

# BOMBSHELL IS THROWN INTO DUNNE'S CAMP

## G. O. P. Candidate's Record In State Insurance Legislation Revealed—W. S. Baker, Upstate Insurance Man, Spills The Beans.

SALEM, Ore., Oct. 20.—(Sp.)—Joe Dunne's efforts to make political capital out of his close association with the insurance business in Oregon ran into a bad snag today, when correspondence written by the Joe Dunne for Governor committee, Paul C. Bates, prominent Portland insurance man, who is campaigning among the insurance fraternity for Dunne, and a reply to the latter from W. S. Baker, prominent in upstate insurance circles, were released.

Copies of these three letters follow: May 15, 1934. Dear Sir—Just a brief word. You no doubt know and will appreciate that Mr. Dunne, during his many years in the senate, has been the friend and champion of the insurance people in any and all legislation that came up in their interest.

Honorable Joe E. Dunne is now a candidate for governor and we sincerely hope you will do everything in your power to aid in his being nominated on Friday, May 18. If successful, you will be assured of a good and loyal friend in the governor's chair.

JOE E. DUNNE FOR GOVERNOR COMMITTEE. P. S.—You of course know that Mr. Dunne is general agent for the Lincoln National Life Insurance Company in Oregon.

The above letter was written during the primary. The following letter was written by Paul C. Bates during the present campaign:

To Insurance Agents: The Hon. Joe E. Dunne is the Republican candidate for the governor of the state of Oregon, and the election date is November 6. I am urging all representatives of the insurance fraternity to do their utmost in support of his candidacy.

Insurance men should be solidly behind Dunne's campaign for the reason that he is the first candidate for governor in this state in over forty years since I have become a resident, that has had a first hand knowledge of the insurance business, having been actively engaged in insurance activities for many years past, and he understands our problems and I believe is sympathetic toward sound insurance and equally opposed to "fly-by-night" companies and organizations whose only claims for preference are based on excessive commissions and cut rates.

In other words, if Dunne is elected, I believe he will insist upon such reformation of our insurance laws and administration of same as will protect the public as well as the insurance agents against the many irresponsible organizations and companies that have for many years past been able to fleece the insurance pub-

lic out of millions of dollars and for which they have offered worthless indemnity, and as a consequence, legitimate insurance men have suffered and the public has been "buncoed." It is about time we support a candidate who will take a little interest in suppressing such organizations.

Dunne is an experienced legislator, having served eight years in the Oregon senate, and during that time has demonstrated a sincere interest in the legislative problems of the entire state, and his attitude has always been constructive and sound.

My recommendation is that you should not only vote for Dunne but also see that your friends support him.

Yours truly, (Signed) PAUL C. BATES. To this letter Mr. Baker replied as follows:

Mr. Paul C. Bates, Bates, Lively & Pearson, York Bldg., City. Dear Mr. Bates—I am ashamed to see YOUR name attached to a letter I received from your office today, asking me and other insurance men to vote for Joe Dunne for governor.

Have you forgotten the fact one Joe Dunne put over when he got his law passed (Chapter 376, 1931, Oregon Laws), permitting him to unload his defunct assessment company, the Pioneer Assurance company, of which he was president, and traded it in or sold it to Hibbard to help him put over the United States Life, that was defunct then and has been since, and then secured the insurance public for stock sales until Corporation Commissioner James Mott cancelled their license to sell stock; at the same time he cancelled the stock sales permit of the Empire Holding company and for the same reason, both were insolvent; then the Joe Dunne deal enabled them to sell founders' policy on a defunct shoestring of the Joe Dunne Fraternal, that had on December 31, 1930, according to Dunne's report, "assets, \$23,368.00—liabilities, \$1,581.00—insurance in force 230 policy, \$316,000 of insurance in force." This was the remnant of the original "2000 Club" of Albany.

Joe has been hobnobbing with this man Hibbard ever since. The Hibbard balloon had its bubble punctured recently when they, the United States Life, moved out their "Home Office Building," the old Broadway bank, and moved to some second floor rooms in the Guarantee Trust building, and the insurance commissioner, Averill, is patiently waiting for the United States to come across with some funds to enable him to give them a clean bill of health. The public has suffered to the tune of a million dollars, or more, through this Joe Dunne—Hibbard—United States outfit, already, and every man they have defrauded has lost confidence in insurance men. You and I and all legitimate insurance men suffer, and yet you have the intestinal fortitude to ask me to support Joe Dunne. I should say NOT!

If you have forgotten all the details of this transaction, go to the files of your Oregon Voter of January 2, 1932—pages 21, 22, 23, 24, 25, and read about this deal. Then, after that, write another letter to your friends and save them from falling into the hands of men of this caliber.

Sincerely yours, W. S. BAKER. The article regarding the Dunne-Hibbard hookup in the Voter covered three pages. The salient features of it follow:

"During the early months of 1931, and even well into the summer of last year, Hibbard made strenuous efforts to so arrange the finances of the Capitol Underwriters' Corp. that qualification under the \$100,000 capital, \$50,000 surplus provisions of the domestic insurance law might be met. These efforts consisted principally of seeking a method by which Capitol Underwriters' stock purchase subscription notes might be discounted by some money broker or loan agent. Delay in qualifying the original United States' company began to arouse policyholder impatience. The Empire Holding Co., with which United States was incorrectly identified in many quarters, began to radiate noxious odors. When discounting a subscription note appeared impractical, some other method of qualification seemed necessary.

"A way was at hand. "Through the ingenious mentality, political efficiency and foresight of Senator Joseph Edward Dunne an car had been hung out by the 1931 Oregon Legislature. We refer to Chapter 376, 1931 Oregon Laws, already referred to. It proved to be just the bit of legal succor that United States Life needed as it strove to reach a footing firmer than the promotional stage in which it then floundered."

The Dunne bill also provided, and here's the car, that when a bona fide contract was entered into covering sale of sufficient of a fraternal's securities to qualify a stock or mutual life company, "then the said compa-

## "Grand Old Lady" at Rialto



Recalling her great triumph in "Lady For A Day," May Robson—lovable star of many successful stage and screen plays—is at the Rialto theater today in the Pacific Coast premiere showing of her new picture, "Lady by Choice." Carole Lombard, Roger Pryor and Walter Connolly have the principal supporting roles.

Rib-tickling comedy with a powerful heart appeal forms the basic qualities of this new film play. Against those qualities it tells a story warm with human interest. Patsy, played by the lovable Miss Robson, is a perpetual, genial old-

may be converted or changed into a mutual or capital stock company, under such provisions, rules and regulations as the insurance commissioner shall provide. Oregon's insurance department, headed by Alva Hart Averill, commissioner, is on the alert with respect to supervision of United States Life Ins. Co. In his deal with Pioneer Assurance Ass'n, Hibbard availed himself of existing law. The insurance commissioner did not make that law. Neither was Hibbard responsible for Senator Dunne's S. B. No. 335, but he availed himself of it without hesitation. Whether that Dunne bill authorized a practice or a legalized method that was essentially good or bad insurance policy, is a question not now before the house.

Ex-Dry Chief Honored ANNAPOLIS, Md., Oct. 20.—(AP)—Col. Amos W. W. Woodcock, former federal prohibition administrator, was formally inaugurated president of historic St. John's college here today.

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Number VII. Well produced light opera still possesses a powerful charm in its combination of music, spectacle, comedy and action, and it will ultimately get a new hold upon the public in America. But with present competition, it can be done only with highly competent organizations of singers and actors, at low salaries and the low admission prices that have always prevailed in European cities for the high class standard operas of the "Fra Diavolo" type.

This opera, long one of our stand-bys, has survived more than a hundred years. Its humor and romance are laid on lines so sound that it remains today an effective work. Its musical score was so good that it made Daniel Francois Esprit Auber's permanent reputation when produced first at the Paris Opera Comique in 1830. It was especially useful to us because the baritone lead was particularly suited to the personality of my brother George, and he sang it with marked success in hundreds of performances we gave throughout our career.

The book was by Scribe, who adapted it from Lesueur's opera "La Caverne" and produced it in Paris in 1808, and in Vienna in 1822 under the title of "The Robber of the Abruzzi."

"Fra Diavolo" is said to have been the first French or Italian opera to introduce English principals in the cast. The opera is built around a mountain bandit and his manner of robbing two English tourists, Lord and Lady Alcazar.

For the season of 1886 we enlarged our repertoire until we were up in half a score of the better operas. We outfitted especially for Iolanthe, Pirates of Penzance, Patience, The Mikado, Mascot and Bohemian Girl.

At about this time we met George Broadhurst at Marion, Ohio. He was advance man for a dramatic company, with aspirations for play writing. Making the same towns for a week or two we became well acquainted and discussed with him an idea for re-writing the book of Friedrich von Flotow's "Martha" for a light opera in English. When one day he came glumly in at our rehearsal, with a telegram from his manager advising that their company had disbanded for lack of funds, we at once gave him the job of re-writing "Martha." We gave the first performance with the new script at Charleston, W. Va., and it was a success from the start.

With that deathless solo for tenor, "Ah, So Pure," our Jay Taylor never failed of recall by audiences of every type, in either rural or metropolitan centers. The music of this opera has universal appeal. The part of Lady Henrietta was particularly adapted to one of our prima donnas, Catharine Lee, a lyric soprano with a voice of great sweetness and tonal purity, and whom I afterward married.

Her only daughter, known to present day radio audiences as "The Lark," is the Caroline Andrews who is often heard on N. B. C. programs broadcast from the Capitol theater, New York.

"Martha" is a very old opera, first produced in Vienna in 1847. It originated at the Paris Grand Opera House when in 1842 M. de St. Georges, a newspaper man, wrote the libretto to a ballet, entitled "Lady Henrietta, or the Servant of Greenwich," dealing with two ladies of his acquaintance who had attended in disguise a servant's fair. The ballet score was contributed by three composers, Herr von Flotow, Herr Burgmuller and M. Deldeve. The remarkable success of the ballet led Flotow and St. Georges later to collaborate in writing it into an opera and the result was one of the most popular operatic works in the history of the stage.

We frequently played Bizet's "Carmen," because of the adaptability of its contralto title role to my sister, Florence Andrews Clayton. Very many people have read Prosper Merimee's romance, from which the opera of Carmen was adapted and first produced at the Paris Opera Comique in 1875. It has been a favorite of standard and grand opera companies for nearly sixty years and has made the reputation of many modern singers, notably Calve. In color it is distinctly Spanish. This one opera made the reputation of the Frenchman, Georges Bizet, secure for all time as a great musical artist and composer.

Of the various middle-west cities that I have known in the business of giving "summer opera" in the parks, Peoria and St. Louis were the pioneers.

To a Peoria newspaper man, E. F. Baldwin by name, belongs the credit for building one of the most successful of these theaters, seating about 3500 people, in Sylvan park. The first time we played this theater we had an excellent company, including the prima donna, Laura Bellini; Jay Taylor, a New York tenor; and Herman Purley, for musical director. Isaac Norcross was our stage manager, Joe Brown was business manager and George Andrews was as always, the general boss. Business was not good and Mr. Baldwin conceived an unusual advertising idea. He gave a reception at the theater and invited all the business people of Peoria. We gave a show after the reception and they were so pleased with our work that Peoria started coming to the opera. Business boomed and we played at Sylvan park twelve weeks.

We made money and spent it. We were as irresponsible, as most show people are, and I don't believe the breed has changed much to this day. Our weakness was a lack of any definite plan for expansion. When business was had the family members were the first to go without salaries, looking to the uncertain future with a careless confidence

that now puzzles me in the light of subsequent events. That a good show, if it will weather a poor start, can win a reluctant public, was proved by a summer opera season that we played at Minneapolis. We had barely started when Frank DeShon and his opera company came in and began an engagement. We decided that Minneapolis couldn't stand two opera companies and went to see Frank. It was agreed that we should toss a nickel to see whether he would hire us or we would hire him.

It resulted in a consolidation of DeShon with the Andrews Opera company, so we selected the best of both companies and went on with our engagement. Still business sukked, although we knew that we were putting on a real show. In desperation we sent our road misanthropes, Lucien Wakefield and Clay Burgess, to Peoria again to book Sylvan park theater.

They made a tremendous advance sale of tickets at Peoria and we were all set to go when Minneapolis began coming in great crowds to our show. We tried vainly to cancel the Peoria engagement and in the height of a smashing business, at Minneapolis we were forced to leave it and go to Peoria. We had lost Laura Bellini and taken Latishe Fritsch, a prima donna from the Hess Opera company.

We had played only the first week at Sylvan park when the theater caught fire from some unknown cause and burned everything—scenery and costumes for ten operas, thirty-six trunks—we didn't save a stick of grease paint. And no insurance. We paid off the discomsolite company and went to a 300-acre farm that we had bought at Lake Tetonka, near Waterville, Minn. It lay in that lush, blue-grass LeSueur county, where there are 86 beautiful lakes. (To be continued)

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