

'Comedy of Errors' Brings Laughter, Applause at Ashland

The plot of "Comedy of Errors," one of William Shakespeare's first comedies, really isn't much; you know what the outcome will be after the first soliloquies of Solinus, Duke of Ephesus, and Aegeon, a merchant of Syracuse.

But it's not the plot that's important anyway; it's the means to the end. And after a somewhat slow start (monologues have always had a tendency to be somewhat slow), the tempo of the play picks up, comical confusion commences, and it doesn't straighten itself out until the end.

Briefly the plot is this: Aegeon, searching for his wife and twin sons, finds himself in Ephesus where death will come to him at sunset unless he raises the necessary money so he can leave.

Identical Twins. His twin sons, Antipholus of Ephesus and Antipholus of Syracuse, are in Ephesus, dressed alike. But their paths never cross until the end. Their attendants, whose names are Dromio of Ephesus and Dromio of Syracuse, also are identical twins. But the paths of the Dromios cross many times during the play.

When the first Antipholus and Dromio appear on stage the confusion starts, and the audience at times is confused by the confusion created in the predicaments invented by Shakespeare.

But it is an enjoyable play - downright funny much of the time; entertaining in its colorful costumes accentuated by the use of lights; in the antics of the characters, especially the Dromios; and in the facial and physical expressions of the Antipholuses.

Brings Applause. Rod Alexander directed the "Comedy" which brought outbursts of laughter from the audience and spontaneous

applause periodically when scenes of either of the Antipholuses and Dromios were particularly well-presented.

Peter D. MacLean and Stacy Keach, playing the parts of the two Antipholuses, and Ric Murphy and Kirk Mee, playing the parts of the two Dromios, appear to be well-cast, and do a most convincing confusing job.

With a little make-up, the same kind of costumes on each, the two pair are virtually indistinguishable on stage, with the exception (later in the play) when Antipholus of Syracuse is presented a gold chain he wears - a chain made and believed given to Antipholus of Ephesus.

Add to Comedy. Susan Brewer plays the part of Adriana, wife to Antipholus of Ephesus, and Sally Pagliuca plays the part of her sister, Luciana, who Antipholus of Syracuse has come to like. Both actresses do justice to the parts, adding their own bits of comical antics during the production.

Other characters in the play have relatively minor roles, but without them, and without their "punch lines," the play would not be as enjoyable as it is.

William Royston plays Solinus, Duke of Ephesus; Aegeon is played by Eugene Dynarski; Rich Ramos is Balthazar, merchant; Michael Fuchs is Angelo, a goldsmith; Jon Cranney is a merchant friend of Antipholus of Syracuse; and Charles G. Taylor is a second merchant to whom Angelo is a debtor.

Play With Excellence. Charles Miller, well-known in this area for his comical characterizations in other Shakespeare plays as well as in the Vining Repertory in the fall, plays Doctor Pinch, a confederate, and plays it with excellence.

Donna Setrakian plays Ae-

geon, wife to Aegeon and an Abbess at Ephesus; Elizabeth M. Huddle plays Luce, a servant to Adriana who has an affection for Dromio of Syracuse; and the rest of the cast includes Marian Hailey, a courtesan; Les Carlson, Joe Whipp, and Adolph Caesar, officers; Patricia Crawley, Julie Townley, two nuns; Christopher Cabot and Terry Campbell, two attendants on Solinus; Robert Bridges, messenger; J. Gerald Rodgers, and Diane de Laubenfels, street peddlers; and Jon Cranney, headman.

Some Festival company members are new to Ashland, others are veterans, but they all combine to present an entertaining production of "Comedy of Errors." And by eliminating a few muffled lines in some parts of the play, it should prove to be one of the Festival's better attendance-getters during the season. — E.H.A.

Long 'Henry IV' Play Is Done Well With Seriousness, Comedy

William Shakespeare's "Henry IV, Part II" includes everything from the serious responsibilities of Prince Hal succeeding his father as king to the bawdy comedy of Sir John Falstaff and his rogue's gallery.

The second Oregon Shakespearean Festival production, which premiered last night, is a three-hour production directed by Edward Brubaker. It has a long list of characters, as many of Shakespeare's history plays have.

With the exception of a few soft-voiced actors whose lines failed to carry far, the play was well-done as all the productions at Ashland are. It is a long play, and there are long speeches by many of the principals. Had the principal characters not been cast as well as they are, the play would not have been as entertaining.

Michael Percival played the part of Prince Henry, who at the end of the play becomes King Henry V. Toward the end of production his voice carried better than at first, when some of his lines failed to carry into the audience.

Percival, however, did a good job as Prince Hal. He looked like a prince, innocent and clean shaven, yet serious with the knowledge of the responsibilities he knew he would assume.

Peter D. MacLean carried the part of King Henry IV very well. His stature is straight, he holds his head high, and is sure of his wisdom and words.

More Lighter Moments. Diverting from the more serious moments of the play are the many Falstaff scenes, which in some cases ended just short of a riot. Falstaff is played by Eugene Dynarski, whose frame and voice seem to fit the part naturally.

Falstaff's group of friends and supporters is indeed a rogue's gallery, a sharp contrast to the dignified seriousness of royalty and its problems of national concern.

Falstaff's associates include Bardolph (played by J. Gerald Rodgers), Pistol (William Royston), Ned Poins (Robert Bridges), Mistress Quickly, hostess of a tavern in Eastcheap (Elizabeth M. Huddle), Doll Tearsheet (Shirley Patton), and many others.

Do Good Job. Some of them are small parts, some are major, but they all do a good job of portraying the characters in which they are cast. This is especially true of Mistress Quickly and Doll Tearsheet. Another relatively small part which is well done is Justice

Walking Through Glass Doors Declared Cause Of Serious Accidents

Chicago—(UPI)—The old joke about "running into a door" isn't funny anymore.

As many as 40,000 Americans may be injured that way each year, according to National Safety Council.

The problem of people of all ages walking through glass doors they thought were open has become so common that the Architectural Aluminum Manufacturers Association asked the safety council to find a solution.

The safety council enlisted the U.S. Public Health Service, the Florida Health Department and the Dade County Health Department for a survey of glass door accidents in the Miami area.

Phil Dykstra, manager of home safety for the council, said the survey showed that in a one-year period Dade county had 130 such accidents. Twenty-one persons were injured, ranging from scratches to deep cuts.

A previous survey by the

Seattle (Wash.) Times showed 18 such injuries in that area, one of them fatal.

The safety council said one projection of the figures indicated that nationally the annual injury toll from glass door accidents may be 40,000.

More Data Needed. However, Dykstra said he feels more data is needed to obtain a true national estimate.

As a result, the safety council has decided to extend its survey to other areas of the nation.

From the results of the surveys, the safety council hopes to draft a model building code so that communities may avoid the hazard.

"Preliminary findings indicate that some form of safety glazing appears to be the answer," Dykstra said.

It might involve use of tempered glass, laminated glass or plastic panels in place of the plate glass now used, he said.

Silence, played by Angus L. Bowmer, whose ability for such parts is versatile.

Actors cast in the parts of the royal family present their characters well; some of them are weak, others are strong, depending on what type of character Shakespeare wanted.

Of note among the parts is that of Richard S. Ramos, who plays the part of Lord Chief Justice of the King's bench. He is wise and loyal to the government of King Henry IV, a loyalty which prevails when Prince Hal becomes king.

Some Actors Double. It is virtually impossible to recognize each individual character, for there are many. In fact, so many, that some of the actors double up on portraying characters.

History plays have never been as popular with Festival audiences as Shakespeare's comedies or tragedies, but "Henry IV, Part II" could be among the more popular history plays. It is not violent, as many of the history plays are, and there is a sufficient amount of comedy to break the dramatic moments of royal seriousness.

The play is well directed, well acted and presented, and is enjoyable, but it is long.—E.H.A.



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The Family Council

Editor's note: The Family Council consists of a Judge, a psychiatrist, three clergymen, three editors and a women's editor. Each article is a summary of a family disagreement presented to the Council. The Council deals with problems, major and minor, encountered by guidance counselors and social workers. Edited by Mrs. Alma Deary. (Copyright by General Features Corp.)

Mary U.—He moved me far from my relatives and I'm lonely.

Chris U.—A wife is supposed to be content to go with her husband.

Mary U.—I was born in Spain and was brought to America as a baby by my parents who settled in Texas. That's where we became United States citizens and where my folks still live. And that's where I met Chris whom I married three years ago.

He promptly moved me to Minnesota where he teaches languages in a suburban high school. Now we have a year-old daughter and she's all I've got to ease my loneliness. My husband gives me no companionship at all. He gets home in a bad humor and retreats to his study as fast as possible with examination papers to correct or a new textbook to write. When I raise a fuss, he'll take the baby and me for a Sunday drive. But he never makes plans for a real outing.

The neighbors are all very cliquish, with no special interest in a new arrival like me. I'm pining to see my family. But Chris won't let me invite them, nor will he help me plan a visit south.

Chris U.—When people get married, they're supposed to be prepared to move away from their parents. Mary's parents left Spain behind and I expect Mary to leave Texas behind. My family is in New York and I haven't seen them since my wedding. Now that we have the baby, I expect that any relatives who can get up this way during their vacations will stop in. That's all right with me, as long as it's just a stopover. But what Mary wants is for her folks to settle down with us to keep her company. That's for a helpless little girl, not a grown married woman. I want to see Mary snap out of her dependency and get interested in books and hobbies.

She can't depend upon me as her sole companion. My job is exacting and exhausting. I require much solitude for lesson-planning. As for the neighbors, she's been sweeping haughtily past them. Once she realizes she must depend upon their friendship and can't run back to Texas, she'll find them to be nice people indeed.

The Council: There's one important point Chris is missing, and that's the full meaning, not just the legal one, of the word "married." When Mary married him she was joining her life with his, she thought. Now she finds that she was merely being severed from old ties with no new, warm, fulfilling ones to take their place. Yes, Chris, when

people marry, and then work at it, their emotional needs can be pretty well filled by the new love and the new rewards which substitute for the old attachments necessarily left behind. You haven't worked to replace for Mary what you asked her to relinquish.

But she, on the other hand, has merely sulked away three precious years. So injured does she feel at being uprooted and carried to foreign soil, that she keeps pouting to remind Chris of the great injustice he visited on her, and she moves nary a little finger to "make the best of it." No wonder Chris makes a frantic beeline to his cloister on any pretext - study, homework, headache, "the cranks." He just wants to duck the long face, the tears, the self-pity and recriminations.

We'll wager that the pall in this home will lift once the corners of Mary's mouth begin to lift in a good-sport cheery greeting to Chris each evening. There's much left wanting in Chris's behavior as a husband and father, but it's Mary who can set the wheel of progress spinning. First, she can make a sincere effort to be a relaxed, natural neighbor. All it takes is a few pleasant Good Mornings and an occasional, kindly May-I-help-you?

Then, she can dig up a few quiet interests of her own (sewing? gardening? Renaissance Art?) to grip her while Chris is intellectually empty. It's not fair to dump the whole problem of her depression in his lap. He has a few problems he'd like to dump in hers, no doubt.

As for Chris, he must respond to Mary's new efforts by joining her in plans for a once-a-week (at least) treat among other adults, and by firming up plans for a reunion with her loved ones. Marriage doesn't mean the renunciation he describes.

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