

SOUTHERN OREGON HERITAGE

Winter 2005 Vol. 7, No. 1

Today

**A *BIG* ACTION
OUTDOOR
SPECTACLE**

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

"LAST of the WILD HORSES"

with a thrilling cast including
JAMES ELLISON
MARY BETH JANE
HUGHES-FRAZEE
DOUGLAS DUMBRILLE
JAMES MILLICAN
REED HADLEY • OLIN HOWLIN
GRADY SUTTON
WILLIAM HARDE
STANLEY ANDREWS
RORY MALLINSON

*In Glowing
SEPIATONE!*

A Film by Super Pictures • Produced by ...



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Corrections

Southern Oregon Heritage Today, Autumn 2004, page 22, lower left photo: the caption refers to "the young boy pictured on page 10." The boy is actually pictured on page 14.

Southern Oregon Heritage Today, Summer 2005, pp.12. The article "Man of Culture, Man of Commerce" refers to artist "James Everett Stewart," whose last name is spelled "Stuart."

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From the Director

Dear SOHS Member:
Happy New Year to all SOHS members and supporters.

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

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

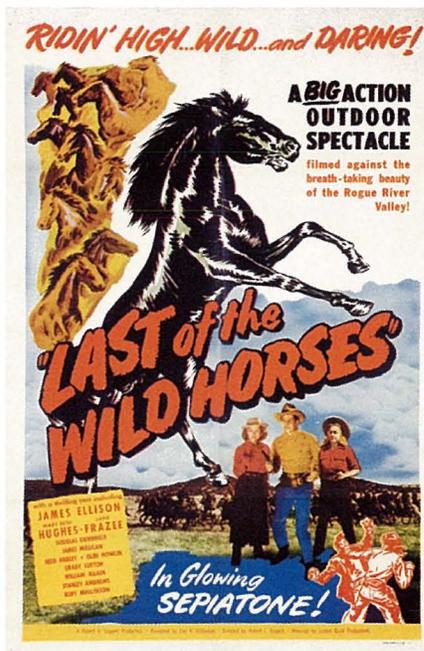
The most exciting thing going on for SOHS early this year is the grand opening of the major new exhibit, "Peter Britt: The Man Beyond the Camera." An opening celebration for members and sponsors will be held Friday evening, Jan. 28. You'll get your special invitation in the mail soon.

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

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

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

John Enders
Executive Director



ON THE COVER

Movie Poster from *Last of the Wild Horses*, 1948.



The Holly Theatre, Medford, circa 1956

SOHS #1969

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The Starlite Drive-In:

The End of an Era

By Sharstin Brannock

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



The Starlite Drive-In sign, October 2004.

PHOTO BY TRACY MURPHY

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

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

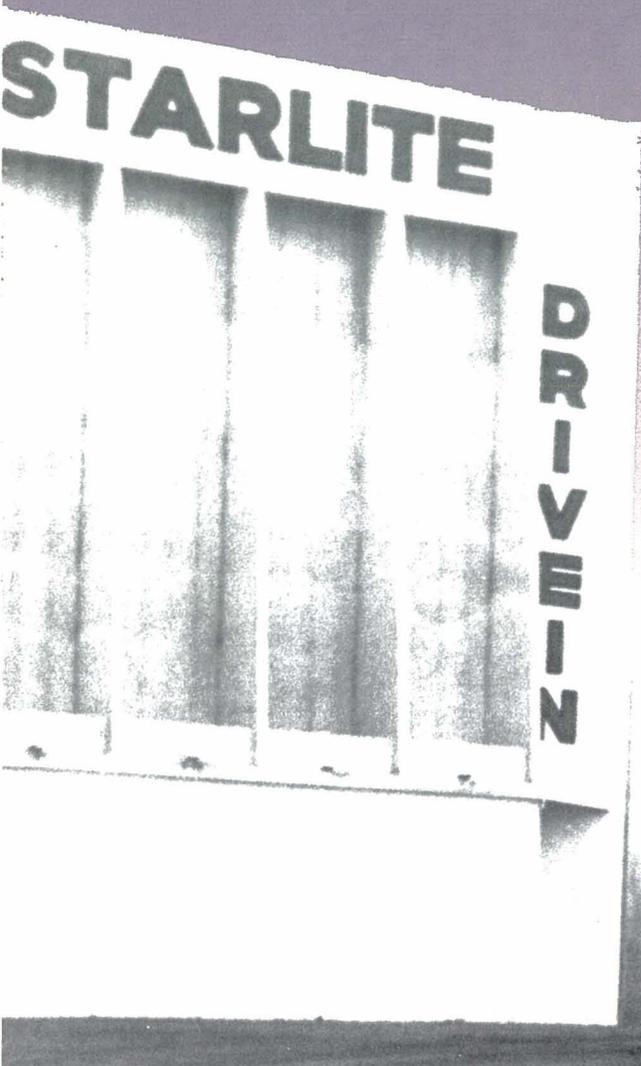
In 1996, an effort to refurbish and reopen the Starlite was led by a local developer.³ These plans never materialized and in August 2002 a fire destroyed what was left of the last standing building - the two-story projection room and snack bar.⁴

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

ENDNOTES

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

Sharstin Brannock is the editorial assistant for Southern Oregon Heritage Today.



The Starlite Drive-In, 1949

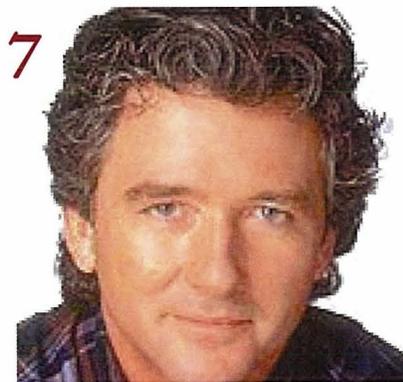
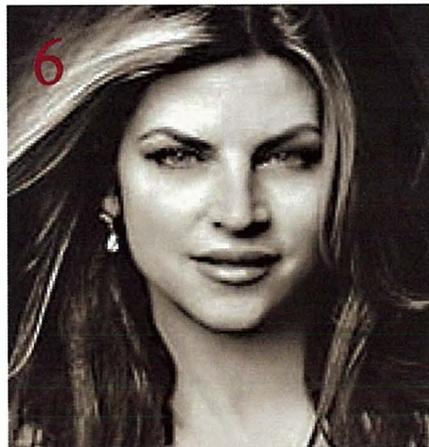
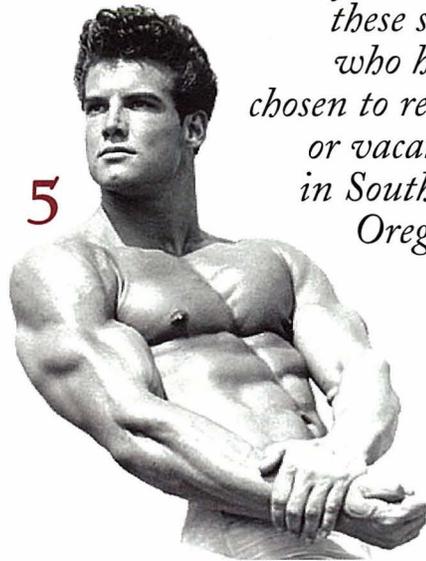
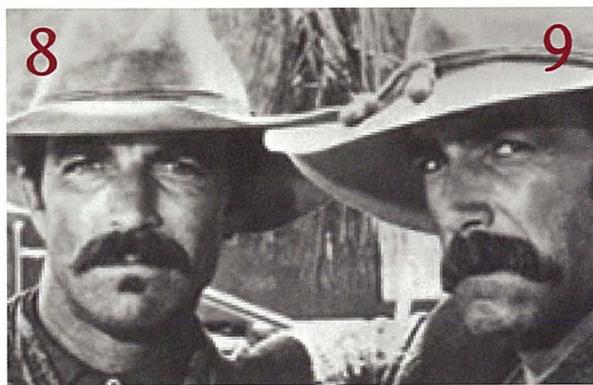
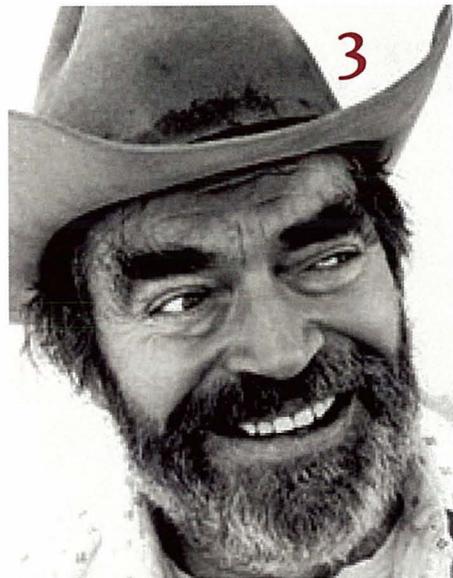
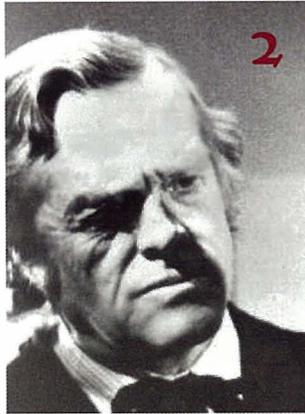
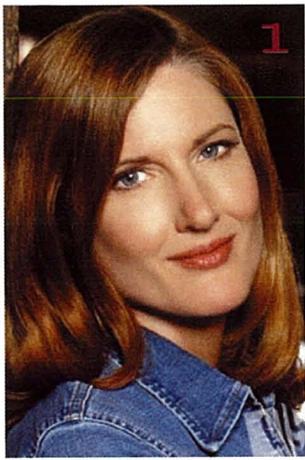
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The Starlite Drive-In panorama, 1987

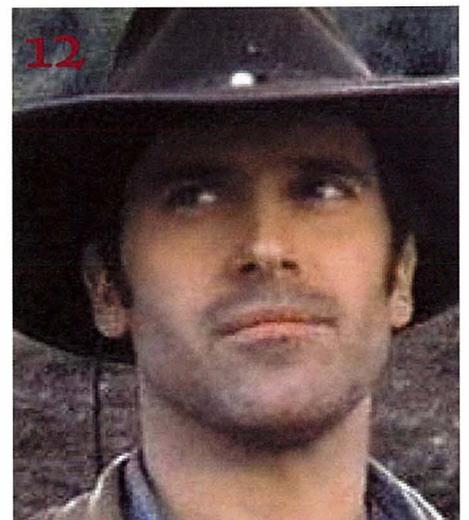
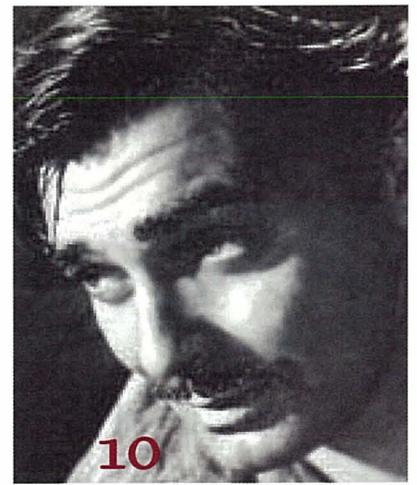


PHOTO BY DEAN SUMNER

name that star

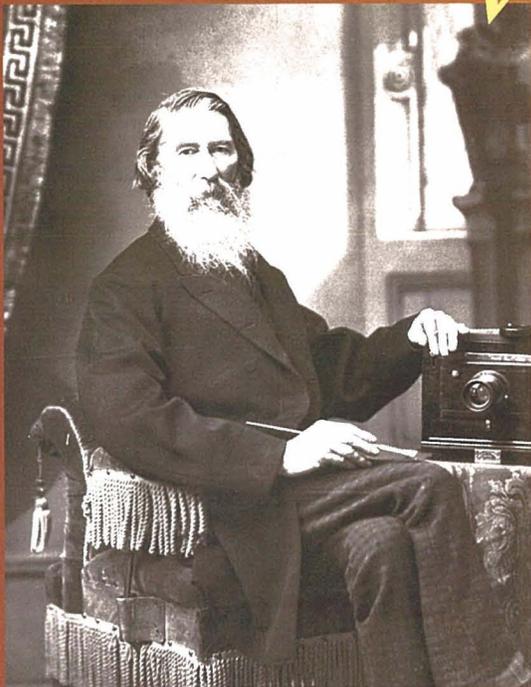


Can you name these stars who have chosen to reside or vacation in Southern Oregon?



PETER BRITT: THE MAN BEYOND THE CAMERA

Grand Opening January 29, 2005



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

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

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

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



Matt Watson and Dan Trout working hard to prepare the space for the Britt exhibit at the Jacksonville Museum.

Jacksonville Museum & Children's Museum

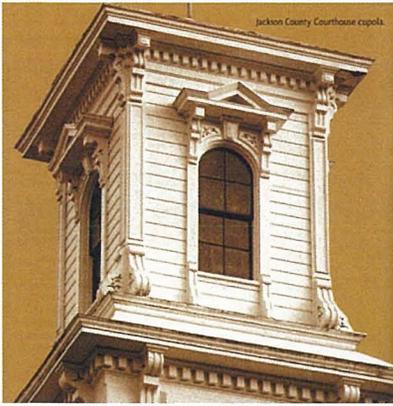
5TH & C STREETS, JACKSONVILLE

CLOSED FOR JANUARY

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

MUSEUM HOURS

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



HISTORY IN THE MAKING: JACKSON COUNTY MILESTONES

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



MINER, BAKER, FURNITURE MAKER



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

Children's Museum

5TH AND C STREETS,
JACKSONVILLE



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



SOUTHERN OREGON HISTORICAL SOCIETY

SINCE 1946



RESEARCH LIBRARY

106 North Central Avenue, Medford

Hours: Tuesday - Friday, 1 - 5 pm.

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

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



Patrons receive knowledgeable and courteous assistance at the Research Library.

PHOTO BY DOUGLAS JANNEY

Cinema Magic Casts Spell Close to Home

Filmmaking in Southern Oregon



By Dawna Curler

Grace Andrews Fiero (center) with "bees" at the Carpenter home in Phoenix during filming of *Grace's Visit to the Rogue Valley*, 1914. SOHS#18560.

FEW THINGS HAVE CAPTURED THE HEARTS AND ATTENTION OF THE American public as much as "The Movies." Introduced through a series of cinematic experiments and novelty presentations in the late 1890s, motion pictures quickly captivated the viewing public. By the early 20th century, audiences had embraced this new form of entertainment. What started out as a curious amusement developed into a major industry providing specialized career tracks for directors, scriptwriters, actors, cinematographers, post-production technicians, producers and promoters.¹

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

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

Movie cameras were rolling in Southern Oregon at least as early as 1912. In September of that year, American Lifeograph Co. photographers accompanied a team of leading scientists to Crater Lake. That same year a film documenting salmon on the Rogue River was sponsored by the Southern Pacific Railroad to be used by their lecturers and shown in independent movie houses.²

In 1915, experienced cameraman D.L. Shartis, manager of Medford's Star Theater, exhibited his own locally produced footage of the county fair and scenes shot at area schools and businesses.³ About this same time, a promotional film, *Grace's Visit to the Rogue Valley*, was made to showcase the advantages of Southern Oregon living. Shown at the 1915 Panama Pacific Exposition in San Francisco, *Grace's Visit* featured panoramic views of the valley, prominent orchard homes and local buildings. A thin story line follows New York actress Grace Andrews as she arrives by train and tours the area. A romance with dashing handsome and soon-to-be-husband Conroe Fiero unfolds. Reenacted scenes portray stories of the "old days" as told by aged pioneer settlers, including a staged train robbery on Jacksonville's Rogue River Valley Railroad. Fortunately, this superb historical

document has been transferred to safety film and videotape and is preserved in the Southern Oregon Historical Society's collection.

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

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

By the 1920s, word was out in Hollywood that Southern Oregon had something to offer



Filming the 1987 made-for-television movie, *Inherit th*

the film industry. McCullom's sawmill and logging camp on the Ashland-Klamath Falls Highway (Oregon Hwy. 66) and the Klamath Falls Altamont Dance Pavilion became settings for the 1926 Universal Studios production *The Ice Flood*⁴ (an event that the COPCO camera also documented). The following year two other Hollywood film companies, E.R.L Productions and Fox Film Varieties, a division of the Fox Film Corp. filmed in the area (see *Celluloid Summer*, p. 12).

Since these earliest pioneering film ventures, more than a half dozen major motion pictures as well as over twenty other independent studio films, educational documentaries and television productions have been partially or completely filmed in the Southern Oregon region.⁵

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

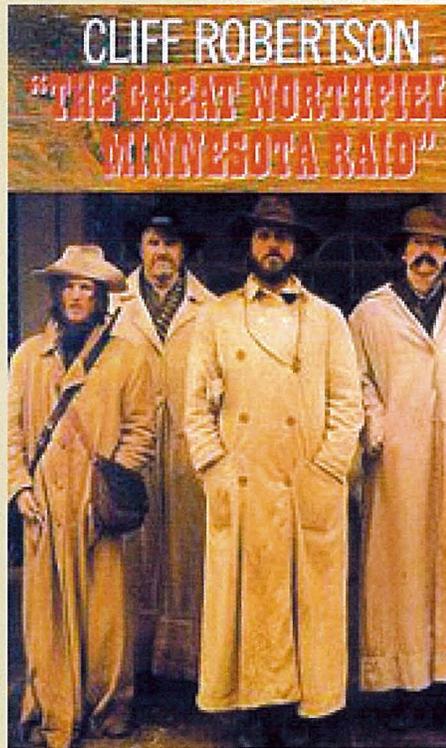
"It would have been an unforgivable crime to photograph it anywhere but in the actual region in which the story unfolds."

included a trip to Jacksonville where the fictional story is supposed to take place.⁶

The most popular filming locations have been the Rogue River and Jacksonville, although scenes have also been shot in the Applegate, Klamath Lake, Phoenix, Ashland, Medford, and surrounding agricultural areas. In addition to filming a "Washington D.C. lawn party" at Hillcrest Orchards in Medford, the crew of the 1981 made-for-TV movie *Killing at Hell's Gate* built a suspension bridge over the Applegate River just so they could destroy it on camera. The plot of this film dealt with conflict over the wilderness designation of timber land.⁷

Perhaps no production caused more of a stir in Jacksonville than the 1970 filming of *The Great Northfield Minnesota Raid*. For about a month, Universal Studios took over the historic town and "dressed" it to look like the 1876 Midwest town where Jesse James, Cole Younger and gang bungled their famous bank robbery. Power polls were removed, California Street was covered with dirt, wooden planks disguised concrete sidewalks, and a wooden facade, which later became an exterior wall of an actual building, was constructed to conceal a vacant lot. Nearly 5,000 locals, many dressed in their own costumes, showed up at the Red Lion Inn in Medford for casting interviews. They were vying for parts that paid \$1.65 an hour. One to two hundred extras were needed for a few particular scenes and several dozen people were needed for another four or five days of shooting.⁸

Twenty-two years earlier, other local residents had minor roles in the Screen Guild



Poster for *The Great Northfield Minnesota Raid*

production of *Last of the Wild Horses*. Jacksonville's streets and sidewalks were also covered for that film, and interior scenes were shot in the old Jackson County Courthouse prior to its opening as the Jacksonville Museum. The museum's prominent Italianate exterior has been featured in several other movies. It was transformed into Northfield College for *Minnesota Raid*, became the Schuyler County Courthouse for the 1977 TV movie *Legend at Sundown*, and played a starring role as Hillsborough County Courthouse, the scene of the Scopes Monkey Trial, in the 1987 television production *Inherit the Wind*, with Kirk Douglas and Jason Robards.⁹

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

Occasionally a celebrity is caught "just passing through," such as little Shirley Temple headed for Canada with her parents in 1936. The Oregon Cavemen, a Grants Pass booster club, unintentionally gave the family a fright when they appeared in their traditional prehistoric animal-skin costumes. In spite of the unnerving experience, the dimpled darling graciously greeted her public.¹⁰ A few years earlier, in 1930, Leo, the MGM Lion, attracted attention when he appeared in Medford to help dedicate the new airport.¹¹

In the late 1920s or early 1930s, Hollywood legend Clark Gable discovered a quaint retreat along the Rogue River near



Wind in Jacksonville.



Shirley Temple poses with a Grants Pass "caveman" in 1936.
SOHS #14067

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

In 1948, real estate developers wooed a group of Hollywood celebrities including Ward Bond and Robert Preston with a weekend of horseback riding and fishing on the Rogue River, hoping the rich and famous would buy into a development of vacation resort homes. Ginger Rogers and her husband, who had already established a ranch in the area, played host to the group.¹³ Other former and current Rogue Valley celebrity residents have included Kim Novak, Kevin Hagen, Steve Reeves, Jack Elam, Annette O'Toole, Kirstie Alley, Parker Stevens, Patrick Duffy and Bruce Campbell.

Those who work behind the camera have also found Southern Oregon an attractive place to live. *Enter the Dragon* director Bob Clouse, cinematographer Sven Walnum, and producer Alex Rose have all maintained residences in the area. Disney producer and director Larry Lansburg called the Rogue Valley home for many years and even used his own ranch near Eagle Point for location shooting.¹⁴ And in recent years Steven Simon, producer of *Somewhere in Time* and *What Dreams May Come*, has moved to Ashland where he successfully produced *Indigo* and is focusing on what he calls "Spiritual Cinema."¹⁵

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

As audiences look forward to the completion and release of *Yesterday's Dreams*, filmed in Ashland and Shady Cove last fall by locally connected Living the Dream Productions,¹⁶ it is possible that Southern Oregon's cinematic future will be at least as bright and as magical as its past. 🏠

In 1970, Medford's Red Lion Inn drew thousands of locals dressed in their finest western garb, hoping to be extras in the film *The Great Northfield Minnesota Raid*.



PHOTO COURTESY OF MEDFORD MAIL TRIBUNE

ENDNOTES

- ¹ Robert Sklar, *A World History of Film*, Harry N. Abrams and Company, New York, NY, 2002
- ² *Medford Mail Tribune* Aug. 29 and Oct. 17, 1912.
- ³ William Alley, *Southern Oregon Heritage Today*, "Storefront Theaters," p.11.
- ⁴ *The Volt*, March 1926. Published by the California Oregon Power Company and *Medford Mail Tribune*, January 2, 1927.
- ⁵ SOHS vertical file and www.oregonfilm.org.
- ⁶ *The Sunday Oregonian*, July 7, 1946.
- ⁷ *Medford Mail Tribune*, June 7 and June 11, 1981.
- ⁸ SOHS Motion Picture Vertical File.
- ⁹ *Ibid*
- ¹⁰ Russell Working, "Clan of the Cavemen: Grants Pass Booster Club," *Table Rock Sentinel*, Summer Edition, 1992, p. 9.
- ¹¹ *Medford Mail Tribune*, August 5, 1930.
- ¹² Joe Peterson, "Clark Gable, Bing Crosby, and Walt Disney Slept Here!," *Southern Oregon Heritage Today*, January 2001, p.5. and Florence Arman with Glen Wooldridge, *Wildwood Press*, Grants Pass, 1982, p. 97.
- ¹³ *Medford Mail Tribune*, November 7, 1948
- ¹⁴ SOHS Motion Picture Vertical File
- ¹⁵ "Magical Blend" article from internet www.IndigoTheMovie.com
- ¹⁶ *Medford Mail Tribune*, October 31, 2004.



The Applegate River “stood in” for the Rogue during the 1981 filming of *Killing at Hell’s Gate*. SOHS # 18949

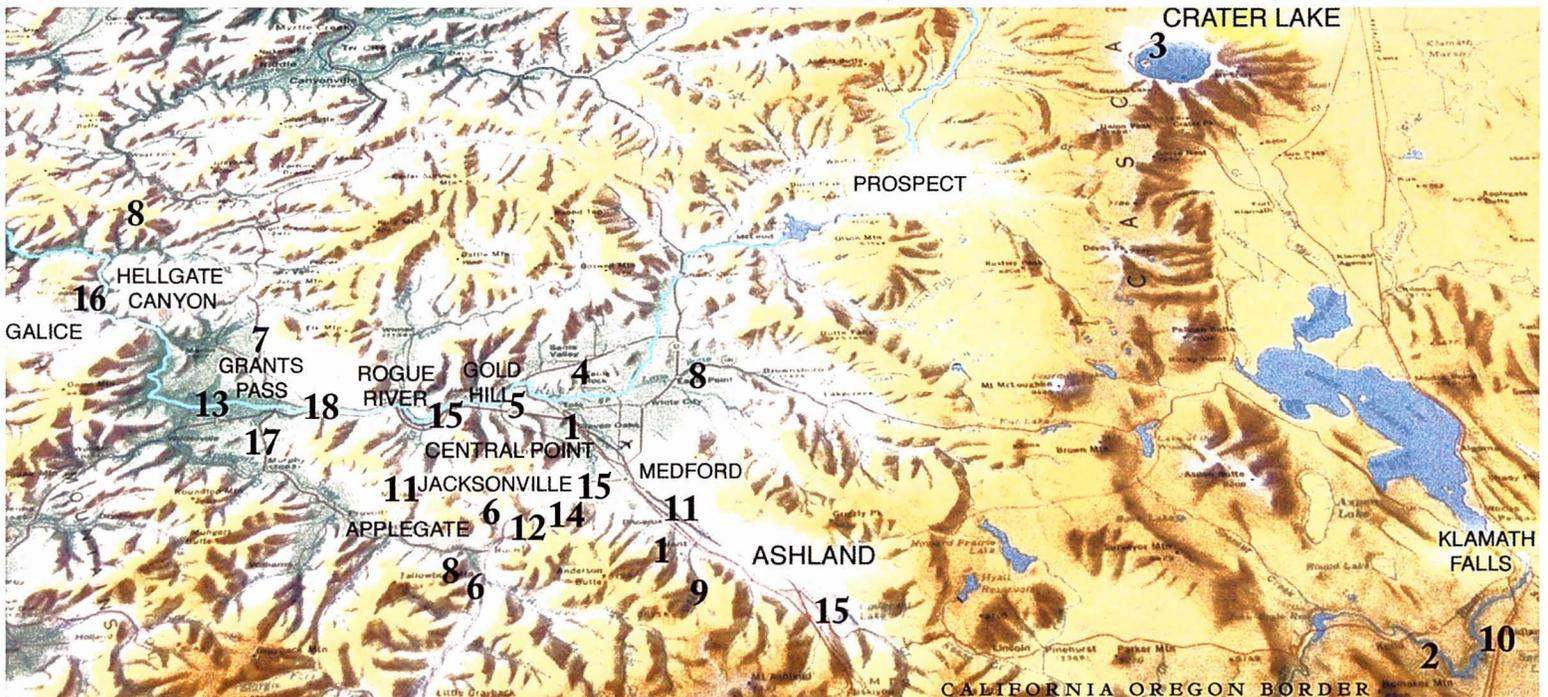


RIGHT: “Darkwing Manor” on Coleman Creek Road near Phoenix has in recent years become one of the Rogue Valley’s most haunted houses on Halloween night. Years ago, in 1982 the same house was featured in Pacific International Enterprises’ film, *Mystery Mansion*.

Map of Southern Oregon Film Sites

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

- | | | |
|---|--|---|
| 1. Grace’s Visit to the Rogue Valley, 1914 | 7. Rooster Cogburn, 1974 | 13. Spirit of the Eagle, 1988 |
| 2. Ice Flood, 1926 | 8. Killing at Hell’s Gate, 1981 | 14. Martial Marshall, 1989 |
| 3. Canyon Passage, 1946 | 9. Mystery Mansion, 1982 | 15. Girl of the Limberlost, 1989 |
| 4. Last of the Wild Horses, 1948 | 10. Sacred Ground, 1983 | 16. The River Wild, 1993 |
| 5. Mackenna’s Gold, 1969 | 11. The Dream Chasers, 1984 | 17. Grizzly Mountain, 1994 |
| 6. The Great Northfield Minnesota Raid, 1969 | 12. Inherit the Wind, 1987 | 18. Dead Man, 1994 |



Celluloid Summer, 1927

Southern Oregon Goes Hollywood

By Bill Alley



Cameraman W. Stull adjusts his equipment while Earle Emlay talks with a Crater Lake National Park Ranger. Behind them, cast members "Miss Richardson," Paul Power and Pinto Colvig pose for stills. SOHS #17072

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

In 1925, some ten films were shot in Oregon, and in 1926 the Great Stone Face himself, Buster Keaton, was in Cottage Grove, Oregon filming his classic, *The General*. So it should come as no surprise that when an independent film production company stepped off the train at the Medford depot, it would generate a great deal of interest, especially when one of the principals was Jacksonville's own Vance "Pinto" Colvig.¹

When Colvig and his party arrived in Medford in the late spring of 1927, the thirty-four-year-old Jacksonville native had already had an eclectic career as a circus performer and musician, cartoonist, film animator, writer, gagman and actor. A firm he formed with Byington Ford and Tack Knight was credited with making the first color cartoon in 1916. In 1922, Colvig ventured to Hollywood to break into the movies. He quickly secured a position with Jack White, writing scenarios for the Jack White Comedies. He later became an actor and title card and gagwriter for Mack Sennett, and made several performances as one of the Keystone Cops.²

With Colvig was his partner and the head of the independent production company E.R.L. Productions, Earle Emlay. Emlay was a Hollywood veteran, having worked as an actor, writer, cinematographer, and director since 1915. Prior to forming their own production company, he and Colvig had worked together as writers on Pacific Pictures' production, *Better Days*, set for release that September. Also among the company was a young leading man named Paul Power. Born Luther Vestergard, Power had yet to establish himself, though he would continue to find work in movies and television into the early 1960s.³

The remainder of E.R.L. Productions consisted of a cameraman, Walter Stull, business manager Charles Elliott, an actress to play the leading lady, possibly named Miss Richardson, a supporting actor who appears in blackface in the surviving photographs, and one other. Unfortunately the names of these latter crew members were never mentioned in the newspaper accounts and are now lost to us. Another unfortunate circumstance is the dearth of surviving documentation concerning E.R.L.'s visit. Only a few articles in the *Medford Mail Tribune* and *Grants Pass Daily Courier* and a handful of photographs from the Pinto Colvig manuscript collection at the Southern Oregon Historical Society survive from which to piece together the story.⁴

E.R.L. Productions had an ambitious shooting schedule planned, with the intention of securing enough location footage to eventually produce several movies upon their return to Hollywood. "We will take about four sets of pictures here," Colvig revealed to a local newspaper, "and will use some of them in a production to appear in the fall, and others will be scenically descriptive views.

I want to get some pictures of Jacksonville and adjacent county for use in mining pictures." The film, casually referred to as "Days of '49," probably referred to a planned California Gold Rush scenario.⁵

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

The primary film project envisioned by Emlay and Colvig was a comedy scenario featuring Pinto in the role of Professor Buggs, an eccentric entomologist vacationing in the mountains. There he runs into the leading lady, "Miss Robinson," and the "hero," played by Paul Power in the role of the leading lady's mountain guide. (It is unclear if the reference to Miss Robinson refers to the actor's name or the character's name.)⁷

The scene in which the leading lady and her guide were introduced was filmed on location at the Prospect Hotel, and the actor selected to play the role of the Mountain Tavern keeper was none other than Jim Grieve, well-known proprietor of the hotel. Dressed in an oversized hat and boots, Grieve is given one line to deliver in front of the camera. "Here is your guide Paul, Miss Robinson," Grieve recites, and then, prompted to turn and walk away, trips over his dog and falls flat. Dusting himself off with language "somewhat reminiscent of that used by Spanish-American War veterans," Grieve waits as the director resets the scene for a second take, all to the amusement of the small crowd of onlookers. For these onlookers, especially the reporter for the Medford newspaper, Grieve certainly showed he had "It."⁸

On June 24, the E.R.L. crew moved out of the Prospect Hotel's auto camp bound for Crater Lake, where they would shoot some additional footage. This trip marked Colvig's first visit to Oregon's only national park. Numerous shots around Crater Lake were taken, some as part of the Professor Buggs scenario, others to be saved by the company for future ventures. Several surviving still photographs show the cast and crew filming along the rim of the lake near the lodge. Snow still covered some areas, and on the road into the park Pinto and his crew stopped to be photographed on a recently developed snowplow contracted to clear the park roads.⁹

Filming within the boundaries of Crater Lake National Park was not without its hazards, especially early in the season. On June 28, Emlay was injured while filming a sunset near the Anna Springs park headquarters. Without warning the snowbank upon which they were filming gave way, sending the director down a rocky 50-foot embankment. While Paul Power apparently escaped without injury, Emlay's head struck a rock, rendering him unconscious. He was taken to the nearby home of Park Superintendent Colonel C.C. Thompson. It was two hours before the director regained consciousness.¹⁰

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

Wrapping up their shooting at Crater Lake, the company made a visit to Diamond Lake for some additional exterior shots, including some scenes at a nearby beaver farm. By the first of July all were back in Medford for some rest.¹¹

The cast and crew returned to the upper reaches of the Rogue River near Union Creek on the Fourth of July, accompanied by invited guests who watched as several hundred feet of film was exposed. "Moods of the Rogue River were caught," the reporter accompanying the group wrote, "as the camera followed the famous river down the valley, and scenes of southern Oregon beauty were catalogued in filmdom, before the eyes of an approving audience." Many listened raptly as Emlay recounted the details of his recent accident at Anna Springs.¹²

Film work along the upper Rogue included many scenes highlighting the bountiful fishing the river had to offer. Some of these



"Miss Richardson" and "Professor Buggs" seem impressed with their mountain guide's catch of the day. SOHS # 17077

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

The presence of a Hollywood production company filming in the area soon had an impact. The local Lions club announced it would host a "Movie Carnival." On Friday night, July 22, "one of the greatest and grandest and most unique entertainments ever held in this city" would be held at Hilarity Hall, Medford's newest dance pavilion. Hilarity owner John Billings would make the hall available free of charge; all the monies raised would be used to improve local parks.¹³

The evening's entertainment began with a performance by Eric Kahlson, a young Swedish violin prodigy, who was vacationing in the Rogue Valley while on a tour of the United States sponsored by the Chicago Symphony Orchestra. Accompanying him were two well-known local musicians, Jeunesse Butler and George Andrews. Vocal accompaniment was

provided by Maxine and Ada Pilker and George and Joyce Maddox. The highlight of the evening's festivities would be provided by Emlay, who announced that he would select one young lady from the crowd to appear in his motion picture.¹⁴

More than 300 local young ladies attended, hoping to be the one to catch the director's eye. In the end it was Constance Finley of Medford who was selected. Also chosen for lesser roles were Thelma Kelley and Mrs. Guy Eddy. This was not Constance Finley's first foray into motion pictures, however. Earlier that year she had made an uncredited appearance in an Esther Ralston picture titled *Fashions for Women*. While working with E.R.L. Productions, Finley would be paid \$20 per day. She would begin right away, joining the company on location the following Monday.¹⁵

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

After long discussions with William G. Steele, "the Father of Crater Lake National Park," and his partner Pinto's father, Judge

William M. Colvig, Emlay was convinced the legend, as told to him, was "admirably suited for a moving picture epic of the 'Ben Hur' and 'Intolerance' type." Emlay had written and copyrighted a script based on the legend, and was now seeking investors willing to back him.

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

This group listened attentively as Emlay laid out his proposal. He estimated that it would cost \$125,000 to produce the *Legend of Crater Lake*. He hoped that 125 businessmen would invest \$1000 each to raise the necessary capital. All present agreed that the proposal seemed feasible, but caution seemed to prevail. None appeared willing to stake \$1000 without additional planning.¹⁶

The following day Emlay and his company were back on location, this time filming scenes along the lower Rogue River near Grants Pass. They had intended to shoot some scenes with Constance Finley, but she had taken ill. While she was recovering, Emlay decided to visit the Hellgate Canyon area for a day or two. Hellgate Canyon made a substantial impression on Emlay, who decided that the area deserved special treatment. Claude Bardon, a local man with extensive knowledge of the river, was hired to equip and pilot a special boat to enable Emlay to take photographs while going down the river. Emlay's cameraman, Walter Stull, was sent to southern California to secure the special equipment required. While awaiting the new equipment, the time was spent filming general river shots and the local fruit industry.¹⁷ Emlay and Bardon set off from Grants Pass on the afternoon of August 11. Having equipped their boat with an outboard motor, the two made steady progress and spent the first night at Taylor Creek, some twenty-two miles below Grants Pass. A couple of thousand feet of film was shot by Emlay along the way. Early the next morning the two were off on what would be the most memorable day of the journey. At Russian Bar the two were portaging their boat over the treacherous shoals when it struck a rock and

capsized, dumping all of their equipment into the river. Fortunately they were able to retrieve most of their gear with little loss or damage. One small package of exposed film was lost, as were their bedrolls and a flashlight. For Bardon, however, the greatest loss consisted of five packs of cigarettes.¹⁸

Emlay and Bardon were forced to spend the second night at Russian Bar, where they dried and repacked their equipment. Taking stock of the salvaged materials, Emlay was confident that with the exception of the one lost package of film, the remaining footage survived undamaged. On Saturday the pair resumed their journey downriver, arriving in Gold Beach late Sunday morning. Unknown to them, the lost package of exposed film and some other items lost at Russian Bar preceded their arrival, fueling speculation that the two had perished along the way.¹⁹

For Emlay the trip was a complete success. He secured some 4,000 feet of exciting footage of the canyons and rapids of the lower Rogue River, which he hoped to integrate into his motion pictures. After a few more days in Medford, Emlay and company departed for Hollywood, where Emlay would salvage and process the film of the river trip and begin editing all the other footage shot over the course of the summer into separate movies, including the Professor Buggs scenario with Pinto, the Crater Lake story inspired by Will Steel, and the Rogue River footage. He assured all that he would return in about a month with films to exhibit.²⁰

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

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

While on location, E.R.L Productions cast and crew relax at a makeshift mess-tent. SOHS #17071



ENDNOTES

¹ Scott Eyman, *The Speed of Sound: Hollywood and the Talkie Revolution, 1926-1930*. (Baltimore, Johns Hopkins University Press: 1997), p. 16.

² Bill Alley, "Pinto Colvig, Cartoonist and Clown," *Pacific Northwest Quarterly*, Winter 2001/2002, p. 52.

³ Internet Movie Database.

⁴ W. Stull might refer to Walter Stull, who was an

early film director, cinematographer and actor.

⁵ *Medford Mail Tribune*, 3 June 1927.

⁶ *Medford Mail Tribune*, 3 June 1927, 31 June 1927.

⁷ *Medford Mail Tribune*, 20 June 1927.

⁸ *Medford Mail Tribune*, 20 June 1927.

⁹ Bill Alley, "Making the Snow Fly," *Southern Oregon*

Heritage Today, November 2001, p. 9; *Medford Mail Tribune*, 13 June 1927; 24 June 1927.

¹⁰ *Medford Mail Tribune*, 1 July 1927.

¹¹ *Medford Mail Tribune*, 24 June 1927, 1 July 1927.

¹² *Medford Mail Tribune*, 5 July 1927, 9 July 1927.

¹³ *Medford Mail Tribune*, 17 July 1927.

¹⁴ *Medford Mail Tribune*, 17 July 1927, 23 July 1927.

¹⁵ *Medford Mail Tribune*, 17 July 1927, 23 July 1927.

¹⁶ *Medford Mail Tribune*, 3 August 1927.

¹⁷ *Medford Mail Tribune*, 8 August 1927.

¹⁸ *Grants Pass Daily Courier*, 15 August 1927.

¹⁹ *Grants Pass Daily Courier*, 15 August 1927.

²⁰ *Medford Mail Tribune*, 19 August 1927; 4 September 1927.

Rogue River Studios

By Bill Alley

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

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

There was also more than the mere presence of production companies in the area during the summer of 1927. The film bug had taken quite a bite, and a group of area businessmen had decided it was time to jump into the film business. In early June 1927, a group of investors, including several prominent Southern Oregon business leaders, organized the Rogue River Studios. "Plans have been drawn by William Laing, architect, for a \$300,000 studio . . . C.E. Swallow, Portland contractor, will lay out stakes on Monday."¹

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

cost \$50,000 and was scheduled for completion in mid-September.²

It was never the purpose of the Rogue River Studios to produce moving pictures, but instead to make space locally available for lease to the major Hollywood studios and independent producers "to secure the wonderful scenic views of all Southern Oregon for use in shooting their pictures." It was also planned that the studio would shoot its own local views and market them to the Hollywood studios, much like the work being undertaken at that time by E.R.L. Productions.³

Two Hollywood promoters, E.R. and C.E. Boyce, are among the earliest individuals mentioned in connection with this project, holding the positions of sales directors. "It is the object of the Rogue River Studios," E.R. Boyce stated, "to capitalize on the beautiful scenery of this section and thus the first unit of the company is under construction. With the cooperation of the City of Medford and Southern Oregon region, more units will follow immediately."⁴

The Boyce brothers were enthusiastic and effective promoters of a Medford-based film studio. "The scenery of Southern Oregon cannot be superseded in the U.S.," they told an appreciative audience, "With the pictures shown the world over, no other means can bring as much publicity to this section. With Medford the metropolis of Southern Oregon it is logical to make Medford the center of the movie industry for the northwest."⁵

The promoters were hitting just the right buttons in their studio promotions. The latter half of the 1920s was a prosperous time for Southern Oregon. Economic and population growth had recouped the losses of a decade earlier, when the "Orchard Boom" bubble had burst. And Medford was so proud of its achievements of the past year, including the new water system from Little Butte Springs delivering "A Mountain Stream in Every Home," that it would host a huge celebration, a "Jubilee of Visions Realized," later in the fall.⁶

Medford's new water system was utilized by the Boyces in promoting the new movie studio. They touted the natural softness of the spring water as "well suited to industry needs." Even the sunlight seemed to work to Southern Oregon's advantage. "Tests of the sunlight, which by technicians is declared to be the brightest in the world and best suited to the taking of moving pictures," the Boyces admitted, "is one of the reasons why the company chose to locate itself here."⁷

Who was Pinto Colvig?

A Jacksonville native, Vance "Pinto" Colvig left Southern Oregon for a career in Hollywood. After the advent of "talkies," he found a niche doing voices and sound effects.



His was the voice of the horn in Jack Benny's Maxwell car, of Walt Disney's Goofy, and several of the dwarfs in the first ever full-length animated motion picture, *Snow White*.

He is best known for creating the character of Bozo the Clown for Capitol Records.

While these studio sales pitches rang well in local ears, apparently they did not make much of an impression in Hollywood. The expected studio leases failed to materialize. By September the financially troubled endeavor seemed on the verge of collapse. The studio underwent a major reorganization to set its affairs in order. If the sparse surviving accounts are to be believed, this reorganization resulted in the departure of the Hollywood partners, making the Rogue River Studio "strictly a southern Oregon affair."

Few details were reported in the local newspaper, the *Medford Mail Tribune*. The only names reported to be connected with the newly reorganized concern were those of "Pop" Gates and the new company chairman, a Mr. Russell. Under this new management,



Pinto Colvig (center) gestures to Prospect Hotel proprietor Jim Grieves during a scene shot at the hotel. SOHS # 2340

an additional \$30,000 was solicited. Russell busied himself with working with the local Chamber of Commerce and an entity called the "local movie committee" to raise this money through subscriptions. It was believed that with this additional revenue a suitable industry professional might be enticed to come on board. By then, however, the visions of the glitz and glitter had been irrevocably tarnished, and the Rogue River Studios project was virtually abandoned, its unfinished buildings along the Crater Lake Road the sole reminder of the summer when so many believed Hollywood had come to stay.⁸

In one last attempt to salvage the Rogue River Studios project, the nearly defunct company was again reorganized in early December 1928 and incorporated under the name Southern Oregon Fotovox, Inc. For some seven weeks local businessmen with an interest in the studio facility had courted James Slevin, a producer, writer and author who was also the patent holder on a new movie sound system called Fotovox. Slevin was preparing to embark on an ambitious undertaking to film and record Easter ceremonies in the Vatican, and it was hoped that his connection with the unfinished Rogue River Studios would pump some life into the venture. The terms of Slevin's three-year contract called for the production of a "super feature" every six months.⁹

This final effort to breathe life into the Rogue River Studios was also destined to fail. The hoped-for demand for a second unit studio simply failed to materialize and there was never any further mention of Slevin and his Fotovox recording system. By this time the many different schemes for adding synchronized sound to movies had settled on two major contenders, Vitaphone and Movietone, and by 1927 both had made their motion picture debuts. This impending transformation of the movie industry, the studios realized, would require major alterations to existing studio facilities, both to improve their acoustics and to render them soundproof. The Rogue River Studios was simply too little, too late and too remote to compete in a rapidly changing industry.¹⁰

The movie mania that struck Southern Oregon in 1927 did not bypass Ashland. In the fall of that year another studio venture was envisioned for Ashland. By December the West Coast Studios had been incorporated, with an initial investment of \$10,000. President of the new venture was Frank Jordan of Jordan Sash and Cabinet Works, and John Enders, one of the sons of local businessman H.G. Enders, was elected vice president. E.C. Harlan of the Ashland Chamber of Commerce served as treasurer. V.C. Carter of Ashland served as business manager, and Carl A. Theobald was production manager.¹¹

The West Coast Studio had little more success than its counterpart. It did actually embark on a film project in early 1928, a film titled

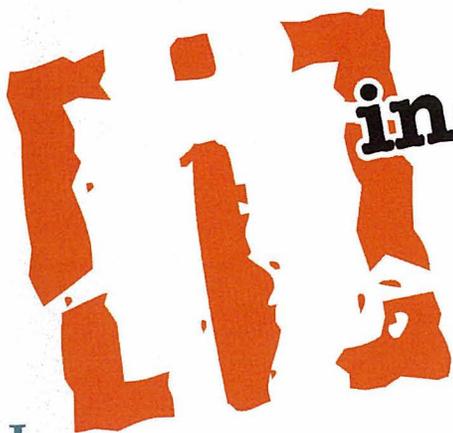
Whiskers, and some early scenes for that production were filmed at a movie costume ball at the studio. Like the work of E.R.L. Productions, however, there is no indication that the movie was ever completed and released, and soon West Coast Studios dropped out of the news.¹² 🏠

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

ENDNOTES

- ¹ *Portland Daily Journal of Commerce*, 4 June 1927.
- ² *Medford Mail Tribune*, 4 June 1927; 6 June 1927; 8 June 1927.
- ³ *Medford Mail Tribune*, 6 June 1927.
- ⁴ *Medford Mail Tribune*, 19 June 1927.
- ⁵ *Medford Mail Tribune*, 19 June 1927.
- ⁶ William Alley, "A Mountain Spring in Every Home," *Southern Oregon Heritage*, vol. 4 no. 1.
- ⁷ *Medford Mail Tribune*, 19 June 1927.
- ⁸ *Medford Mail Tribune*, 5 December 1927.
- ⁹ *Medford Mail Tribune*, 16 December 1928.
- ¹⁰ William Alley, "George A. Hunt, Medford Impresario, and the Craterian Theater," *Southern Oregon Heritage*, Winter, 1996-97, p. 24-25
- ¹¹ *Medford Mail Tribune*, 15 December 1927.
- ¹² *Ashland Daily Tidings*, 28 January 1928

Ashland Independent Film Festival



IN THE LATE 1980s, STEVE AND DOREEN Wood imagined an independent film festival in Ashland that would complement the rich artistic and cultural offerings already established by the Oregon Shakespeare Festival, the Oregon Cabaret Theatre, the Britt Festivals, and other annual artistic events the region offers.

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

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

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

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

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

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

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

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

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

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

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

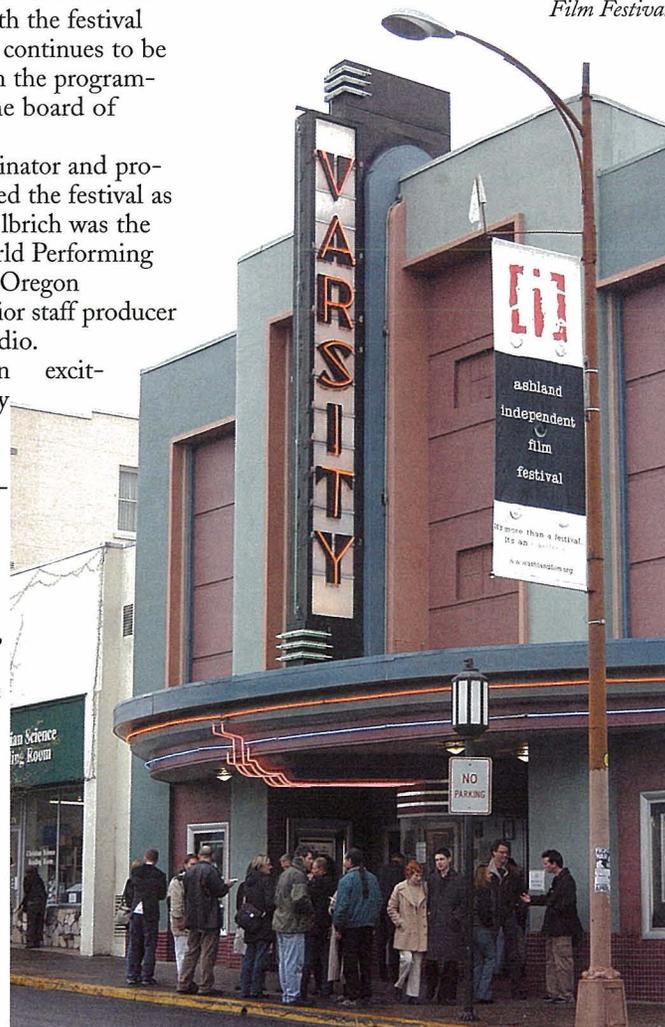
A Dream Made True

By Darrel Pearce

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

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

Darrel Pearce is on the board of directors and the programming team of Ashland Independent Film Festival.



Film festival fans line up early for a screening at the 2003 festival.

Films in SOHS Collection Preserved

By Steve Wyatt

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

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

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

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

In all probability this was the fate of the original print of *Grace's Visit to the Rogue Valley*, a local film shot on nitrate. Fortunately, this fascinating mid-1910s Jackson County travelogue was trans-

ferred to safety film in 1975. Acetate based safety film is chemically more stable than nitrate film and does not pose a fire hazard.



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

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

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

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

Steve Wyatt is Curator of Collections & Exhibits at the Southern Oregon Historical Society.



Federal Relief Camp audience listening to "show-boat" program in Talent, 1930. SOHS #11767

How Animation Got Started

Make your own Mini Movie Flip Book



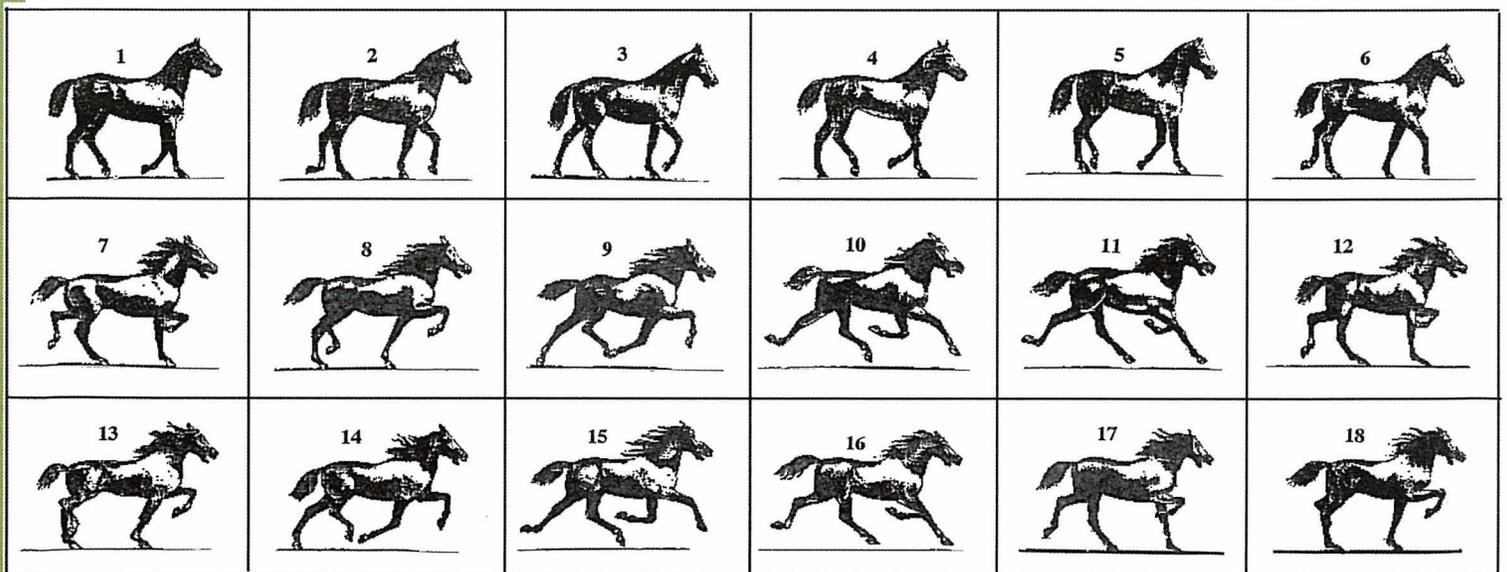
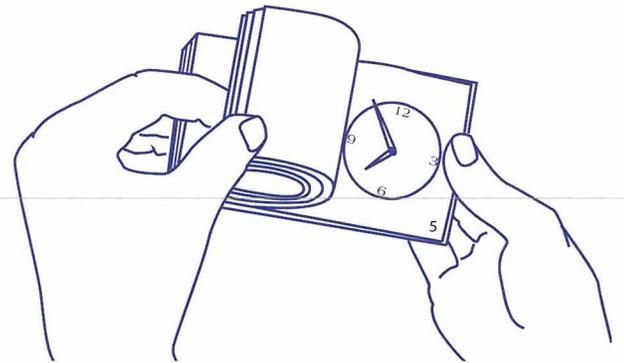
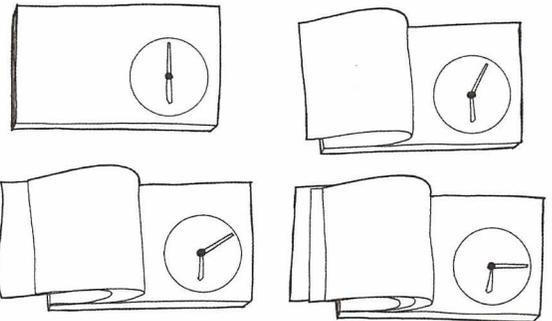
In order to make your own flip book, you will need: pencils or pens and 12-18 pieces of medium weight paper. You can also use a small pack of sticky notes, which are great because they're already put together for you, and you can make several little flip books from one pad.

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

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

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

After you've done one or two flip books, you'll get better. Think of some fun subjects, like skating, a melting ice cream cone, even your name in cursive. Use your imagination!





Honorary Lifetime

Marguerite and Vincent L. Armstrong, *Medford*
 Francis and Mary Cheney, Ben B. Cheney
 Foundation, *Tacoma, WA*
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New & Rejoining

SEPTEMBER 1, 2004 - NOVEMBER 30, 2004

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Judy-Hanshue & Robert Lozano, *Butte Falls Area*

DIRECTOR/PIONEER • \$500

Fitz & Ann Brewer, *Medford*
 Dr. David & Libia Trask, *Medford*

BUSINESS • \$250

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Tom & Becky Barry, *Medford*
 Eric & Danita Harwood/Henry Calvin Fabrics,
Medford
 George & Sharon Fox, *Medford*
 Richard Hay, *Ashland*
 Leigh Josephson, *Medford*
 Nancy Rinabarger, *Eagle Point*

CURATOR/PIONEER • \$200

Dwight Wilson & Nancy Browne-Wilson, *Medford*
 Dr. Roger & LaVonne Bernard, *Medford*
 Dr. John & Janet Corson, *Medford*
 Barbara Crawford, *Medford*
 Robert & Charleen Edwards, *Ashland*
 Bruce & Jeanette Eliason, *Medford*
 Charles & Marilyn Frost, *Portland*
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 George Jess Jr., *Eagle Point*
 Donald Kitchens, *Medford*

Dr. Arthur & Mamie Kreisman, *Ashland*
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 Don Mercer/Omar's Restaurant, *Ashland*
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 Jared Murray/Spring Air Inc., *Jacksonville*
 Nickolas Soloski, *San Anselmo, CA*
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 Dr. Kenneth & Helen Wyatt, *Jackson, GA*

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 Vern & Marti Arnold, *Phoenix*
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 Donald Higinbotham, *Grants Pass*
 Rudy & Sandra Miner, *Ashland*
 Dale & Charlie Pruett, *Medford*
 Robert & Amelia Semon, *Janesville, CA*
 Robert & Josephine Simpson, *Portland*
 L. Wendy Wendland, *Renton, WA*
 Leona Wobbe, *Medford*

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 Dr. Ralph & Mary Jo Bergstrom Jr., *Medford*
 Bruce & Barbara Burnett, *Gold Hill*
 Dunbar & Jane Carpenter, *Medford*
 David & Agnes Chirgwin, *Medford*
 Helen Daun, *Medford*
 Gerry & Jay Halverson, *Jacksonville*
 Elmer & Medette Hayman, *Rogue River*
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 Jeff Cunningham, *Kent, WA*
 Roger DeShazer, *Eagle Point*
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 Mrs. W.G. Garner, *Central Point*
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 Jean Gibbons, *Medford*
 Debbie Grant, *Central Point*
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 David & Sabra Hoffman, *Ashland*
 Robert Holbrook, *Ashland*
 Donald Hughes, *Central Point*
 Maxine Jackson, *Eagle Point*
 Vicki Keeney, *Central Point*
 Shirley Kohler, *Medford*
 Betty Jo Krug, *Medford*
 Peter Ladue, *Medford*
 Vera Lashua, *Ashland*
 William Lawrence, *Ashland*
 Lyn Levin, *Ashland*
 Theodora Lillgren, *Medford*
 Mrs. George W. Marshall, *Newhall, CA*
 Dolores Marx, *Ashland*
 Ruth & Ted Mularz, *Ashland*
 Mary Ruth Niccolls, *Medford*
 Gertrude Nurre, *Jacksonville*
 Jane O'Sullivan, *Medford*
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 Margaret Ripley, *Grants Pass*
 Michael Roberts, *Vancouver, WA*
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 Lois Tokar, *Medford*
 Margaret Tracy, *Livermore, CA*
 Charlotte Tufts, *Medford*
 Marita Ulrich, *Jacksonville*
 Mary Vandenberg, *Medford*

William Villani, *Central Point*
 Ethel Warrender, *Medford*
 Dee Wittenberg, *Medford*
 L.K. Wright, *Applegate*

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 Michael Criswell, *Amity*
 Joan Ellis, *Medford*
 John Enders, *Ashland*
 Cindy & William Faubion, *Gold Hill*
 Rodney Fety, *Medford*
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 Joan Long, *Medford*

Member Profile

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

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

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

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



PHOTO BY TRACY MURPHY.



Membership Benefits

Memberships last one year.

ALL MEMBERS RECEIVE THE FOLLOWING BENEFITS:

- ❖ Free admission to SOHS museums and sites.
- ❖ Subscription to *Southern Oregon Heritage Today* quarterly magazine.
- ❖ Subscription to *Monthly Calendar* and historic photograph suitable for framing.
- ❖ 10% discount at the History Store in Jacksonville.
- ❖ Free admission card to 22 Pacific Northwest children's museums.
- ❖ Reciprocal benefits through "Time Travelers," a network of more than 100 historical societies and museums around the country.
- ❖ Discounts on workshops, programs, and special events.

- ❖ Invitations to exhibit previews and members-only events.
- ❖ Ability to vote for Board of Trustees.
- ❖ The satisfaction of supporting *your* historical society.

Membership Categories:

INDIVIDUAL • \$35

FAMILY • \$50

PATRON • \$100

CURATOR • \$200

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

DIRECTOR • \$500

Includes all of the above benefits plus unlimited guest privileges.

HISTORIAN'S CIRCLE • \$1,000

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

LIFETIME • \$2,500

Includes all of the above benefits.

BUSINESS • \$250

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

Continued from page 20.

- Alicia MacArthur, Gwynedd, PA
- Mike & Mary Mahar, Medford
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- Ben Stinson, San Mateo, CA
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- Elizabeth Udall, Gold Hill
- Robert & Gildee Vaughn, Central Point
- Linda Walker-Turner & Robert Turner, Klamath Falls
- Dr. John & Carol Walker, Medford
- William & Patricia Walls, Central Point
- Clarence Wangle, Central Point
- Suzanne Watkins, Chiloquin
- Dr. John & Elizabeth Watson, Medford
- Barbara Zollinger, Ashland

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

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- Robert Peters, Medford

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The Collections

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

- Ruth Banks, Spanaway, WA
- James Baumer, Medford
- Stephanie Butler, Ashland
- Evelyn Bryan, Medford
- Lauri Brownson, Eagle Point
- Terri Brummel, Newport
- John & Janet Crawford, Medford
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- Betty Eri, Lakeview
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- Roger K. Hansen, Big Lake, AK
- Robert Heffernan, Medford
- Estate of John Howard by Gayle Kjenstad, Las Vegas, NV
- Peggyann Hutchinson, Medford
- George Kramer, Ashland



Sergei Sikorsky



PHOTO BY TRACY MURPHY

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

Volunteer Recognition Awards

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

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

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

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



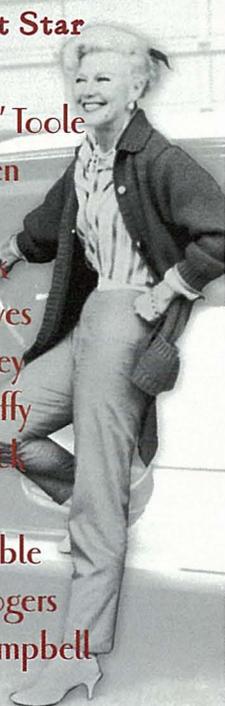
Cassidy Janish and Summer Tucker proudly display the Youth Volunteer of the Year awards they received at the volunteer recognition brunch in October. Volunteer Coordinators Dawna Curler and Jayme Neil beam in the background.

PHOTO BY ANTHONY DIMAGGIO

Name That Star

(from page 5)

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



PETER BRITT: The Paintings

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

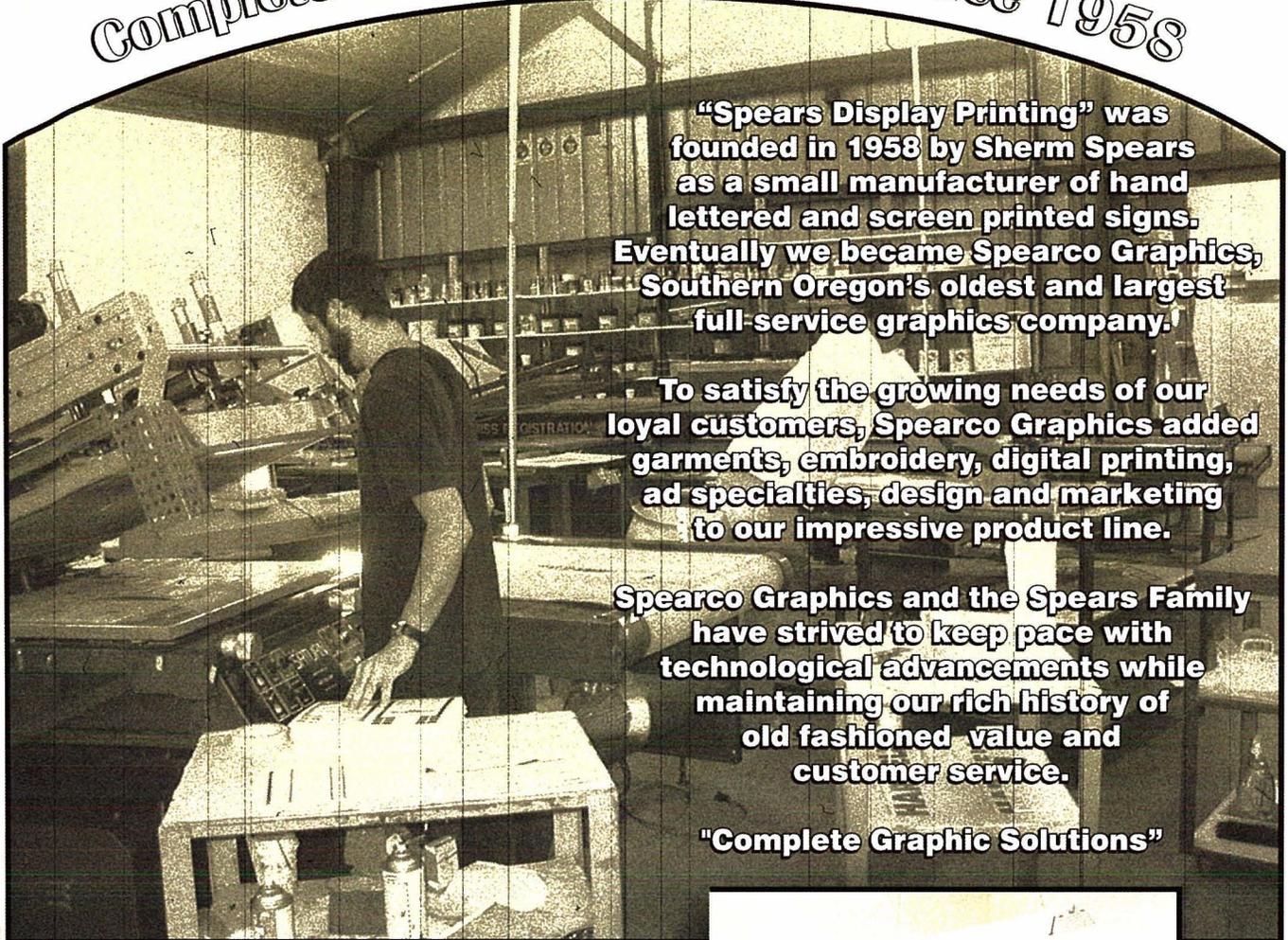


Above: Peter Britt, self portrait, circa 1858

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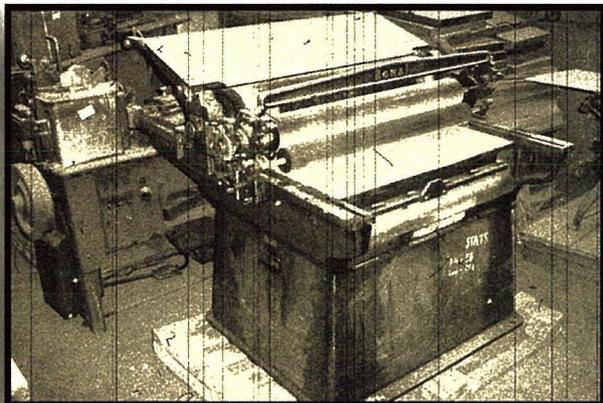
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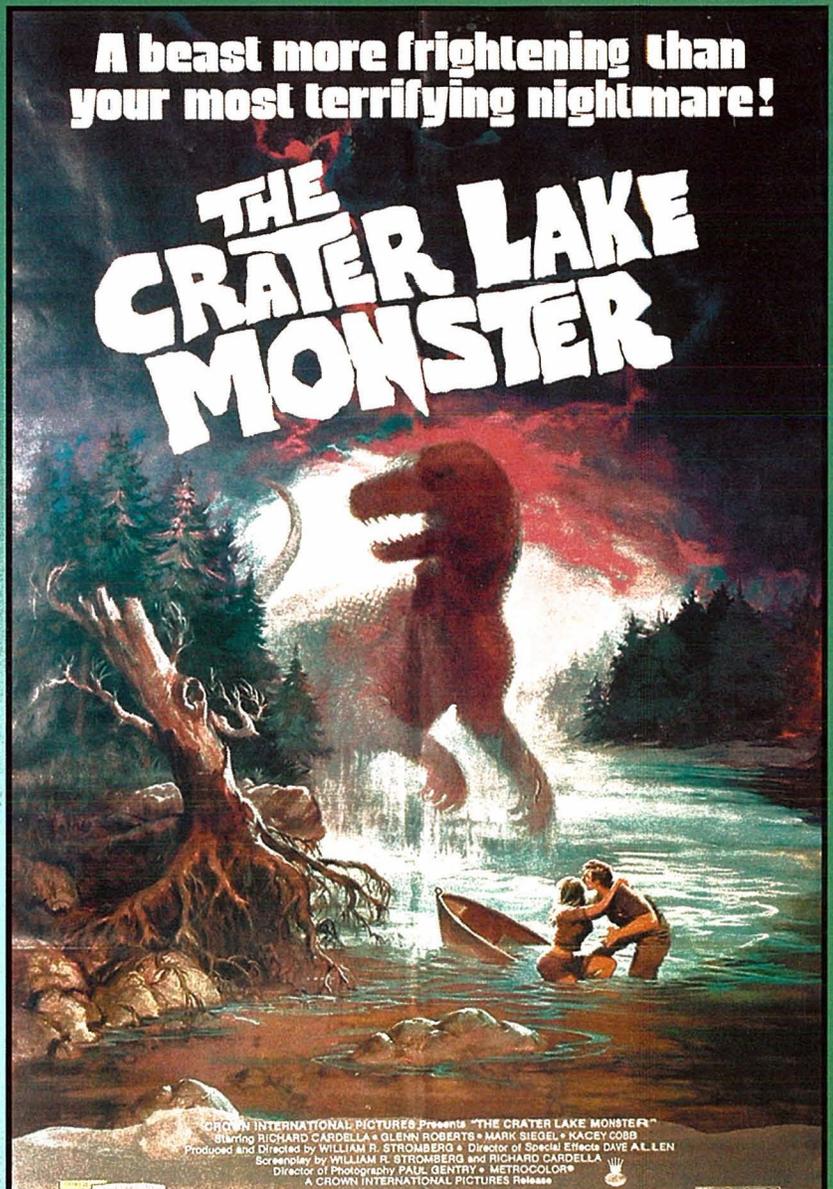
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This 1977 movie poster, from the Southern Oregon Historical Society's archive collection, depicts a dinosaur that is miraculously brought to life when a meteorite crashes into Crater Lake. The low budget movie was not actually filmed at Crater Lake.
SOHS ACC#2004.1071

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



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