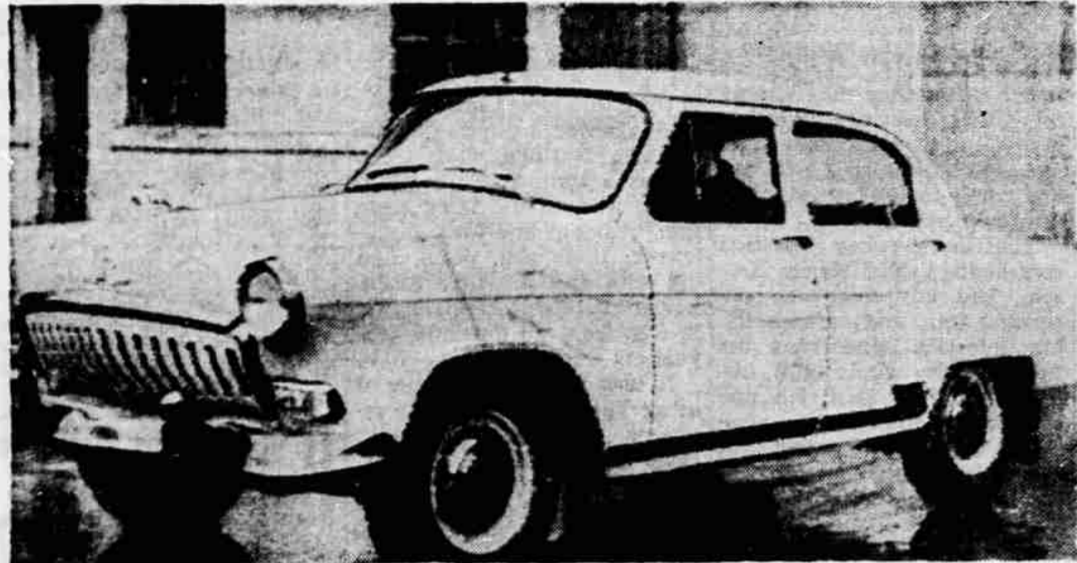


**DOODLE-BUGS**—The Army Transportation Corps is developing a "precision tracking" train of tire-wheeled vehicles for transporting heavy cargo in the Arctic, and other remote areas lacking roads. The wheels are 10 feet high and four feet wide, and each of the wheels is individually driven. Here a model of the train is shown maneuvering a U-turn curve. Note how all vehicles follow exactly the path of the lead unit.



**RESEMBLING WESTERN CARS**, this is 1959 model of Volga produced by Russia's Gorki auto works. It has newly-designed radiator grille, new small-sized radio.

**Author-Genius Good Husband; Wife Declares**

By MARY PRIME  
United Press International  
New York (UPI)—Life with a genius is less difficult than with most husbands, says Mrs. Sean O'Casey.

Her husband, the Irish author and playwright, works at home, but he is far from the temperamental type most persons imagine a genius to be.

"Sean is very easy to live with. He's a very quiet man, regular about his meals, not erratic, and not moody. Only when he hears the completion of a book or play does a mood come over him. Then he's completely silent. But the rest of the time, he's rather gay and sings a lot," said Mrs. O'Casey, a tall, attractive woman who retains traces of striking beauty. Her figure is trim, and her hair a youthful auburn, dramatically streaked with gray.

She is spending a fortnight here as a stand-in for her husband at the opening of two of his plays, "Cock-a-Do-die Dandy" and "Shadow of a Gunman."

"It's a pity Sean couldn't come. There's no doubt his heart wanted to come, but he just wasn't up to it," said his wife.

The couple lives in an apartment in Torquay-by-the-Sea, Devon, England. Although Mrs. O'Casey was born in Dublin, she has lived in England since she was a baby and has visited Ireland only about three times, once on her honeymoon "30 or 31 years ago—I'm very bad at figures."

As actress Eileen Carey, she tried out for one of O'Casey's plays. She got the part and the author.

She continued her stage career for about eight years after their marriage, but the arrival of their second child convinced her that being a mother was a full-time job.

The couple has a son, Breon, who is an artist, and a daughter, 18-year-old Shiv-aun, who has followed her mother's footsteps. "She could have picked a less precarious profession," said Mrs. O'Casey.

The author's son and wife handle most of his business affairs.

"He has a tremendous correspondence. It's quite a full day, just talking about the letters," said Mrs. O'Casey.

**BRIDGE PLAYER DIES**

Detroit (UPI)—Charles A. Ball, 61, a life master in the American Contract Bridge League, died Sunday night as he was about to play in the final round of the league's 31st annual fall championship tournament. Ball, of Cincinnati, was one of the league's highest-ranking players for the past 30 years.

**Philharmonic Orchestra Plays First Fall Concert**

An audience of about 350 persons attended the first concert given by the orchestra of the Philharmonic Society of Southern Oregon this fall. Net proceeds of the event are to go to the building fund of the Oregon Shakespearean festival association, but due to the modest-sized audience, the sum may not be very large.

Conductor Richard D. Werner opened the program with the "Anakreon" overture by Cherubini, a melodic composition which pleased the audience. Cherubini, a Florentine born in 1760, wrote many operas which are no longer played, but his overtures are considered classic masterpieces.

Conductor Werner customarily programs a symphonic number, but this time substituted the interesting "Symphonia Concertante" by Mozart, featuring the concertmistress, Audrey Brist Bartlett, as violin soloist and himself playing the viola solos. Both Mrs. Bartlett and Mr. Werner are accomplished musicians, and with Bruno Pellegrini conducting, the number was smoothly performed.

It was in this number, however, that the acoustical deficiencies of Hedrick Junior High school, for music, showed up most of all. Mozart's sweet, graceful music must be played with delicacy and the cavernous room simply swallows up such sound. When the orchestra was playing at full number, the sound reached the audience in fair volume, but for the solo violin and viola passages, a great deal was lost.

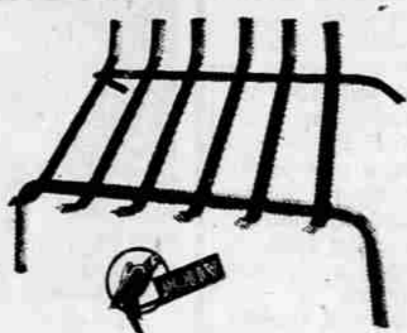
After the intermission, Director Werner returned to the podium to conduct Debussy's

"Petit Suite." One of the greatest modern French composers and founder of impressionism in music, Debussy's works have great appeal for today's music lovers and the performance of the little suite added enjoyment to yesterday's program.

Considering that the final number, (or the entire program, for that matter) had had but one rehearsal with the entire orchestra and the narrator together, the final number was a triumph. It was Prokofiev's delightful "Peter and the Wolf," a musical tale beloved by both children and adults. Angus Bowmer of the Oregon Shakespearean festival read the amusing lines with his usual charm and understanding and his voice, trained by years of projecting from the outdoor stage at the Ashland Elizabethan theater, conquered the hollowness and echoes of the auditorium and could be heard distinctly by everyone.

Nan Wood, Eugene, a truly first-rate flute player, and Ron Bartlett, Medford, an excellent clarinetist, enhanced the music with their flute musicianship.

All in all, this first concert was a good one, and particularly so considering, as we said before, that the group as a whole rehearsed together only Saturday night before the concert. Eight musicians, the flutist, three violinists, a cellist, one clarinet player and two horn players, were brought from Eugene; two Medford students attending the University of Oregon came down to play; and William Jelski, Roseburg, first oboist, (who has been playing with the orchestra for about two years) all had but one rehearsal with Mr. Werner and Mr. Pellegrini.



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