ROBERT ROSS
Named Vice President

Ross Becomes VP Of Banking Firm

The election of Robert C. Ross as vice president of First National Bank of Oregon has been announced by Ralph J. Voss, president of the statewide banking system.

Ross transferred to Medford as manager of the local office of First National early this year, succeeding Joe A. Moore, who was promoted to an administrative post at the bank's head office in Portland.

A veteran of 27 years with First National, Ross began his banking career at the Lakeview branch in 1936. He went to head office in 1938 and in 1941 moved up to assistant cashier and operations at Prineville. He served in various official capacities at the Klamath Falls branch from 1942 to 1951.

In 1952 he was promoted to assistant manager of the East Portland branch, in 1956 he was named manager of the then newly established Walnut Park branch in Northeast Portland, and in 1959 he went to Albany as manager of that branch. He was promoted to his present post in March.

Ross is serving as treasurer of the Jackson chapter of the American Red Cross and local chapter of the Oregon Society for Crippled Children and Adults. He was recently elected a director of Rogue Valley Memorial hospital, is a member of the Medford Rotary club, St. Mary's advisory committee, Rogue Valley Country club, and the Elks.

ILLINOIS TIMBER

Chicago—(UPI)—If all the timber areas in Illinois were grouped together, they would cover 22 of the state's smallest counties, reports University of Illinois extension forester L. B. Culver.

Beer, Art Typify Munich as Center of Southern Germany

By RALPH VILLERS
United Press International

Munich, Germany — (UPI) — This capital of warm and friendly Bavaria can turn out to be one of the surprise gems of a visit to Germany, or to Europe, for that matter.

Surprise number one is its size — more than 1.1 million persons. To someone across the Atlantic, it is easy to think of Munich as one of those small picture postcard towns that is known so well because of its continual thrust into history.

And for those familiar with the name Munich only through its best - known export to the United States — its beer — it might be hard to envision this metropolis as anything more than a common town, if you hold to the belief that beer is the drink of the common man.

But just as its beer is a classic of the brewer's art — gushed forth from seven giant breweries and much loved in Germany, as well as abroad — Munich also is the cultural center of southern Germany.

By day there are more than enough museums, art galleries and treasures to occupy the culturally minded tourist for weeks. By night, its mammoth beer halls, such as the famed Hafbrauraus or the Mathaser, are alive with friendly people, sitting at big tables and soaking in both the music of Bavarian bands and light or dark beer from full-liter stone mugs.

A stranger is always welcome to sit down in an empty seat, and more often than not the natives will try to communicate, if only by means of a "prosit" — toast. Almost as famous as the beer, are the Munich white sausages and the long accordion-cut white radishes, liberally laced with salt, that go with the drink.

Munich, too, is the home of probably the world's biggest "beer bust," the Oktoberfest, which runs for just over two weeks beginning in late September. The towering statue of "Bavaria," the symbol of this southern state, then looks down onto a sprawling fair set up on the Theresienwiese which attracts hundreds of thousands of visitors every year.

A great deal of Munich was destroyed in World War II, but many of its historic buildings were either spared or have been restored.

The richest and most startling rococo theater to be seen anywhere — the Residence Theater designed by Francois Cuvillies — is one of the city's irreplacable treasurers that escaped war damage because the unbelievable ornate wood carved panels were removed and stored. Now replaced, the crimson, gold and white of this four-tiered opera house (with its wood-carved drapes that look every bit like velvet), is again delighting even people who are unimpressed normally by intricate design work.

Rococo Heaven

Munich is a rococo heaven. On the outskirts of the city stands Nymphenburg, the onetime summer residence of the rulers of Bavaria, and its adjacent buildings, including Amalienburg, which has been labeled the most perfect expression of German rococo art. The main palace with its endless gold work, frescoes and paintings serves to prepare the visitor for Amalienburg, set a short walk away through a park such as is seen otherwise only in the movies. Amalienburg, once a hunting lodge, holds the viewer entranced in its silver and blue trimmed Hall of Mirrors and its silver and yellow decorated Hunting Room, and even in the glazed tile kitchen, where the tiles depict religious scenes.

Museums range from the German Museum of Science and Technology, a sprawling collection of buildings on an island in the Isar river in which the visitor must walk 6 miles just to see all the exhibits, to the Alte Pinakothek, one of the leading art galleries of Germany with its collection of 14th to 18th century European paintings.

Even the Town hall collects crowds, especially at 11 a.m. each day when the glockenspiel comes alive, and brightly colored figures move to the sound of the bells in the neo-gothic tower.

Professional Men Form Foundation

New York — (UPI) — Twenty-five years ago, a preacher and a psychiatrist met at a party, fell into conversation, and hatched a radical idea.

The preacher was the Rev. Norman Vincent Peale, pastor of Marble Collegiate church. The psychiatrist was Dr. Smiley Blanton, distinguished pupil of Sigmund Freud.

Their radical idea was to declare a truce in the cold war between psychiatry and religion.

At that time, Freud was still alive, and was an outspoken critic of organized religion. Clergymen tended to view psychoanalysis as an invention of the devil.

Dr. Peale and Dr. Blanton decided that this conflict was unnecessary, and stemmed largely from mutual misunderstanding. They agreed that pastors, to whom many emotionally disturbed people turn first for help, could do a much better job of counseling if they were acquainted with some of the insights of psychiatry.

Foundation Emerges

From this chance conversation emerged the American Foundation of Religion and Psychiatry, which is celebrating its 25th anniversary this fall.

The foundation has become one of the largest voluntary psychiatric out-patient facilities in the United States. At its headquarters clinic in New York (3 West 29th st.), an interfaith staff of Christian and Jewish clergymen, psychiatrists and psychologists sees nearly 400 patients a week. It provides a wide range of services — individual or group therapy for the emotionally disturbed, marital counseling and child guidance.

Trains Clergymen

In recent years the foundation has placed increasing emphasis on training clergymen to provide counseling services in their home parishes, or in hospitals, prisons and other institutions. Training programs range from a weekly clinic for New York area clergy to 12-week summer courses for students from all parts of the country. A few students are accepted annually for an intensive three-year course in religio-psychiatric counseling.

Through these training programs, the foundation hopes to serve as a "seedbed" for similar out-patient clinics in many American cities.

Graduates of the foundation's program have already set up counseling services in St. Louis, Columbus, Ohio, San Diego, Calif., and San Antonio, Tex.

Program To Expand

The Rev. Arthur M. Tingue, executive director of the foundation, said the training program for pastors will be expanded as funds permit. The foundation currently operates on a budget of nearly $400,000 a year, underwritten by patients' fees, individual contributions and gifts from private foundations. W. Clement Stone, wealthy Chicago philanthropist, is the foundation's board chairman.

Dr. Blanton, an Episcopal layman, is still serving as director of the foundation. He believes that the "truce" between psychiatry and religion, which he and Dr. Peale set out to establish in 1937, has turned into a stable peace.

"It is now generally conceded," he said, "that ministers need to know something of depth psychology in order that they may help people. At least 40 per cent of all people in trouble go to their ministers for help.

"In the last 80 years, a whole new science of human behavior has been discovered, which helps us to understand people and to help them change their behavior when they so desire. It is important that ministers should be armed with this new knowledge."

Protect Tables With Pads Of Foam Rubber

New York (UPI) Protect your polished tables from the rigors of holiday entertaining by covering them with a pad of latex foam rubber, home economists advise.

The insulation material eliminates rings from hot dishes. It also helps the tablecloth to lie smoother and silences the clatter of serving.

Theatre Troupe Offers Chance To Young Playwrights, Actors

By RICK DU BROW
United Press International

Hollywood — (UPI) — Remember those old movie musicals in which a troupe of young actors, without funds but full of spirit, miraculously converted a barn — or something of the sort — into a theatre so they could perform?

If you watch the old films on television, you know that someone like Mickey Rooney would alternately be drilling chorus girls and telling everybody "Gee, gang, we can do it — if you'll only stick it out!" And someone like Judy Garland would be around mooning over him.

Well, don't laugh. A reasonable facsimile of the above has occurred. Where? In Hollywood, of course.

No Rooney Around

There is no Rooney around or Garland, and there is no Hollywood ending — with the profits saving the old family plantation or the troupe winning a shot at Broadway. But an old, deserted loft has been converted into a gleaming little theatre called "Broadway West" through the sheer hard manual work, devotion and soliciting of operating fixtures by a band of determined actors.

It is as close to theatrical idealism as you can get. No one is paid. No admission is charged. The audience seating limit is about 45. And attendance is by invitation only. A careful mailing list of persons in the business has been compiled, and those who turn up for the performances see a talent showcase in action.

The entire troups, about 15 in number, is professional, headed by actress Joan Marshall, who formerly co-starred in the "Bold Venture" television series with Dane Clark, and now is a frequent performer in video and movies.

The first production, which began in late September, is a stage version of the movie "A Cold Wind In August," with Miss Marshall playing the leading role created by Lola Albright, who won critical plaudits in the film.

Though there is no pay, and the performers must support themselves elsewhere, they contribute rehearsal time and put on five shows a week — one a night, Tuesdays through Saturdays.

Love's Labor Free

In addition, while they were rehearsing to open — and even before that — they spent about 3½ months physically converting the loft. Though there were some contributions of carpeting, chairs and so forth, many of the basic fixtures were built by the Thespians.

And what they did to the loft and the floor below it — which also was deserted when they took their lease on the two-story building — is something to see. The downstairs is now an art objects shop. The upstairs has an art gallery which doubles as a room in which to relax during intermissions. The sets are far better than the often-amateurish ones associated with little theatre.

And the actors-turned-builders printers even constructed an elegant chandelier, which qualifies for any ballroom.

"The idea started about six years ago," said Miss Marshall. "A group of actors figured that if you want to attend small theatre, you should not get the feeling you're in the back of a barn or sitting on a box. It took time to get the bits and pieces of furnishings. We took the lease about half a year ago.

Goal: A Chance

"The premise is primarily to give new playwrights and good directors and actors a chance. For instance, a lot of directors get tied up with TV and fast movies and want to direct a play."

The cooperation has been heartwarming to the troupe. According to Miss Marshall, Burton Wohl, who wrote the screenplay and original book of "A Cold Wind In August," approved its adaptation for the stage without asking for money. She said he has been in twice to see it.

Although "Broadway West" is not situated in the plush part of filmtown, the natural glamor of its location is provocative. Anyone who is invited immediately notices that the theatre — which by the way, has no outside sign — is right off Sunset boulevard in the heart of Hollywood.

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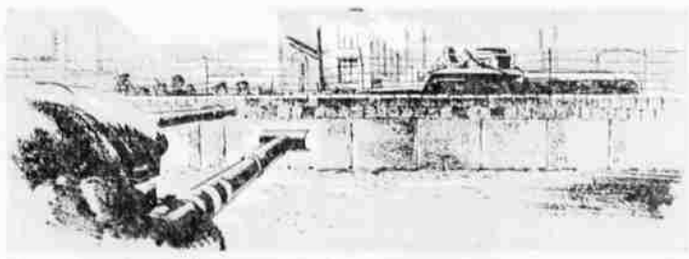

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