



The Samuel Pepys Recorder Consort will appear at the Oregon Shakespeare festival theatre Sunday, August 26 at 4:30 p.m. for the final concert of the season. The musicians are all from southern California and are brought to the festival by Tom D. Cooke. Shown here are Dr. Pauline Alderman, Mrs.

Cooke, Dr. Byron Arnold, Shirley Robbins, Josephine Siple, Lili Lampl, Frances Wishard, Lambert Marki, Richard Betteridge, Frances Brockmeier, and Mr. Cooke. Mr. Cooke has financed the festival music program for the past few seasons.

The Family Council

Editor's note: The Family Council consists of a judge, a psychiatrist, three clergymen, a newspaper editor, a women's editor and two writers. Each article is a summary of an actual report. The Family Council does not give advice; it merely reports on problems that have been dealt with by responsible agencies and counselors.

Selma—Bob's parents want a big wedding.
L. S. M.—It would be criminal extravagance.

Selma—I am very much in love with a man who wants to marry me, and there are none of the usual complications, such as parental opposition. We should, therefore, be very happy in looking forward to our life together, but we are extremely miserable because of a

disagreement about the kind of wedding we should have. Bob is the only child in his family. His parents evidently have always looked forward to a big celebration of his wedding. My parents, on the other hand, have always expressed themselves as revolted by formal and costly weddings.

Bob and I had discussed this problem because we sensed a storm ahead. When we told my parents that we wanted to be married, they at once suggested that they would give us a substantial gift if we agreed to have a private wedding. When Bob mentioned that his parents would be disappointed by the arrangement, my father argued that he would not feel justified in spending a great deal of money on a wedding party because it would be out of proportion to his moderate means.

When Bob's parents heard of this, they said they would gladly pay the entire cost of the wedding, but wanted a large and formal affair. My parents refuse to go along with this, and Bob's parents are quite bitter. I have pleaded with my parents to make some compromise, but they refuse.

L. S. M.—My daughter wants us to be bowled over by the stupid and unreasonable attitude of Bob's parents. They have less means than we have, and they would actually be going into debt to pay for a wedding. We could manage to satisfy them without going into debt, but it would be criminal extravagance for us to do so. I do not see how this thing can be compromised. I would be willing to spend a reasonable sum and to invite close relatives and a few close friends, but this would not do. Bob's parents say they will not go to the wedding unless they can invite all the people they have in mind.

The Council—Ordinarily we would not advise elopement. In this case, however, that would be the only way to keep the parents from quarrelling and growing more bitter towards each other by the hour.

Both sets of parents are actuated by a sense of duty and a sense of pride. Bob's parents think it is their duty to their son and their relatives and friends to have a big affair, and their pride would be hurt by a private wedding that they are willing to make a reckless financial sacrifice to have their way. Selma's parents want to spend their money doing something "practical" for the newlyweds, and they evidently dislike the spectacle of a large wedding.

An elopement would really be the only satisfactory compromise possible. It would relieve the parents of the necessity of arguing further. It should be a real elopement, and there should be no threat or hint of it in advance.

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Designer Makes Fur Suspenders; Jewel Pins Good
By United Press

One New York designer features a high-style variation of dad's suspenders in her fall and winter clothes collection. Tina Leser makes fur braces for wear with everything from skirt to evening dress. Unlike modern suspenders, however, these are attached to a belt instead of buttoned inside. Miss Leser said she got the idea from studying paintings of the German-born artist, Hans Holbein, the younger, of the 16th century. She dubbed the braces "Bretinas" ("notice I worked my first name in there," she said, and has a patent on the construction). They are made mink, moleskin, sea otter, Alaska seal, and in four shades of fox—black, pink, pale blue and white.

The jewelled pin shows prominently in the fall clothes picture. It not only is back decorating lapels, but also is used as an accent on hats or at the waistline for dresses of the Empire silhouette.

One cosmetics manufacturer now makes a lipstick which has dairy cream as one of its ingredients. The company (Nestle-Lemur) called the cream "nature's own moisturizing agent."

For the outdoor set . . . a stick-seat umbrella. The multi-colored umbrella unscrews from the leather-covered seat, which then becomes a chair-like rest for any sports devotee.

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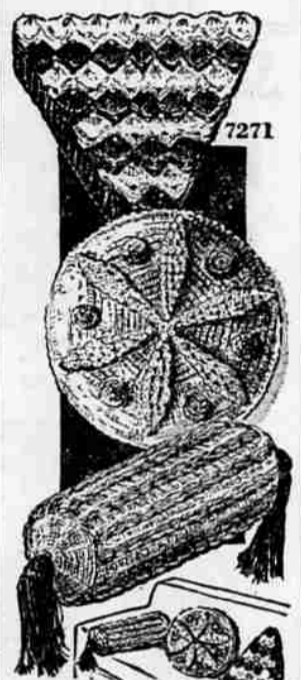
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Fashion's Newest!



9265

12-20; 40

by Marian Martin

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Festival Audience Likes Performance of "Titus"

Oregon Shakespearean festival audiences must indeed be true descendants of the Elizabethans, for those present at the opening of "Titus Andronicus" Friday night thoroughly enjoyed a play which has been often pronounced unplayable.

True to the standards set by the Ashland festival, the setting is adorned only by the barest essentials of scenery and furniture, and the rest is left to the imagination of the audience, as was done in Shakespeare's time. If the director, Hal J. Todd, had attempted complete realism there would have been gallons of blood sloshing about on the stage and members of the audience would have been more apt to scream and faint, as it is reported they did when the play was presented at Stratford, England, last year.

But nobody screamed and nobody fainted, or, if they did, it wasn't noticeable to the rest of the audience. Indeed, the four children in the row ahead of this reviewer, probably well indoctrinated by long hours in front of the TV set, enjoyed Shakespeare's early tragedy-of-blood as much as anyone.

Interesting Play "Titus" is in many ways an interesting play. It is very seldom performed, and is indeed crudely written in places, yet it contains definite hints of Hamlet, Lear, Richard III and several other later plays.

Don Gunderson in the title role of Titus maintained his usual high standards in last night's performance. His deep, rich voice is admirably suited to the role, and he can be heard easily in

any part of the theater. With such a voice, his tendency to lyricize his lines may be overlooked.

William Oyler, seen in his largest role of the season as Aaron, the Moor, earned the applause of the audience after almost every scene in which he appeared. Oyler is one of the most versatile actors ever to appear on the Ashland stage, and his masterful handling of the villainous Aaron, whose machinations hasten the downfall of Titus' house, was fully appreciated by the large, responsive audience.

Tamora, queen of the Goths who becomes empress of Rome, was excellently portrayed by Irene Baird. Appropriately gowned in red, she was by turns seductive and bloodthirsty, regal and barbarous.

Richard Graham is particularly to be commended for his characterization of Saturninus, emperor of Rome. Having stepped into the part less than two weeks ago, he gave a performance no less polished than those given by the rest of the cast who have had the entire season to devote to their parts. His characterization provided some much-needed comic relief which was probably not originally intended by Shakespeare, who wrote for audiences unable to appraise their thirst for blood with modern murder stories and westerns.

Jack Swanson and Hugh Wilson as Chiron and Demetrius, surviving sons of Tamora, were both excellent. Their modern counterpart can be found every week in the television version of a gang of hoodlums. Incapable of leader-

ship themselves, they are willing followers of Aaron and Tamora in the villainy which abounds in "Titus Andronicus."

Marcus Andronicus, brother to Titus, was ably performed by Brad Curtis. This actor, who always does justice to a supporting role, gives dignity and presence to his part.

Michael Kasdan in the role of Lucius, son of Titus, brought a fine voice and excellent stage presence to the part. His performance did not lack his usual polish and technique.

We felt that David O'Brien as Bassianus affected the audience the same way that he did as Mercutio, in that they were reluctant to see him die so early in the play. He played the part with the same finesse as the larger parts he was given this season. His final exit, sliding limply head first into the open trap door in center stage, was most effective.

Nancy Pickhardt was a pretty, appealing Lavinia, and she did justice to the latter part of her role, which must be done entirely in pantomime.

Art Silva, assisted by a small cage containing live pigeons, was refreshing in his low comedy scenes as the clown. He bore out the saying that all Shakespeare's characters are good Englishmen, no matter which cloak of nationality they wear in his plays.

Last night's performance had some rough spots, but these were to be expected considering that rehearsals were held after the performances for several days preceding Friday night, in addition to the regular schedule of rehearsals and performances of four other plays. The second and last performance on Wednesday, Aug. 29, will undoubtedly be smoother.

The costuming, always so ably executed by Douglas Russell and his assistants, was in the accepted style, or rather, combination of styles, for the Roman plays. The lighting and sound were handled so well as not to be noticeable, and backstage noise was practically non-existent.

We would recommend that reservations be made immediately for the other performance of "Titus Andronicus," for the Oregon Shakespearean festival has once again proven that it is possible to create a good production of a not-so-good play.—R.S.C.

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