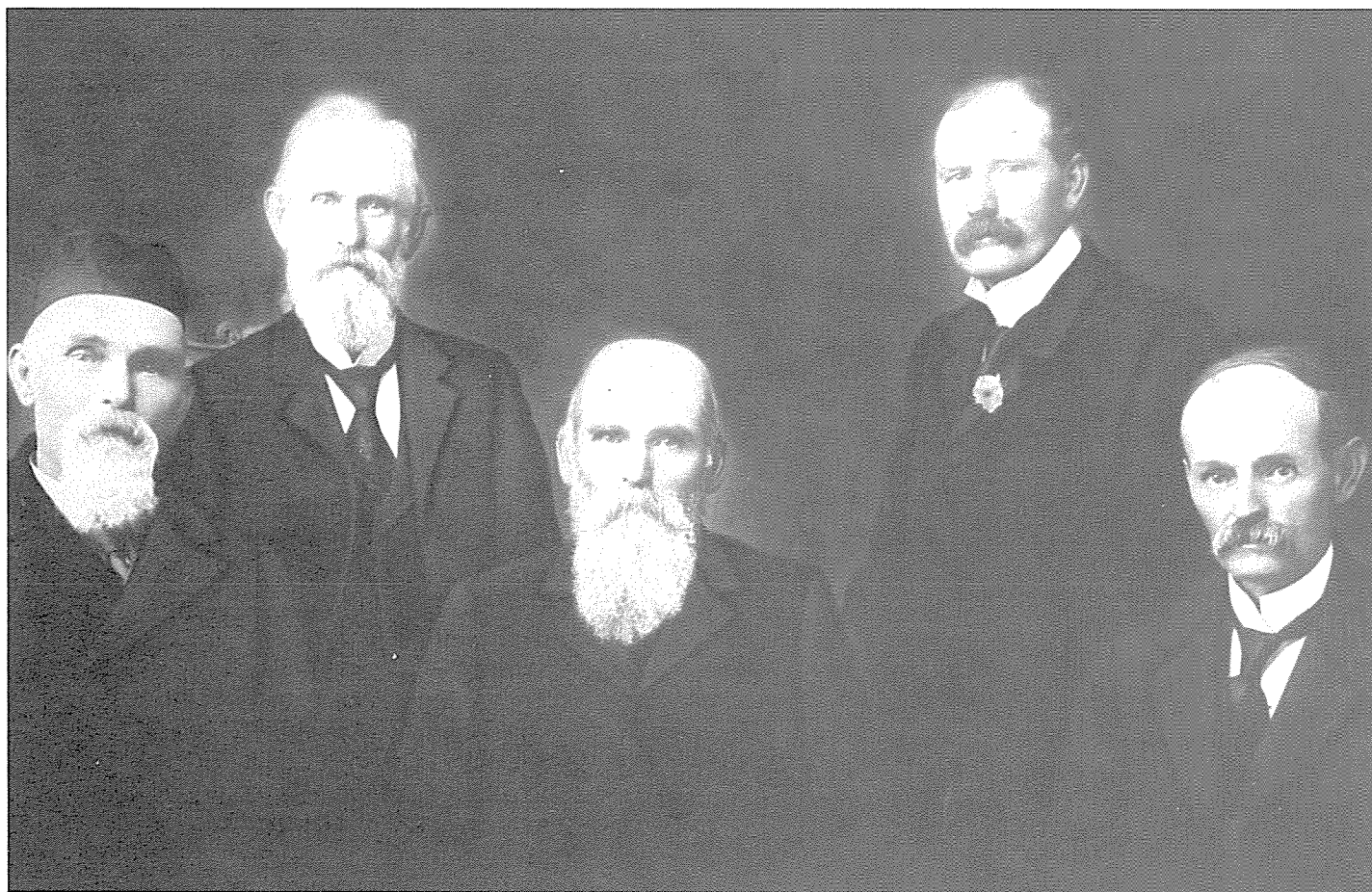
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*The Cameron Brothers  
Left to right: Robert, Tod, Kendall (who returned to Iowa), Zach and William*

## Tod, Robert, William & Zach CAMERON

**J**AMES CAMERON, the father of the Cameron clan which settled in southern Oregon, was a native of New York. As his name indicates, he was of pure Scotch ancestry. He married Emeline Kendall, also of New York, and they had seven children, five sons and three daughters. In 1839, with his family, he migrated westward to Van Buren County, Iowa, where he cleared and operated a farm.

The first two Cameron brothers grew to manhood on the Iowa farm. The sons were Theodoric (born in New York in 1829), Robert (1831), Kendall (?), William (1842), and Zachariah (1857). When Theodoric (Tod) decided, in 1852, to join the throng going west, his brothers set their ambitions on the same goal. Robert signed on with the same wagon train and came along with Tod.

Kendall may have joined them or he may have come later. Family historians have overlooked Kendall. Since he failed to experience the enchantment of southern Oregon and returned as soon as he could to Iowa, his records, if any, have remained in the midwest. He appears to have visited his brothers later in life, at least long enough to sit for the portrait above. The three daughters have also been ignored by the chronologists.

William was only ten when Tod and Robert left Iowa, and he had to wait for ten years before he made the trip. In 1863, when the Civil War was in progress, he joined a train which covered the distance in three months. Zach, who was only six at the time, had to wait several years before he came west. In 1869 James Cameron, the father, brought the

other members of his family to Oregon and they settled in Uniontown where they lived until James died in 1880. Each of the four Cameron boys became a prominent citizen of southern Oregon and made a significant contribution to Jackson County.

**T**HE WAGON TRAIN, which brought Tod and Robert to Oregon, left the Missouri River in May, 1852, came by the Platte River route and arrived in Clackamas County in August. The trip which took only four months was considered remarkable for its speed. The two young men, eager to try their chances in the mines, continued on to the southern part of the state where they panned for gold for at least two years.

Tod, who must be considered first because of seniority, took up a donation land claim of 160 acres at Eagle Point in the fall of 1853. Combining farming with mining, he accumulated enough cash in a couple of years to open a bakery in the little town of Sterlingville a few miles from Jacksonville.

In 1858 he bought land in the vicinity of Applegate and farmed successfully there for several years. In 1861, forming a partnership with U.S. Hayden, he opened a mercantile store. He was the first -- and only -- postmaster. Principally responsible for the establishment of Uniontown, a boom town which, like Sterlingville, thrived for a few years before it vanished, he conducted a lucrative mercantile business there for thirty years. The conflict which led to the Civil War had begun years earlier, and Tod, whose sympathies were strongly with the North, christened his town Uniontown.

During these years he continued to operate his farming interests and his dealing in mines and mining properties.

But in 1892 he sold his Applegate farm and his mines. His brother Zack bought his store, and Todd retired and moved to Jacksonville. He had been an industrious farmer, an excellent businessman and a successful miner, and he was well-off financially when he retired. Like so many others, however, he found retirement difficult to accept, and he continued speculation in other mining property and honed his interest in politics.

During his lifetime he remained inter-



*Theodorie Cameron*

ested in placer mining. He opened the Sterling Mine in 1872, and this operation was one of the most productive in the country. Selling the Sterling Mine at considerable profit in 1875 to a Portland company (Ankeny), he bought the Old Channel Mine on Galice Creek. After developing this property into a profitable enterprise, he sold it in 1898.

In company with George Simmons and Frank Ennis, in 1880 he purchased 900 acres of land in the Waldo mining district and opened the Simmons-Cameron placer mine. In the *Portrait and Biographical Record of Western Oregon* (published in 1904), the author wrote:

In mining as in merchandising pursuits, Mr. Cameron has always been successful, fortune always smiling upon his efforts. He still maintains an interest in agriculture and owns a good farm of 310 acres on Butte Creek near Eagle Point.

In March, 1892, he married Mrs. Mary



*Mollie Krause Cameron*

Bilger Krause, who had come to Oregon from Ontario, Canada. She was a widow with three small children. Tod Cameron was then 63. Mary (Mollie) was a very attractive lady. Tod took her to San Francisco on their honeymoon and they stayed at the Palace Hotel. At that time he had a handsome white beard and the bellboy assumed she was his daughter. Of course she never told Tod of the bellboy's mistake, but she could hardly wait to tell all the other relatives. She and Tod had one child, Charles Donald Cameron, born in 1893 when Tod was 64.

Tod Cameron's interest in politics led to his election as a Republican state representative in 1885; in 1890 and 1896 he was elected state senator. During both terms he served on the committee on mining and railways. In Jacksonville he served as city councilman for a number of terms. He was a member of Warren Lodge, No. 10, A.F. & A.M. of Jacksonville, Chapter No. 4, R.A.M.; Oregon Consistory, No. 1, of Portland,

Scottish Rite, having taken 32 degrees and Al Kader Temple N.M.S.

Mollie had come to Oregon in the late 1880s with the family of John Bilger, her uncle. She was formerly married to Frank Krause, owner and editor of the *Oregon Sentinel*, who, as a young man, had been taught printing by B.F. Dowell. Their children were Ella, Margaret and Otis.

In 1904 Mollie went to Klamath Falls to be with her daughter-in-law who was going to have a baby. After a few days Mollie suffered an attack of intestinal trouble so severe that the doctor thought surgery was necessary. She died on the operating table. Her death at the age of 45 was a great grief to Tod Cameron. She was buried in the Jacksonville Cemetery, under the auspices of Adarel Chapter, O.E.S. and Ruth Rebekah Lodge.

Tod Cameron died on June 9, 1914, in Oakland, California, where he had gone to visit his son Don. He was 85. His funeral was held in the Masonic Hall in Jacksonville and he was buried in the Jacksonville Cemetery.

Don Cameron, Tod's son, attended school in Jacksonville. In 1901, at the age of 8, he served as a page in the Oregon State Senate. Graduating from the Polytechnical Engineering College in Oakland, he worked on a railroad survey and construction crew and farmed for a time in Illinois Valley. He also worked for the U.S. Forest Service as a construction engineer. In 1932 he moved his family to Grants Pass and, following in the political footsteps of his father, served in the Oregon Senate from 1959 to 1961. At his death he was survived by his wife Olga, a daughter Ella, five grandchildren and six great grandchildren.

**U**PON REACHING SOUTHERN OREGON in the late fall of 1852, Robert J. Cameron, with his brother Tod, engaged in mining on Jackson Creek and at Sterlingville.

In 1856 Robert returned to Iowa, but the following year again crossed the plains for southern Oregon. After mining the creeks for another season and replenishing his pocketbook, he once more made the long trip back to Iowa. The attraction in Iowa was Miss Esther Le-





*Robert Cameron*

Severe, and Robert was apparently doing some long-distance wooing. In 1863 he and Esther were married. As a bride of 16, she and her young husband set off for Oregon in a covered wagon pulled by a team of mules. Assuming her share of the duties, Esther drove the team and cared for the mules with true pioneer spirit.

Settling in the Applegate country, Esther escaped many of the privations faced by the pioneer wives who had arrived twenty years earlier. She had a house to live in and as people were already established in the valleys, she had neighbors. She said, "In 1868 Jacksonville looked like a big city, and the streets were full of people. There were 14 dry goods stores, 14 saloons, Beekman's bank, two hotels, churches, black-

smith shops, several small shops and plenty of boarding houses." \*

Robert Cameron leased his creek bed to Chinese miners and gave up his mining operations. He found mining strenuous and he preferred general farming. "Right at their door they had a ready market for all the poultry, eggs, farm products, fruit and vegetables they could raise."\* They brought up a large family and provided an education for each one.

Their children were: Lena (Jacobs) who lived in Medford; Clara (Hanley) who married William Hanley of Burns; Anna (Cater)\*\* who lived in Omaha, Houston, Los Angeles, and finally Medford; Frank Cameron of Big Applegate, who married Melissa Combest and had a daughter, Virginia. (Frank built a garage with doors on both ends so he could drive through without having to put the car in reverse.) Robert's last child was Warren, who became a brilliant doctor in Chicago.\*\*\*

**W**ILLIAM CAMERON left Iowa in May, 1863, and crossed the plains in three months, arriving in Oregon on August 12. He went directly to Uniontown in the Applegate valley to join Todd and Robert.

He found that mining in the Applegate had seen its boom days

\* From a Tribune article, January 18, 1937.

\*\* Anna Cater was a guest of honor, Aug. 2, 1960, in Burns, when the Harney County Museum and Pioneer Clubroom buildings were dedicated. She had donated ten lots for the site of the museum and a large part of the funds for the construction.

\*\*\*Warren Cameron was born on the Applegate. After finishing grammar school, he received his high school education in Medford. He took up medicine at the age of 20, graduated from the College of Physicians and Surgeons of Chicago, and practiced his profession in various places: Lantry, South Dakota; Leeds, North Dakota; Tacoma, Grants Pass and Medford, where he was also county coroner.

In her memoirs Mrs. Waddingham wrote: "[Warren Cameron married] a registered nurse and they had one son, Lloyd, who died at the age of 14. Dr. Cameron and his wife [retired to] a small house back of the Cameron home...Both he and his wife had become addicted to drugs and alcohol, but when they were sober, they were delightful."

and the diggings had mostly passed into the hands of the Chinese. There were at least 300 working along the river and its branches. William began working in Uniontown in the store and post office which were jointly owned by his brother Todd and U.S. Hayden.

In 1864 he began a diary which he maintained for six years. His entries are not earth-shaking in excitement, but he did give a faithful picture of his life and times and kept a record of the weather. He was a matter-of-fact, pragmatic Scotsman and was not given to embellished accounts of daily events. An entry for January 1, 1865, is typical:

Tended store, business lively, weather pleasant, went to the saloon and played rip till midnight.

Perhaps somewhere along the line he bought an interest in the store, or possibly opened a business of his own nearby, for most of his activities were centered about a store. His diary informs us that he built and painted shelves, installed glass showcases and sold everything including whiskey. It also includes a number of references to the Chinese miners:

Dec. 3, 1865: Went to a China burial in the afternoon.

Dec. 9, 1867: Took a load of Chinamen to Jacksonville.

April 10, 1871: Chinaman killed up Little Applegate.

April 11, 1871: Inquest.

April 24, 25 and 26, 1871: China trial.

Unfortunately William often failed to include the ending to events, and the results are often left to the imagination.

An article about William Cameron, written by Reporter Betty Miller, appears in the *Tribune* of October 4, 1977. She wrote:

Keeping the store was only part of his occupation. He hauled lumber from the mill and helped his brothers build a sawmill. He was instrumental in installing a dam in Big Applegate River



*William Cameron*

above what is now Cantrall-Buckley Park. He kept fish traps in the river and sold his large hauls fresh over the counter or slated for the Jacksonville market. The traps yielded 30 salmon on May 31, 1866. The largest weighed forty pounds. Most sold for twenty-five cents apiece. There were no fishing and hunting seasons to bother the pioneers. William shot five deer on November 18, 1871, and seven others that month.

In addition to these activities, he raised livestock, plowed and planted his fields, and did a little panning for gold. He also devoted time to courting a young lady, Miss Emma Sturges, who lived between Uniontown and Logtown. He soon began building his house.

On February 1, 1867, the entry in his

diary read: "Got a team in town. Went home, got Emma. Went to Jackson[ville] and was married. The next night's entry: "Emma scrubbed the home."

On May 13 he recorded that "Emma scalded bed bugs."

Ms. Miller wrote: "There were to be six living children and two who died ... The births of two were recorded in the diary: "Had a Christmas present in the shape of a little boy" and "Found our little girl in the morning."

William, Emma and their children were a closely knit, affectionate family. They had an active social life, attending parties and dances in many towns in the Rogue valley. In those years when living was on a slower scale, people often had to stay overnight with friends after a party, and there was no lack of hospitality on the river. William took his family to the circus and other traveling shows in Jacksonville. There were musical evenings and spelling bees at the schoolhouse and neighbors entertained often.

The children were: Wilbur (1867-1954) who married Dora Bostwick and retired in Jacksonville; Maude (1870-1952) who married Henry Kubli; Harvey (1874-1923) who never married; Ada (1875-1953) who married Benton Pool; and Carrie (1878-1912) who married Fred Offenbacher.

Emma died in 1883. William, who had now become "Uncle Billy" to folks along the river, continued to live in the house at Uniontown. His son, Harvey, who lived with him, was physically handicapped, having a humped back. Gladys Wolf Waddington, who as a child became William's neighbor when her father bought Zack's ranch, stated in her recollections of the Applegate Valley:

I don't know who started Uniontown, but by the time we moved there the only thing left of it was the brick chimney of the store. It stood in the apple orchard directly across the road from our home. After a few months my father tore the chimney down because he considered it a danger

to us children. He found hidden in the chimney area a glass jar of gold dust dating back to the gold mining days of the region.



*Zachariah Cameron*

Uncle Billy's ranch was on one side; Frank Cameron's on the other. Harvey lived with his father in the ranch house and did all the cooking. We were surprised to find them eating their main meal at breakfast, complete even to lettuce and dessert.

On the other side of the Waddington's ranch, Frank Cameron lived with his mother, Esther. Mrs. Waddington continued:

We visited both families a great deal, and I remember Franks' mother well, especially because of the

red calico dresses she always wore. She said her late husband [Robert] had always liked seeing her in red.

In 1923 Harvey died and Uncle Billy, unable to live alone, went to live with his daughter, Mrs. Benton Pool, where he remained for twelve years. Shortly before he died, he made his home with his other daughter, Mrs. Henry Kubli. He died in 1932 after a fall in which he sustained a broken hip.

**Z**ACHARIAH CAMERON, born in 1847, was the last of the four Cameron boys. He came west in 1869 when his father James brought to the west the members of his family who had not already made the trip.

We have no chronicle of Zach's early years, or, for that matter, any record of events from which to write a biography. He is listed as a storekeeper in the 1880 census, and Mrs. Waddingham wrote that when she was a girl he was owner of the Uniontown store which he had purchased from his brother Tod. An undocumented story tells that he kept one or two card tables in his store and charged the local players a fixed fee for each game and ten percent of their winnings. He is reported to have made more money on the card games than he made in the store.

No doubt he, like his brothers, was a





*The William Cameron Ranch: Harvey and "Uncle Billy"*

merchant, a farmer and a stockman. For many years he lived on a ranch in Uniontown. In 1882 he married Verna Kubli and they had one daughter, Cora.

Later, probably after his retirement, he moved to Medford where he died in 1932. Southern Oregon historical files do not include statistics about his wife Verna or his daughter Cora.

**F**LETCHER LINN, Jacksonville's historian who began his memoirs in the forties, remembered the Cameron brothers with deep respect. He wrote:

Theodore, Robert, William and Zach... settled on the Applegate River and established the community of Uniontown. They obtained fine farms and built good homes on the banks of the river and had a couple of stores to meet the demands of the entire surrounding community. These brothers were very fine, energetic, and progressive men and figured in all programs for the betterment of the en-

tire community.

In one of the families there were two very attractive daughters who attended the Jacksonville schools...The older of these two popular daughters, as I now remember, married Mr. Lee Jacobs and they later lived in Medford. The younger, Clara, married William (Bill) Hanley and at his death assumed full possession and management of the vast estate left by him in Burns in eastern Oregon.

I recall that on one of my visits with my wife to my old home in Jacksonville a few years ago, long after the mining days were over, we took a trip by auto up the Applegate River valley several miles above and beyond the old site of Uniontown, then entirely deserted. We came to a beautiful ranch where once only miners and bare gravel beds would have been seen. But we reached an open space which by washings of high water floods, had become covered with sufficient soil deposits to give a start to

the growing of alfalfa; and there we saw a wonderful herd of fine fat cattle grazing in the beautiful alfalfa field.

Near the roadside was a very attractive cottage with a wide open porch along the front and a little old man sitting rocking in a large old-fashioned arm-rocker, and the porch shaded by two large oak trees. On Mrs. Linn's insistence we stopped the car and I went in to chat a minute with the old gentleman who greeted me most cordially. I looked at him a little more closely and said, "I believe you are one of the Cameron boys." [The question would indicate that Fletcher Linn didn't know which Cameron he was talking to, and was too polite to ask. It was no doubt William.]

The old man answered quickly, "Yes, I am," and lifting a finger and shaking it toward me, he added: "and I think you're Dave Linn's son." We had not seen each other, I am sure, for forty or more years. By then, Mrs. Linn, who had heard the conversation, had joined us and was greeted most cordially by him.

He then showed us his fine mountain spring, and gave us a refreshing drink

of its ice-cold water. Mrs. Linn, looking over the beautiful setting, remarked, "Why, Mr. Cameron, this is Heaven." He turned to her quickly and, lifting the dipper which he still held in his hand, and, shaking it for emphasis, said, "Why, Mrs. Linn, if the Good God Almighty will just give me the duplicate of this place when I get to Heaven, it's all that I'll ever ask of Him."

He had crossed the plains and braved all its hardships and established his home and raised a fine family and now he was entirely satisfied. *He had found Heaven.*

Tod Cameron took part in political matters and served several terms in the lower house of the Legislature of Oregon, and two terms in the Senate.

**T**HE SONS OF THE CAMERON FAMILY of Uniontown, Warren, Frank, Harvey and Wilbur, left no male children to carry on the Cameron name.

Several daughters had families but this line of the familiar Scottish name is no more.

*Raymond Lewis*



*The ladies in the photograph above are unidentified, but the child in the pram is probably Don Cameron. The house is the Tod Cameron home on South Oregon Street.*



# THE ANDREWS FAMILY

CHARLES SWEET

*Even in frontier days, folk with a theatrical urge but no audience made their way into the wilderness and brought the theater to the settlers. It was sometimes better to face the hardships of the hinterland than to remain at liberty with no admiring public; an artist must have an audience. Thus people in the sticks were occasionally treated to polished performances by professional players. If daddy had a resonant baritone, mama, a tremulous soprano, and a couple of kids could carry the tune, the whole family could produce a musical revue and enjoy the scenery as they toured the country.*

*The Andrews family, with a large repertoire of musicals and operas, was such a company.*

**B**y the time of the Civil War, family concert troupes had become popular in the smaller communities across the nation. This is the tale of one such troupe and of the Andrews family. The story has its ending in the Rogue

Valley, but it began in the Minnesota wilderness.

The patriarch of this Andrews family was John Redding Andrews, born in 1813. His father, Thomas, was the son of a West Indies planter from Wales. The planter had married a Spanish girl, which may have accounted for the dark skin and artistic abilities that ran in the family for the next few generations. Thomas Andrews settled in Virginia, married a Virginia girl, and fought at the Battle of Yorktown. He later moved to Indiana, where John Redding was born.

As a young man John tried farming and learned the trade of making coffins and wagons. He also became an itinerant Methodist minister and was known as Reverend Andrews. He was living in Illinois when, in 1856, he loaded his wife (Delilah Armstrong), four of their six children, and a few treasured pieces of furniture into an ox-drawn covered wagon and headed for southern Minnesota. Here he attempted to farm at a couple



of locations but found it difficult because the area was heavily wooded and hard to clear. Eventually the family settled on a small farm near St. Peter, Minnesota.

Once the family was settled, the Reverend Andrews resumed his preaching and circuit riding on horseback to wilderness churches. He possessed a fine singing voice, which was a great asset at revival meetings. All of his children learned to sing hymns almost as soon as they began talking. The two oldest children, Mary Jane (born 1842) and William (1844) did not accompany their parents when they left Illinois. The other four were Charles (1847), John (1849),\* James (1851),\* and Laura (1854). The first child born in Minnesota was Edward Monroe (April 9, 1857). He was followed by George (1859), Florence (1862), and Alice (1865). The parents were to live in Minnesota for the rest of their lives. Delilah died in 1883; John, six years later.

About 1862 John visited St. Paul and returned to the farm with a four-octave melodeon. This instrument soon was the center of the family's musical life and they gathered around it daily for morning hymns and evening prayers. At first the children sang mostly religious music. With their musical talent, they were soon entertaining at local gatherings in schoolhouses and town halls. They gave only sacred concerts in churches but for other appearances they

\* John Wesley Andrews became a physician in Mankato, Minn., and was the grandfather of Cornelia DuBois. James Oliver Andrews became a lawyer and was a judge in South Dakota. They were the only children who didn't become theatrical people at one time or another.

#### SOURCE MATERIAL:

1. Cornelia Andrews DuBois, "Operatic Pioneers, The Story of the Andrews Family. Minnesota History (Pub. by Minn. Historical Society), Winter 1953, pp. 317-325.
2. C.A. DuBois, "The Andrews." *Opera News*, June 1976, pp. 19-21.
3. Ed Andrews (as told to Chas. Haskell), "Twenty Years of Opera From a Rail Fence Circuit." *Medford Mail Tribune* (10 weekly installments starting Sept. 9, 1934).
4. "When Farmers Sang Opera," *Mail Tribune*, January 12, 1923.
5. Alice Henson Ernst, "Trouping in the Oregon Country."
6. Miscellaneous news items in the *Mail Tribune* during the years 1907 to 1926.

expanded their act to include secular music, comic sketches, and even dances. In those days such frivolity probably embarrassed their minister father, but he supported his talented offspring and even sent Laura to St. Paul for music lessons. Laura then taught the younger children.

Charles Andrews served in the Civil War and was discharged in 1865 at age 18. He came home and joined an acting company that was presenting a skit in St. Peter entitled "The Recruiting Officer." It seems that he was bitten by the stage bug from this thespian experience, although almost ten years would pass before he returned to the theater. In the interim he married, studied law, and became an attorney. During this period, his brothers and sisters continued to give concerts. Alice, as a youngster, had a deep contralto voice and was a favorite with audiences. She lost her singing voice, however, from forcing it and became accompanist for the family -- first on the melodeon and later on the piano. (Eventually Alice became director of the opera company orchestra. In later years, as Alice Andrews Parker, she was a coach specializing in restoring singing voices at her New York studio.)

One of the family concert groups that sprung up following the Civil War gave a performance in the Andrews' home town during 1874. The Andrews clan not only saw the performance but also entertained the visiting artists in their home. This contact with show people gave them the idea of going on the stage, and Charlie Andrews launched his brothers and sisters on the road as a concert organization in 1875. They would operate as a touring musical troupe for the next 25 years. The troupe's first tour took them to Nashua, Iowa, in May, 1875, where they gave two concerts to full houses. Appearing with them in Nashua was a local cornet band that was a hit with audiences--so the Andrews decided to add brass instruments to their act.

That first year the troupe traveled by rail from town to town, but the next year the family acquired a circus-type bandwagon. It seems that they got the idea when a group of Swiss Bell Ringers appeared in St. Peter traveling in an ornate band wagon. After hearing the

bell ringers, they decided to add this form of entertainment to their own program. For a short time Ed had joined the bell ringers as a ballad singer and learned to play the bells. Apparently the troupe spent the winter of 1876-77 learning to play brass instruments and the Swiss bells. They were soon able to manipulate the bells and sing at the same time. When they went on the road again in 1877, they advertised themselves as the "Andrews Family Swiss Bell Ringers."

They traveled and paraded in the bandwagon for two seasons. Painted red, with the name of the troupe on the side, the wagon had tiers of seats rising to a high point at the rear. During inclement weather, a canvass top was raised above the occupants' heads. Warm bricks were used to keep their feet from freezing during the cold months. Except when parading, four horses pulled the bandwagon, and the accompanying baggage wagon was drawn by two other horses. Upon arriving in a town for performances, all six horses were decorated with plumes and hitched to the bandwagon as the troupe paraded through town playing horns and a snare drum. Small boys were employed to run alongside the wagon and pass out sheets describing the evening's performance. The bandwagon often got mired down in the muddy roads, and in 1879 the troupe reverted to rail travel.

In 1879 the Andrews Company expanded their program to include comedian Harry Eades, a monologist known as the "Man of a Hundred Faces." Printed programs for that year show the Andrews' repertoire as including (among other acts): a cornet solo by George, comic skits by Ed and Florence, and two songs, "The Ship on Fire" and "Must We Meet Then As Strangers," by Laura. For the finale the entire family performed "The Silver Bell Polka" on the bells.

An event was to take place in the fall of 1882 that would launch the Andrews performers into a new direction. They still had the old bandwagon and, when the Chicago Choir Opera Company came to Mankato, Minnesota, to perform *H.M.S. Pinafore*, the wagon was borrowed to advertise the program. In return the Andrews family received passes for

the first operetta they had ever heard. They were so entranced that they immediately sent to Chicago for the score and began practicing all the parts. Recognizing that they needed operatic stage experience, George and Ed responded to an advertisement for singers to appear in the Trelor & Spencer Opera Company in Chicago.

The Trelor & Spencer performances left a lot to be desired, and the boys decided that there was no future with this small company. Furthermore, Trelor -- or Spencer -- bamboozled them out of what little money they had. George left the opera company a few days before Ed, who was flat broke when he went home. They had gained a little experience, however, and they also persuaded two of the opera company's performers to go back to Minnesota with them.

George had returned to St. Peter with the idea of starting their own light opera company. But they lacked money. When Ed got home, he discovered that brother Charlie had found a financial backer in their home town. This show business angel was a wealthy, music-loving Englishman named Johnnie Coulston, who had come to Minnesota to learn farming. With Coulston's backing, the Andrews ordered costumes, built scenery, and hired a small chorus and orchestra. The family practiced *Pinafore* day and night with time out only when the Reverend Andrews asserted his authority and made the entire "Queen's na-vee" kneel on the floor for a few minutes of nightly prayers.

They gave their first performance as the Andrews Opera Company in January, 1884, in their home town, and the *St. Peter Tribune* gave them rave reviews. Although the local notices were kind, the Andrews admitted that their early programs were not very polished. With receipts of only \$80 to \$200 per performance, they concluded that there was no profit in the opera business and briefly disbanded. No longer working on the stage, Ed and George became managers of a theater in Mankato and booked traveling companies. About the same time Ed married a musician, Irene White, but she died a few months later, after an attack of typhoid fever.

Late in 1884 the opera company again resumed its performances and began a

successful career that was to run for fifteen years, replete with adventure, triumphs, failures, joys and griefs. The family had always worked hard to improve their performances, and soon they were receiving complimentary reviews wherever they appeared. By the end of the century, the Andrews Opera Company performed in cities as scattered as Philadelphia, Macon, El Paso, and Winnipeg. Initially their repertoire consisted of *Pinafore*, *Chimes of Normandy*, and *Doctor of Alcantara*. Eventually the repertoire grew to include almost thirty light operas.

At one time or another, eight of the ten Andrews children were involved in the opera troupe. In addition some of their spouses became members of the company, and eventually a few of their children took part in the programs. Until his untimely death, Charlie was businessmanager for the company. George served as director and was credited with having a magnificent baritone voice. His first wife, Jessie, was a contralto. Florence Andrews was both an excellent contralto and a fine actress. Her husband, Fred Clayton, was a comedian with the troupe, as was Chad Parker, Alice's husband. Although Ed Andrews sang, he was best known as a very talented comedian. His most famous role was that of Ko-Ko in *The Mikado*. He claimed that he played this role more than 1200 times and "...never once was I hit with any concrete evidence in the form of produce."

Ed's second wife was Nan (Nannie) Wilkinson, whom he had hired as a soprano. She soon became prima donna of the troupe. Laura Andrews had played soprano roles but, after she retired, the company hired sopranos until Charlie's daughter, Nellie, was old enough to play these roles. Nellie married Charles Hazelrigg, who became musical director for the troupe. During the years that William Andrews was with the opera company, he sang basso roles. Alice, after losing her singing voice, was pianist and orchestra conductor for the troupe. There was never a tenor in the Andrews family, and these roles were always played by guest artists.

Once during a railroad strike the troupe presented *The Mikado* without scenery. Rather than cancel the engage-

ment in the next town, they commandeered handcars to carry their costumes between towns.

**T**he Andrews Opera Company in 1887 acquired a Pullman palace car for use in traveling from city to city. The troupe always traveled together as a family, including wives, husbands, and those children that weren't in school. Charlie had bought the car from a medicine showman known as "Diamond Dick" who couldn't keep up the payments. The company had the Pullman remodeled to contain staterooms for the families. It had its own kitchen and chef and was steamheated, but it proved costly to run.

In the 1890s the Andrews ventured into grand opera, singing in English. Their first production was the opera *Martha*, followed by such favorites as *Cavaleria Rusticana*, *Il Trovatore*, and *Carmen*. During this decade the family met with a number of disasters. In the winter of 1892, just as the troupe was leaving Minnesota for a tour of California, their special train hit a split rail, and the car in which they were sleeping went over an embankment. Instead of having their privately-owned sleeper, the Andrews on this trip were riding in a stove-heated, wooden Pullman provided by the railroad. The locomotive and baggage car passed over the broken rail safely, but the Pullman carrying the slumbering opera company left the track and rolled down the embankment. Ed and daughter Bessie were in a lower berth, but Nannie, Ed's young wife, and the nursemaid were in upper berths. They were killed when the roof caved in and the car burst into flames. The baggage car contained the theatrical costumes and, because many of the survivors were caught in their nightclothes in the 40 degree-below weather, they wore the costumes home. The opera company cancelled all engagements. A year later Ed's child died of diphtheria.

Another train accident in the fall of 1893 killed 46 year old Charlie Andrews. He was struck by a passing train as he was walking down the tracks to the opera company's private car on the siding. As though these tragedies weren't enough, the following year a fire destroyed the open-air theater in Peoria, Illinois, where the company had



been playing summer stock for three years. No one was in the building at the time, but all of the Andrews' costumes, scenery and music went up in flames.

The Andrews Opera Company survived these catastrophies, and, during the next two years, toured the southern states under sponsorship of the Georgia and Southern Railway. After Charlie's tragic death, George became the manager of the troupe. Despite the financial setbacks and personal tragedies, the Andrews family undertook a major project in 1895 when they built a 60-room resort hotel on Lake Tetonka near Waterville, Minnesota. They had acquired 160 acres at the lake using funds received from the railroad as compensation for the 1892 train disaster. This enterprise left the company heavily in debt, because, in addition to the elaborate hotel, their Tetonka Park Resort included a race track (on which they raced their expensive, Kentucky-bred horse Altouras), a \$5000 pipe organ, an open-air stage built out over the lake, a baseball diamond, and boating facilities.

The Park opened on the Fourth of July, 1896, with great fanfare. The Minneapolis & St. Louis Railway had built a spur line to the resort, and special trains carried throngs of visitors from Red Wing and Mankato. For entertainment there were two bands and an orchestra, singing by the Andrews Opera Company, steamboat excursions, baseball games by "first class nines," various races (horse, running, bicycle and yachting), and water sports. Japanese lanterns were festooned among the trees on the grounds. The opening day ended with a spectacular fireworks display out over the lake.

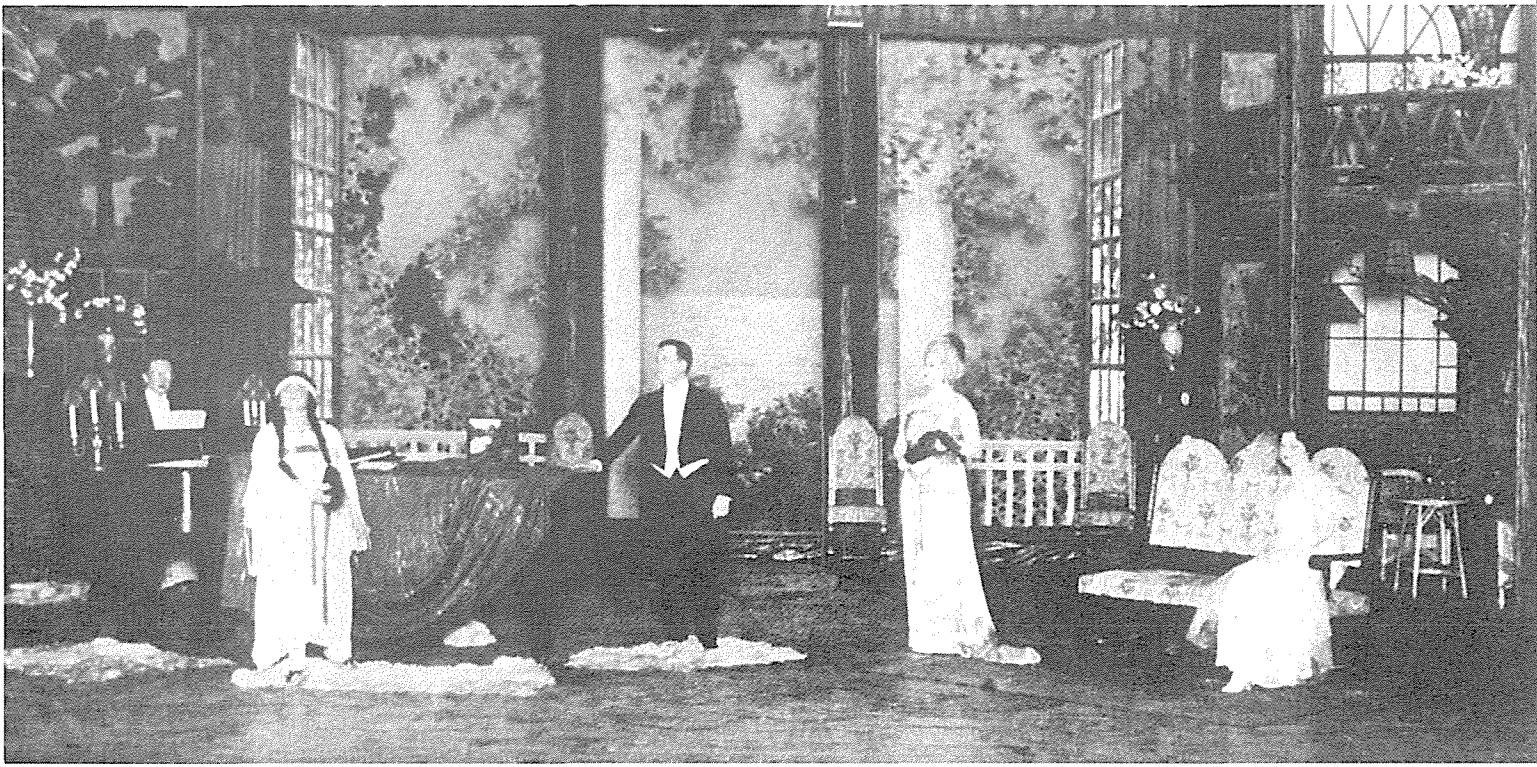
During the next couple of summers, the Andrews presented operas on the stage at the resort. For the production of *H.M.S. Pinafore* the company went all-out and had constructed a "Complete and Fully-equipped British Man-of-war" which the performers boarded from rowboats. To illuminate this nautical scene a "10,000 candle-power calcium light" was installed.

Like many performers, the Andrews found it easier to spend their money than to save it, and they never became



*Ed Andrews as Ko-Ko*

rich. The resort was extremely popular, and the summer attractions drew large crowds. Sometimes up to 5,000 people would watch the operas from the lake shore, and there were days when the hotel fed a thousand patrons. In those days people had very few qualms about over-eating, with the result that the hotel frequently lost money on the meals. Moreover, the Andrews horse-breeding venture ended up in the red. Revenues at Tetonka Park Resort never equaled the extravagant expenses, and the Andrews family, after a few seasons, were forced to lease the resort to a more practical hotel operator. For awhile, however, the hotel continued to be their summer home and a place to rehearse the opera company for performances given around the country.



*The elegance of the stage setting and the richness of the costumes show the professionalism of the Andrews family productions.*

In 1901, for unknown reasons, the Andrews Opera Company disbanded after having performed as a family concert troupe for a quarter of a century. Possibly they rang the curtain down for the last time because it was no longer profitable for family groups such as the Andrews to compete with large companies like the Schuberts who were gaining control of major theaters throughout the nation. Dr. John Andrews' granddaughter, Cornelia Andrews DuBois, had this to say about the family concert troupe:

They played in hundreds of communities --large and small--and would appear in any town that would give them a \$200 guarantee. Top seat prices were never much over one dollar. They took opera to those people whose opportunities to see any form of entertainment--good or bad--were very meager. They produced grand opera in English. To countless people living in a new, rough country just emerging from its frontier beginnings, they took entertainment and conveyed a sense of beauty and inspiration that comes from hearing good music.

Dissolution of the opera company wasn't the end of the theatrical careers of most of the Andrews family. In fact many of the members of the company went on to further fame and fortune. Florence Andrews Clayton and Nellie Andrews Hazel-

rigg continued on the road for another five years with an offshoot of the old Andrews Opera Company. George, who had directed the company for many years, had many invitations to leave the touring group and join some of the great metropolitan organizations but always turned them down. Ed stayed on the stage longer than any of his brothers and sisters. For a period after the family company folded, Ed traveled the Chautauqua circuit in the role of Ko-Ko. He and his third wife, Caddie Lee, had a daughter Caroline, whose theatrical career is worth another story in the



*Caroline Andrews Werner*

*Table Rock Sentinel*. In the early days of NBC Radio, Caroline was known as "The Lark" and was a featured coloratura soprano at Radio City Music Hall in the 1930s. Her husband, Richard Werner, was a noted concert violinist and composer.

In 1907 the Andrews clan was uprooted from its Minnesota haunts and emigrated to Oregon's Rogue Valley. Joining this mass exodus were three of the Andrews brothers (Ed, George and Will), and their families, along with Charles and Nellie Hazelrigg and many other former members of the opera company. Newsman Charles Haskell told an interesting tale of how Ed Andrews and the others had come to the Medford area.\* Haskell had been connected with show business ventures and had become a fast friend of Ed Andrews. When visiting Medford in 1907, he wrote to Ed praising the qualities of this area and its rapidly growing fruit industry.

A few weeks later, Ed and Hazelrigg, along with several other members of the opera troupe arrived in Medford. Most of them intended to become farmers and fruit growers. Some purchased acreage and a few took up homesteads. At that time, the local druggist was Evan Humason, whose store had become a rendezvous for newcomers. On their first day in town, the Andrews party was escorted to the drugstore. When evening came, Humason, who was one of the leaders in the community's musical activities, excused himself, saying that he had to attend a rehearsal of *The Mikado* which was to be presented by local talent. He had no suspicion that the newcomers were theatrical folk.

Ed Andrews hinted that he would like to attend the rehearsal, and Humason cordially invited all of the group to come to the rehearsal hall. That evening the young piano accompanist was delayed. While waiting for her, Hazelrigg entertained the cast with several piano selections. Humason, who was directing, suggested that Charles fill in until the pianist arrived. As Charles began to play to music for the opening scene, he noticed that not all

the singers had books of the score. Thereupon he handed his copy to Humason and continued playing letter-perfect. The director was astonished but went on with the rehearsal.

Noting that the young banker playing the role of Pooh-Bah didn't know his lines very well and that his acting left a lot to be desired, Ed Andrews climbed upon the stage and offered to help. When Ed proceeded to sing this role with abandon, Humason stopped the rehearsal and demanded an explanation. The end result was that many of these newly-arrived "farmers" were assigned roles in the production and were soon back in show business. Haskell failed to mention the reaction of members of the cast who were replaced by the professionals.

Over the next dozen years the Andrews became prominent citizens in Medford and the surrounding territory. They naturally dabbled in local theatrical productions right from the start but they also took on the roles of farmers, orchardists, businessmen and music teachers. George, for example, had farm acreage and was listed in the 1911 county director as an "orchard overseer." He and his wife, Ella, opened the Andrews Music Studio, first in the Sparta Building and later in the St. Marks building. For many years Ella directed church choirs and the Medford Choral Society.\*\*

William and Ed Andrews had real-estate businesses. In 1911 Ed's office was in the National Bank Building. He became active in the Medford Realty Association and at one time served as Secretary for Monitor Orchards. His third wife, Catherine (Caddy) Lee, taught at the Medford Conservatory of Music and Languages. When Maude Adams played in *Peter Pan* at the grand opening of the Page Theater on May 19, 1913, Ed was the theater critic for the *Medford Mail Tribune* and he wrote a rave review of the performance stating, "With what completeness did Maude Adams and her splendid company round out the most important event in the history of our

\**Medford Mail Tribune*, Jan. 12, 1923, ("When Farmers Sang Opera").

\*\*Liberta Gore Lenox, now living at the Rogue Valley Manor, remembers Ella Andrews well. When Mrs. Lenox was in high school she sang alto with the Choral Society.



city's amusements."

Ed's editor, George Putnam, didn't think that Maude's performance was all that great and he wrote a scathing editorial contradicting Ed's review of the play. Indications are that the audience agreed with Ed, and Putnam's editorial drew the ire of some playgoers. Although Andrews stuck to his guns, he stated publicly that Editor Putnam, the same as any other citizen, had a right to express his opinions--thereby making sure that he would remain on the paper's staff.

About 1910 Charles Hazelrigg formed an orchestra and began playing at Medford dances. He also served briefly as music director of the city band. In May 1911 Charles and Nellie, along with their daughter Ethel, were scheduled to go on a vaudeville tour in Hawaii and Australia, but were forced to cancel the engagement when Hawaii's theaters were closed because of a plague that hit the island. Instead the Hazelriggs spent the summer appearing in vaudeville theaters between Portland and San Francisco.

Before the Andrews troupers settled in the Rogue Valley, plays and musicals were presented in the Wilson Opera House on the south side of Eight Street between Front and Central. About 1910 Hazelrigg leased the theater and changed the name to the Medford Opera House. After the Page Theater was built in 1913, the old opera house was abandoned. During this period, successful Broadway shows took to the road upon completing their New York engagements. Along the Pacific coast, these shows played Los Angeles and San Francisco and made a stopover in Medford on their two-day jump to Portland. After a final performance in San Francisco, the players would board their special train around midnight and pass through Medford between five and seven P.M. the next day. They found that, by putting on their show at the Opera House (and later the Page), the troupe could pick up enough cash to cover transportation expense for the entire trip north by utilizing an otherwise lost day.

During the period from 1910 to 1930, Medford theaters hosted one hit after another straight from Broadway with the original casts. Interspersed

between the Broadway touring shows were operettas put on by the light opera group organized by Charles Hazelrigg using a combination of local amateurs and experienced troupers from the old Andrews Opera Company. At the same time, George Andrews was instrumental in bringing to the Rogue Valley such famous artists and entertainers as Paderewski, Galli Curci, the Walter Damrosch operettas and the U.S. Marine Band.

By the 1920s the once well-traveled Andrews family and their in-laws had become key people in the production of light opera, pageants and concerts in southern Oregon. They frequently performed in Medford at the Opera House, the Page Theater, or the county fairgrounds at the south edge of town; but their greatest contribution to the community was in developing, training, and directing local talent. In addition to George and Ella Andrews and Ed's wife Caddy, several other members of the Andrews clan were music teachers in Medford at one time or another. These included Nellie Hazelrigg, her daughter Ethel (who married actor-director Arthur Burgess), and James and Edith Stevens. Edith was Will Andrews' step-daughter and Grace Fiero's step-sister.\*

Jim Stevens had been an opera star featured on Broadway, and he later joined the San Francisco Opera Company. When his health began to fail, he and Edith moved to the Rogue Valley, thinking the change of climate would be advantageous for him. In southern Oregon he taught music and organized a glee club which won distinction on tour.

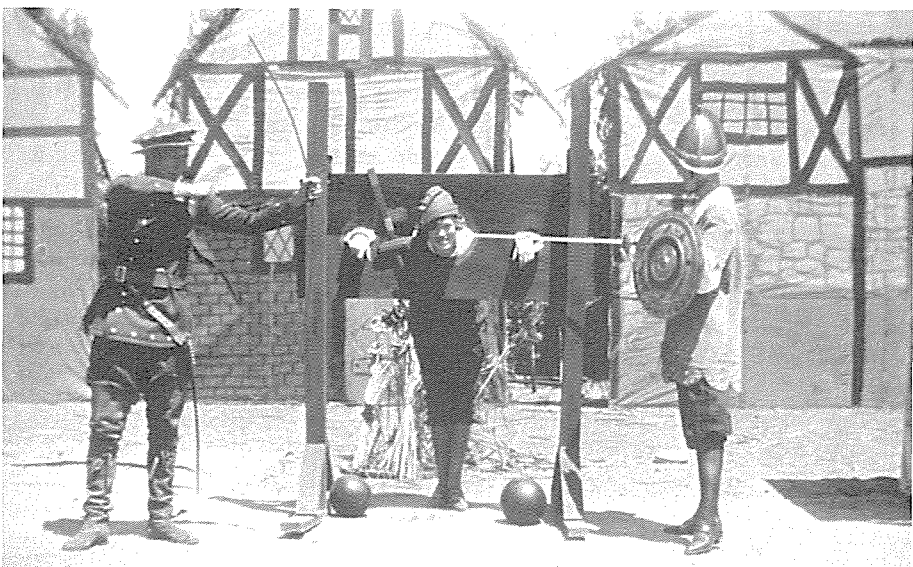
In the 1920s Ed Andrews went back on the road as a member of the American Light Opera Company. Following a successful run in Portland during late 1922, the company came to Medford's Page Theater in January, 1923, with Ed starring as a comic. They played four performances in three successive days, doing *Bohemian Girl*, *The Mikado*, *Chimes of Normandy* and *H.M.S. Pinafore*. The prima donna of the troupe was soprano, Theo Pennington, who shared the spotlight with Ed. The cast of 40 included actors, a chorus, and a small orchestra.

\*Grace Fiero, who was the daughter of Will and Lydia Andrews, was featured in the March, 1986, issue of the *Sentinel*. Edith was Lydia's daughter from a previous marriage.

That same year the Southern Oregon Fair Association arranged for the Andrews brothers (Ed & George) to produce an operatic pageant based upon Gilbert and Sullivan's *Iolanthe*. There would be more than 200 in the cast--with professional ballet dancers engaged to train the local talent. Charles Hazelrigg, who was working in San Francisco at the time, was persuaded to come to Medford and assist Ella Andrews in directing the music. Ed Andrews was cast in the leading comedy role of Lord Chancellor. The Andrews brothers secured the services of a professional *danseuse*, Helen Rodolph, to lead and direct the ballets. Hazelrigg, incidentally, had been writing music and rehearsing a show that the famous Duncan Sisters, Rosetta and Vivian, were to put on that summer in San Francisco.

By June rehearsals had commenced and construction started on a big open-air stage in front of the grandstand at the fairgrounds. A miniature forest was set up with colored lights festooned in the trees. There would be fountains in the scenery, and groups of "living" statuary (boys and girls dressed to represent white marble figures). There were more than 100 in the chorus, about 75 ballet dancers, and an orchestra of 25 musicians. San Francisco's Goldstein & Company made the costumes and COPCO provided the stage lighting. Between the acts two ballets were to be introduced. The first was a Hindudance, with soprano Victoria Andrews singing *Song of India* accompanied by the orchestra and an invisible chorus humming in the background. The second ballet would be *Dance of the Hours*.

In addition to Ed Andrews, Hazelrigg and Ella Andrews, press reviews credited several other local people with fine performances, including Bill Issacs, Ruth Warner, Edith Amberg, Mrs. S.M. Scott, Thomas Lamb, Harold Corliss, Mrs. Frank Issacs, and



These photographs, from the collection of Mrs. Ray Lenox, were taken on the Robinhood set. In the top picture are Margaret Johnson, Edith Gore, Jeanette Gore and Elizabeth Gore. Middle: Edith, Jeanette, Margaret and Elizabeth. Bottom: Dwight Phipps, Elizabeth, Jeanette

Fletcher Fish (whom the newspaper called "the DeWolfe Hopper of Eden Valley"). It is noted that the large cast included five members of the Gore family: Jeannette, Ed, Elizabeth, Edna and Edith.

According to advertisements and news items in the *Medford Mail Tribune*, *Iolanthe* was to be the biggest thing that ever hit the valley. It was claimed to be a theatrical event second only to the production of *Aida* at the 1915 San Francisco Worlds Fair. The editor of the *Mail Tribune*, Robert Ruhl, rhapsodized that "Every musician and dramatic paper in the United States would give [the pageant] space if it were successful" and "if we make a success of our pageant this year, two or three great artists could be employed to assist our local talent in producing a performance that would draw thousands of people to our town and give us a reputation of a community that really does things."

The performances of *Iolanthe* at the fairgrounds on July 26 and 27, 1923, were well attended, and the newspaper reviews were highly complimentary. It must have been financially successful because the Fair Association decided to hold the second annual pageant the following summer. Four years earlier the Ralph Dunbar road company had performed DeKoven's comic operetta, *Robinhood*, in the Page Theater. Following a successful run in New York, this company had played in more than 200 cities before George Andrews was instrumental in booking an appearance in Medford. Charles Hazelrigg was engaged as music conductor for the performance. The one-night stand at the Page on October 14, 1920, drew a large audience, and one reviewer wrote that it was "...one of the most tuneful, amusing, and altogether worthwhile operas that has ever graced the American stage."



Elizabeth Gore in chorus costume

The success of this operetta led the Fair Association to schedule *Robinhood* for the 1924 pageant on the outdoor stage at the fairgrounds. The Andrews brothers would again produce the pageant with Ed playing the role of the Sheriff of Nottingham. Others playing leading roles in the large cast were James Stevens (Little John), George Maddox (Robinhood), Larry Mann (Friar Tuck), Emma Scougall (Will Scarlet), Harold Corliss (Allan-a-Dale), Leata Childers (Maid Marian), and Victoria Andrews (Annabel). Other familiar names in the cast were Edith Stevens, Ruth Warner, Fletcher Fish and Mrs. Fish. The same five Gores from the 1923 pageant were again on the stage, along with two other members of this pioneer family: Rosa and Mary.

Hazelrigg was engaged as musical director and the professional dancer, Helen Rodolph, again danced and directed the ballet numbers. Many of the costumes worn by the leading actors had been used in the Douglas Fairbanks movie of the same title. A technician from Hollywood's Pathe Studios was hired to create novel revolving sets for the stage. As in the previous year, the *Mail Tribune* published glowing accounts of the performances on July 22, 23 and 24, 1924, and listed everyone in the cast of hundreds. The reviews were particularly complimentary to the singing of Stevens, Scougall and Corliss, stating that "Their respective renditions of 'Brown October Ale,' 'The Tailor's Song' and 'Promise Me' brought down the house. It is doubtful if three finer voices ever were gathered together in any musical performance in Medford." (Since both Galli Curci and Madam Schumann Heink had appeared in Medford in solo performances, perhaps the *Mail Tribune's* comment was accurate.)

That same year (1924) George and Ed



Andrews joined two other Medford businessmen in forming a corporation for the purpose of rebuilding the Page Theater, but nothing ever came of this endeavor. In 1925 the two Andrews brothers, Charles Hazelrigg and James Stevens, formed the Rogue River Pageant Association and planned to produce *The Spring Maid* for the third annual pageant at the fairgrounds. Ultimately they decided against scheduling a performance that year. Poor advance sales and rising costs of production made it financially unsound.

The next season, however, a third annual pageant was scheduled by the Southern Oregon Fair Association; only this time it would be an original work entitled *Blazing the Trail*. Billed as an "Epic of the Crater Lake Country," it was based upon Rogue Valley history and was advertised as "...a happy combination of spectacles, comedy, dancing and vocal effects." The musical featured a realistic battle as the Indians stormed the settlers' stockade. It also included a stagecoach drawn by four horses. The two principal dancers (Miss Ambler and George Markle) made their appearance on stage astride horses.

Once again Hazelrigg was musical director, but this time the ballet dancers were trained by Dixie Ambler and Mrs. Mason. The principal roles were played by George and Rupert Maddox, Ed Andrews, Harold Corliss, Art Burgess (who also served as stage director), Ruth Hackler, Fletcher Fish, George Iverson, William Greenleaf, Lillian Stout, Eunice Parrett, Margaret Turner and Ed Eldred. George Andrews and Ethel Andrews Burgess had minor parts in the production. Lillian Stout, in addition to singing and acting, was credited with having painted the Indian tepees. There were no Gores listed in the cast this year, but two Colvigs (Fred and Bob) appeared. Performances were held on June 22, 23 and 24, 1926. The grand finale each night included fireworks depicting the eruption of Mt. Mazama.

This 1926 pageant was probably the finale of the Andrews' appearances on the stage in the Rogue Valley. Ed

Andrews continued working with touring companies and performed on the stage until the mid-1930s. His brother George died in 1928 and, on March 3, 1929, a concert was given at Medford in appreciation of all that George Andrews had done in bringing good theater to the Rogue Valley. Ed lived until 1941 and was residing back in Mankato, Minnesota, at the time of his death. Florence Clayton was the last survivor of the ten Andrews brothers and sisters. She died in 1952.

Members of the new generation in the Andrews family were probably as talented musically as their parents. In the 30s, for example, a handsome young baritone named George Andrews made frequent appearances at Medford's social and community affairs, but, finding little opportunity for an artistic career in southern Oregon, he soon left the area.

After Ed and George Andrews retired, there was no central force to pull the new talent into another operatic organization, and there was no company of young Andrews capable of stepping into their parents' roles. The depression arrived and dragged on, and musical extravaganzas were luxuries southern Oregon couldn't afford. Radio and motion pictures presented professional shows which local talent could not hope to duplicate and the musicians who had presented shows with such style and verve grew older and disappeared from public view.

Unfortunately their voices were never recorded and their arias and their ensemble singing, their overtures and their finales are gone forever. Perhaps it is for the best. The silent films made by Sarah Bernhardt show her eratically emoting and chewing the scenery. In fact she appears almost a comedy figure. Yet when she made the pictures, she happily announced to the press, "It is my one chance for immortality." The Andrews operettas may have fared little better than the divine Sarah. We must be content with memories and legends.





*Shirley Patton as Lizzie McCall poses with Bess Wagner Sommer at the Chappell-Swedenburg House Museum in Ashland. Mary Elizabeth (Lizzie) Anderson McCall was the grandmother of Bess Sommer. The photo was taken last March during National Women's History Week.*

## LOCAL GROUP WINS NATIONAL HISTORY AWARD

The Rogue Valley Women's History Week Project, Inc., has won a Certificate of Commendation from the American Association for State and Local History. This was the only award given in Oregon by the history organization.

The award was given for promoting an awareness of women's roles in the history of the Rogue Valley as featured during a week-long celebration, March 1-7, 1986, entitled "Women: Builders of Community and Dreams."

"Mother, Mom, Mama, Ma" was exhibited at the U.S. Hotel during the week and then moved to the Chappell-Swedenburg House Museum in Ashland. The exhibit featured women as builders of future generations.

On March 4 Oregon Shakespearean actress Shirley Patton presented *Lizzie McCall* at the Chappell-Swedenburg House Museum. An encore performance was held on the porch to accommodate the overflow crowd of 250 people.

The award will be presented to Olive Streit, committee member of the Rogue Valley Women's History Project, Inc., on January 6, 1987, at the Society's Board of Trustees' meeting to be held at the Jackson County Health Department Conference Room, Maple Grove Drive, Medford, at 7:30 p.m.

National Women's History Week will again be celebrated this coming year, March 1-7, 1987.

1927

Medford High School  
presents

## THE BELLE OF BARCELONA



**T**HE LAST NIGHT OF MARCH, 1927, was a memorable time and one not likely to be forgotten by the young folk of Medford High School who appeared before a capacity audience on the stage of the beautiful Craterian Theater.

Having opened its doors only three years earlier, in 1924, the Craterian was still an elegant and plush show house, and its luxury contributed to the polish of any performance presented on its stage.

The cast of the operetta, *The Belle of Barcelona*, directed by Miss Josephine Wortman, had rehearsed for six weeks, the high school orchestra had practiced diligently, and mothers had sewed costumes for weeks. But the stage setting was spectacular. It featured towers of colorful Spanishesque buildings, cleverly designed and skillfully painted upon cardboard, originally used to package coffins which had been delivered to a local undertaker. This cardboard was practical be-

cause it had expanses of at least 6 feet without a fold and it was free. The construction crew, under the direction of Leland Mentzer, had tacked it onto wooden frameworks which soared toward the flies, and it was turned into steeples and turrets by Tom Swem, that deucedly clever decorator, who was responsible for almost all the theatrical sets used in Medford's amateur shows.

The chorus boys sported bright shirts and wore Spanish pants that flapped around their ankles. Some of them had sombreros which were embellished with bright ballpoint fringe from the upholstery shop. The girls wore stylish outfits, many of which had been dipped into tubs of Rit Peacock Dye (10¢), and the chorus presented a line-up of lovelies in every hue of the rainbow. Dresses had been supervised by Miss Maurine Carol, Dean of Girls, who taught Home Economics, so they were all loosely fitted with low

Miss Esther Church,  
the Director of the  
High School choruses  
and the Supervisor  
of Vocal Music in the  
Medford schools



waists in the best 1927 style, which was certainly a low point in women's fashion. When these young thespians took their places -- sopranos on the left, altos on the right, boys in between--before the background of Spanish casas, believe me, they made a sight to behold. Well, perhaps if Lucile or Audrey, who were short, ended up in the third row, hidden behind those tall girls, it was a disappointment to their folks, but everyone got a good view of them coming in and going out.\*

At 8:30 on the dot Wilson Wait walked into the auditorium from the left side door and took his place in the pit before the orchestra. Miss Virginia Smith, the second home ec teacher, who sat in the audience, was kind of sweet on him, and she was very proud of his military manner as he took his little stick and tapped on the music stand. The fifteen members in the orches-



Wilson Wait

#### \* SPANISH CHORUS

Wilma Bower, Vera Childreth, Oma GeBauer, LaVerne Howell, Edith Nichols, Lucile Ralson, Vera Vorce, Helen Wilson, Margaret McAllister, Lenora White, Irma Jordan, Roberta Stearns, Dorothy Crews, Jean Anderson, Pauline Adkins, Lucile Crews, Fern Harbough, Irva Fewall, Marguerite Hibbard, Doris Jones, Josephine Anderson, Audrey Lofland, Ruth Boussun, Genevieve Brown, Edith Inman, Betty Evanson, Fae Green, Ruth Howe, Pauline McNeil, Mary Norris, Margaret Osenbrugge, Jean Swigart, Wanita Brandon, Ruby Cox, Gertrude Childers, Ruth Beckett, Helen Wilson, Laura Bailey, Joyce Andrews, Jean Ferguson, Marjorie Hon.

Jack Wilker, George Stillman, Wallace Ragsdale, Walter Scott, Frank Hussong, Robert Rasmussen, John Smith, Keith Denman, Harry Glidden, Herbert Heltzel, Charles Reeder.

tra sat up tall, ready for the downbeat, and an excited hush fell upon the audience as everyone nestled back into his comfortably upholstered seat, prepared to enjoy the show, to laugh at the didos of the comics, to delight in the dancing and to be absolutely enraptured with the enchanting tones of the youthful, untrained voices.



The spirited overture\*\* was a medley of most of the immortal tunes from the operetta, and tambourines, castanets and finger cymbals kept up an insistent Spanish clatter. Suddenly the curtain trembled, Miss Virginia Smith opened and slid to the sides of the proscenium as seventy Spanish boys and girls began singing "Fiesta Time in Barcelona." They stared intently at their director, Miss Esther Church, who stood beside Mr. Wilson Wait in the orchestra pit. At the conclusion of the lively opening number, the members of the chorus scampered off the stage amid enthusiastic applause of the proud parents. "Look, Bertha, Vera is over on the left. Doesn't she look lovely in that magenta?"

"There's Wallie on the right. I bet he hates all that makeup on his face, but doesn't he look handsome?"

As the audience examined the colorful details of Tom Swem's representation of Barcelona, Bernard Senn and William Byrum came to center stage. Bernard's local fame previously had been confined to playing fullback on the football team, but in this extravaganza he was Lieutenant Harold Wright, a customs inspector from the United States. He confessed to William Byrum, as Patrick Malone, his friend, that he



Bernard Senn

#### \*\* ORCHESTRA MEMBERS

Richard Dugan, Garold Hartsok, Beulah Gore, Robert Sleeter, *Violins*  
Elinor Palmer, *Flute*  
Delbert Bergeman, Raymond Mays, Lyle Glenn, *Trumpet*  
Donald Kring, *Trombone*  
Kenneth Childreth, *Horn*  
Robert Stolts, *Bass*  
Delmar Parker, *Drums*  
Jean Van Dyke, Vera Parks, *Piano*



was in love with Margarita, the Spanish beauty, played by Ruth Lawrence. Lieutenant Wright had met her two years before and had become smitten with her at that time. No one seemed to wonder that Patrick Malone, his bosom buddy, had no suspicion of the unresolved passion for the past two years. The Lieutenant was obviously one of those tight-lipped heroes who didn't reveal his emotions at the drop of a sombrero. Unfortunately Margarita's father, Duque Luis de Montero, a wealthy plantation



Ruth Lawrence



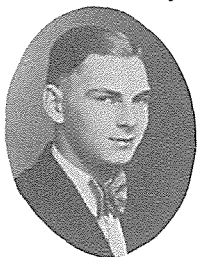
Georgie Lowe

owner (Georgie Lowe) and her mother, Duquesa Gloria de Montero, obviously an aristocrat (Ellen Williams), felt that the lieutenant was not good enough for their socially prominent, blue-blooded daughter, and they refused to give their consent to the marriage. The lovelorn hero had to win over the snooty parents somehow and he enlisted the services of his good friend, Patrick, who was a "delightful comedy character," to help influence the Duque and the Duquesa.

By now the plot is well underway, and as Harold and Patrick walk offstage left in concentrated conversation, the beauteous Margarite and her younger sister, Mercedes, (Aileen Parker), enter from the right. Margarite is confessing to Mercedes that she is in love with the young custom's inspector and begs for her assistance in convincing her stern papa and mama that he is worthy of her hand.



Aileen Parker

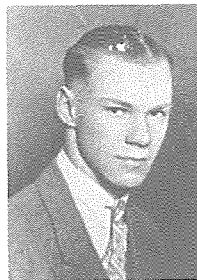


Amby Fredrick

Mercedes can only share her sister's sorrow because she too secretly has a thing for a young man, who, she fears, can never win her parents' acceptance. His name is Emilio, and he is a toreadore. Since this is a Spanish musical, there'd better be at least one bull

fighter and Amby Fredrick, in the role, had an opportunity to display his skill as a comedian.

Unfortunately Emilio must perform his artistry in the ring off stage. There were many reasons why a bull was *toro non grata* on the Craterian stage, and trying to find an animal who could be trained to drop dead on cue was not the least of them. Members of the chorus stood in the wings and shouted *Ole* with great spirit, and, when they reached the peak of *crescendo*, they all scurried into their places and sang "Emilio, the Magnificent," which left the audience with little doubt who did what to whom with a spear.



Orie Moore

naturally pair off and produce a sextet who sings with considerable skill and charm but with little tremolo, which was yet to be acquired.



William Tucker

Ellow Mae Wilson, who had already won acclaim from Medford citizens for her lovely voice, and her whistle, was cast as Martha Matilda Ayres, the English governess. Ellow Mae would have made a most appealing heroine, but when you're taller than the only available tenor, you have to take a less important role. Of course, Ellow Mae was still a junior, and it would have been unusual if she had been selected as leading lady in a principally senior production.



Ellow Mae Wilson

Miss Maurine Carrol designed some black sleeveless jackets for the dancers to wear. Miss Carol was certified to teach several different subjects, and, according to rumor, was an excellent dean of girls, but as a *couturiere* she left much to be desired. But the dancers made the most of their baggy black vests and tarantelled around with fury. Ruth Luy, who eventually had her own studio in Medford and taught the *danza* from the ballet to the Charleston, led the other dancers

\* Medford Mail Tribune, review, April 1, 1927.



Alice O'Connor were too macho for such aesthetic pursuits, so the tango had to be knocked out by a bunch of females.

Complications of course developed, and they were exaggerated by the trickery of Pedro, the manager of the Montero's plantation (Billy Conroy), and Francisco de la Vega, the inspector at the custom house (Robert Miksche). Boo. Hiss.



Maurine Carroll



Ruth Luy  
Lead Dancer



Robert Miksche  
The Villain



Josephine Wortman  
Dramatic Coach

The fact that Lieutenant Wright was involved with governmental hush-hush stuff also contributed to the romantic entanglement, and all the way through the production, until the very end, it appeared that true love would be forever thwarted. But since this is a comic operetta, act three ended on a gleeful note, with all the frustrated couples united in perfect bliss, the villain and his accomplice exposed as treacherous bummers, and the hero revealed as a nobleman, worthy of the hand of the aristocratic Margarita.

As the young swains put their arms

about their young ladies, (charmingly of course, but a little awkwardly), the chorus members scooted out and enthusiastically rendered "The Belle of Barcelona," the finale.

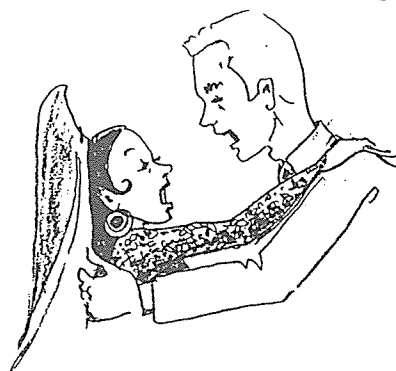


Miss Barrigar

After the last chord, with the sopranos right up there around high A-flat, the silver curtains swung shut and the delighted audience applauded with gusto. The cast made two well-rehearsed curtain calls while the applause continued. No one in that audience thought to stand up for an ovation because in those days it took more than an amateur performance to bring the audience out of their seats, unlike today's audiences who will stand and clap fervently and even offer a few *bravos* if someone sneezes twice in the same key.

Surely there were many dewy eyes in the cast and chorus as they saw the curtain close for the last time. All the rehearsals, all the costume fitting, and all the planning and eager anticipation had been endured for a one-performance show. But that's the way it was in 1927. There must have been a gala party for the cast, but no one seems to remember where it was held or, for that matter, any colorful or humorous events connected with the production. And that's a pity for "The Belle of Barcelona" is still around, available to amateur and school groups who have the ambition and enough cash in the kitty to make the royalty payment.

Sigmund Romberg and Victor Herbert are in their eclipse, but not the inspired composer of "The Belle", whose masterpiece will be around as long as adolescents have a yen to prance across the stage. Unfortunately, in all the accolades and critical reviews, no one has thought to include his name.





*The entire cast of "The Belle of Barcelona" pose for the photographer at their final dress rehearsal. The scenery was by Tom Swem; the costumes were by Good Will; make up by Picasso.*



*Photograph by Jean Hagen*

*JH*

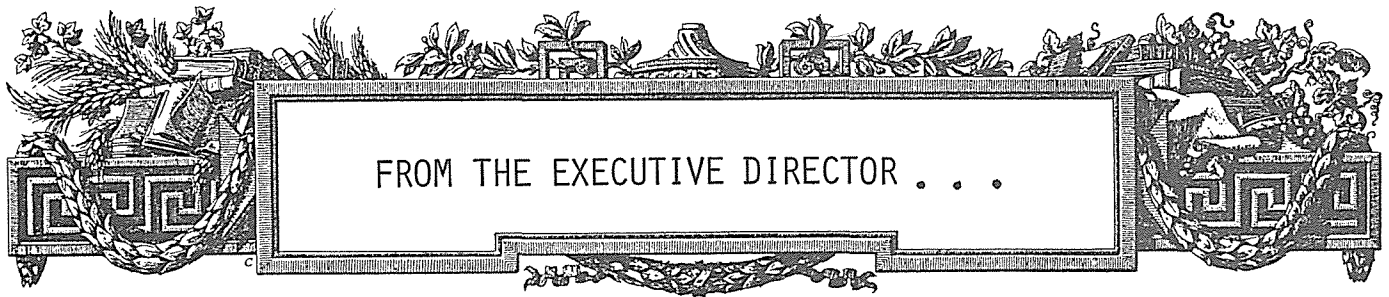


*Left: Christmas activities at Swedenburg. Nana Clause (Ilma McKern) tells stories to children. December 6, 1986*  
*Right: Christmas activities at the children's museum. Volunteer Louis Powell and staff Kim Kensington help parents and children make ornaments.*

*Photograph by Natalie Brown*

*NB*





FROM THE EXECUTIVE DIRECTOR . . .

We are near the end of 1986--a most successful year for the Historical Society. Throughout this past year we have celebrated the 40th Anniversary of the founding of our society. It has been a most successful year, one which culminated in the biggest exhibit in the Society's history, *Magna Carta: Liberty Under Law*.

The Board of Trustees and the staff of the Southern Oregon Historical Society would like to thank the membership and the citizens of Jackson County for their interest and support throughout this year. And we look forward to a stronger, cooperative effort as we meet the challenges of a new year and the next four decades.

Season's Greetings to one and all.



"Share the Spirit" is the 1987 theme for local television station KTVL. And they plan to "share the spirit" with local history features. Tom Fuller, Community Relations Director, and Barry Tevis, Promotions Manager on the KTVL staff are working with Marjorie Edens of the Southern Oregon Historical Society in writing and producing the features which will focus on people, events and places of historic significance in the KTVL broadcast area. The weekly broadcasts begin on January 5, 1987, and the first month will include features on Grants Pass, Klamath Falls, Medford and Yreka.

The Southern Oregon Historical Society is pleased to be co-sponsoring such broadcasts with KTVL and enriching the viewers' knowledge, understanding and experience of their history. We are especially pleased to be working with Martha Murphy of the Josephine County Historical Society, Patsy McMillan of the Klamath County Museum, and Mike Hendryx of the Siskiyou County Museum in the preparation and production of

these history features, and we look forward to a very successful season.

KTVL will be providing videotape copies of the series to the Southern Oregon Historical Society for its film archive.

The Southern Oregon Historical Society was founded in 1946 to help preserve the brick courthouse building now known as the Jacksonville Museum. Over the years, the Society has become a regional cultural organization which operates three museums, a historical research library and archives and additional historic properties in Jackson County.



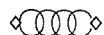
A total of \$5,000 has been awarded to seven Jackson County historical projects by the Southern Oregon Historical Society. All grants-in-aid applications were reviewed by the Society's Executive Committee and recipients were chosen on the basis of project merit, demonstrated financial need and ability to match possible Society funding.

Grant recipients were the Woodville Museum, Inc. (\$1000 toward purchase of the historic Hatch House in Rogue River for use as a museum), First Presbyterian Church in Jacksonville (\$500 toward restoration work on the historic church), Southern Oregon Chapter, National Railway Historical Society, (\$500 toward restoration of the Medco Willamette Shay locomotive, recently moved from Jackson Park to Medford Railroad Park), Rogue Valley Women's History Week Project, Inc. (\$1000 toward Women's History Week expenses), Roxy Ann Gem & Mineral, Inc. (\$750 toward the Crater Rock Museum building improvements), The Eagle Point Historical Society (\$500 for a new roof on their museum building, and the Eagle Point Community Development Committee (\$750 for a temporary cover to protect the Antelope Covered Bridge from the



weather).

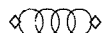
The Society's limited grant funds were enhanced last spring by a \$3,150 donation from PSA (Pacific Southwest Airlines.)



Through a generous donation by the Gold Diggers, the Jacksonville Museum interior was decorated for the holidays by the Jacksonville Garden Club. Along with the many lovely decorations crafted by this organization, the Society's Exhibit Department decorated a Christmas tree and placed children's toys around it for display in the courtroom.

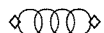
The Children's Museum, which was decorated by Society staff, played host to Nana Claus December 6, 13, 14, 16-21 and 23. Nana Claus assisted children with the making of Christmas decorations which were then placed on the tree in the Children's Museum.

The exterior of the Society's buildings were decorated with garlands by the Jacksonville Fire Department.



Because of the Christmas holidays, the Board of Trustees' December meeting was postponed until January 6, 1987. It will be held at 7:30 p.m. in the Jackson County Health Department Conference Room, Maple Grove Drive, Medford.

Meetings are open to the public and members are encouraged to attend.



The Southern Oregon Historical Society's most successful exhibit, "Magna Carta: Liberty Under the Law," was presented in the U.S. Hotel Ballroom from November 26 through December 7. This was the third stop in a three-city tour of Oregon prior to touring the eastern United States in 1987 in celebration of the U.S. Constitution Bicentennial. Total attendance was 14,746 which included 3,260 students from 60 schools in seven Oregon counties and one California county.

The exhibit began on Tuesday night, November 25, with a special premiere showing to Society members which attracted 438 members and their guests. The exhibit reception featured not only the Magna Carta exhibit, but presented Paul Parker, the Executive Director of Magna Carta in America, who extended

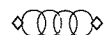
greetings from The Very Reverend Oliver Fiennes, Dean of Lincoln Cathedral. In addition, glimpses of medieval life, crafts and customs were provided by members of the Society for Creative Anachronism who also helped serve the refreshments.

Based on entries in the guest register the exhibit visitor distribution was as follows:

Jackson County .....	66%
Remainder of Oregon.....	22%
California.....	8%
Remainder of U.S.....	3.5%
Foreign Countries.....	0.5%

It should be noted that visitors, while coming primarily from Jackson County, were attracted from as far away as San Francisco and southern California specifically to see this exhibit.

A special note of thanks goes to the Jackson County Sheriff's Department and the U.S. National Bank of Oregon for providing security throughout the exhibit, the local media for their fine coverage of the exhibit, KSOR Radio for providing audio tapes of period music for the exhibit hall, the Society for Creative Anachronism for their demonstrations, and the many Society staff and volunteers who helped make this such an exciting exhibit.



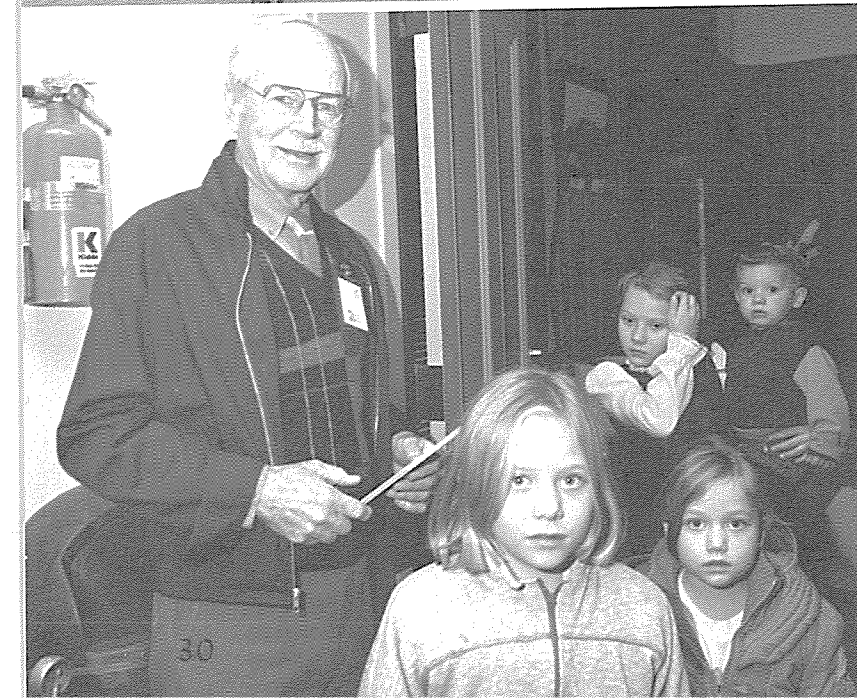
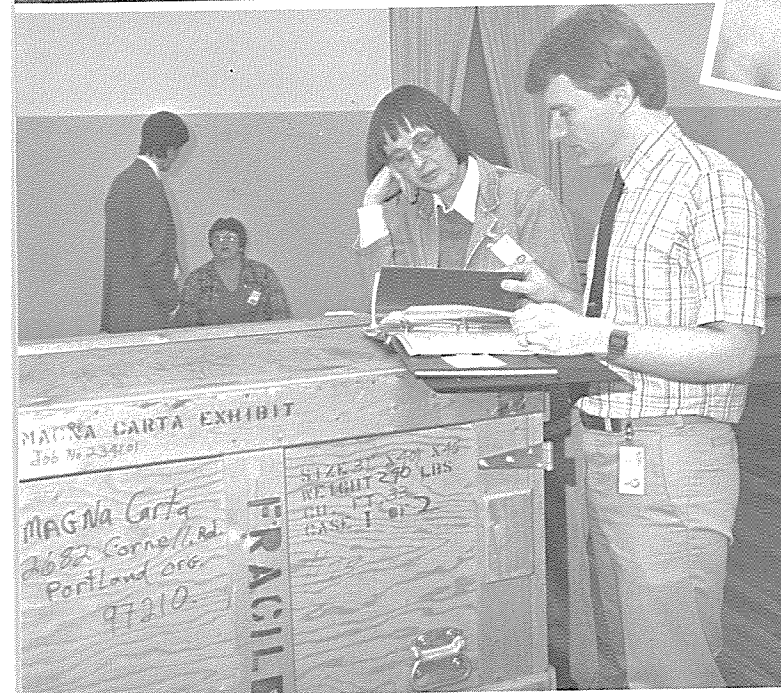
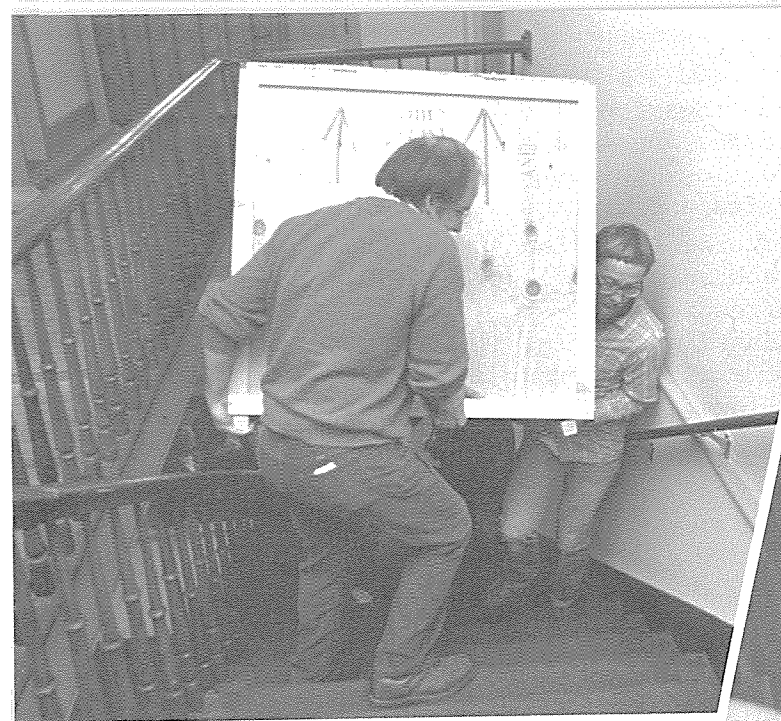
The Society was unable to hold a special membership meeting on Tuesday, December 9, because those attending did not make a quorum. According to the existing bylaws, a minimum of 50 eligible members must be present to carry on business; only 23 members attended the meeting.

The question of the revised bylaws will be taken up at a joint meeting of the Board of Trustees and the membership on Tuesday, January 27, 1987, at 7:30 p.m. in the Jackson County Courthouse Auditorium.

The public is invited, but only those individuals who were members as of December 27 will be allowed to vote on the bylaws. Current bylaws state that individuals must have been members 30 days prior to a meeting in order to be eligible to vote.

We hope that members will take this opportunity to attend the January 27 meeting and exercise their right to vote.

*Samuel J. Wegner*



Left, top: Byron Ferrell strains the sinews beyond the call of duty in moving exhibit material to the ballroom; Middle: Jime Matoush and Marc Pence studying unpacking procedures; Bottom, Volunteer Ed Jones admitting school children to exhibit. Right, top: Gene Gwin and Jerry Champagne unpack artifacts; Lower right: Vern Christian, Mr. St. John Parker (from Lincoln Cathedral), Byron Ferrell and Jerry Champagne move the display case that houses the Magna Carta. The case was made by Oregon artisans and will permanently hold the Magna Carta in Lincoln Cathedral.

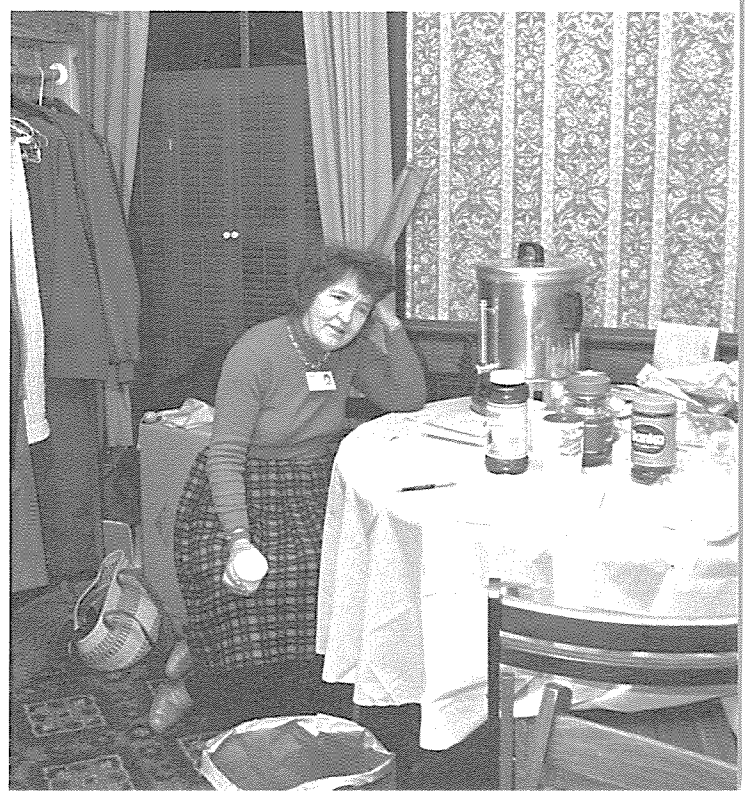
Photographs by Natalie Brown





Upper left: King John's costume, on loan from the Shakespearean Festival Association, adds a local touch of history to the exhibit. Upper right: Dick Lewis, Executive Director of the Oregon Committee for the Humanities, and David Frohnmayer, Attorney General, are caught by photographer, Natalie Brown, during Don McLaughlin's introduction. Bottom left: Crowds queue up early to see the exhibit. Bottom right: Volunteer Beulah Smith takes a break.

Pictures by Natalie Brown





## Announcements

JEFF LaLAND, Archeologist/Historian for the Rogue River National Forest, will be teaching a course, *History of the Pacific Northwest (HST 478)*. The class will be offered by the Southern Oregon State College and will start on January 7. It may be taken as a continuing education class or for three hours of college credit. It will be taught at the North Medford Senior High on Wednesday evenings from 7:00--9:30 p.m. For more information call the SOSOC Medford Campus/Mary Phipps Center, telephone 772-2980.

□□□

In celebration of their ten year anniversary, the Jacksonville Museum Quilters will hold an exhibit of their collection of over 500 quilt blocks.

"This is probably the largest collection on the west coast," said Dora Scheidecker, Chairman of the Quilters. The premiere attraction of the show will be the Beef Raisers quilt which will eventually be put on permanent display in the state capitol in Salem.

The display will be held from January 17 to January 25 at the U.S. Hotel Ballroom. Hours will be from 10:00 a.m. to 4:00 p.m., and the exhibit will be free to the public.



Natalie Brown Photograph

On Sunday, November 23, 1986, the Historical Society hosted a lecture given by Oregon Attorney General David Frohnmayer. The lecture preceded the opening of the exhibit, "Magna Carta: Liberty Under the Law," which ran from November 26 through December 7.

Mr. Frohnmayer's lecture, "Magna Carta and the Roots of American Freedom," was attended by 250 visitors in the U.S. Hotel Ballroom. Donald McLaughlin, Society President, is pictured talking with Attorney General Frohnmayer.



Photograph by Mabelle Swanson

*Bert Stancliffe, on a SOHS bus tour which was held in September, sits in Governor Atiyeh's chair in the state capitol.*

### THE NEWSLETTER OF THE SOUTHERN OREGON HISTORICAL SOCIETY

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