

### Russia Charges American Plane With Violation

Moscow—UPI—The Government charged today in a note of protest to the United States and Iran that an American military plane deliberately violated Russian air space last Saturday but was forced back by Soviet fighters.

The protest identified the plane as an RB47, which is a reconnaissance version of the B47 jet bomber.

They said the RB47 flew from the direction of Iran and crossed the Soviet frontier over the Caspian Sea about 200 miles east-southeast of the town of Astara.

About 20 miles inside the Soviet Union it was met by Russian fighter planes and was forced to turn back in the direction of Iran, the note said.

**Punishment Demanded**

The Soviet Foreign Ministry handed the protests to U.S. Ambassador Llewellyn Thompson and Iranian Ambassador Mostafa Sami.

The note to the U.S. demanded that the persons involved in the flight be punished and asked that effective measures be taken to prevent such flights in the future.

The Soviet government took a particularly serious view of the incident, it said, because the violation of its air space took place at a moment when the armed intervention of the U. S. and Britain in the Middle East had created a tense situation.

## Tragedy of 'Lear' Found Affecting, Splendid Stagecraft

In Sir Laurence Olivier's film production of Henry V, one of the cinematic tricks he used was a sudden switch from a strictly realistic and somewhat shoddy picture of the Globe theater of Shakespeare's time into an idealized never-never land of Shakespearean drama.

The camera lifted into the air from the confines of the stage, and, as if on wings, descended to France where the action, freed from walls and curtains, resumed. It was an effective bit of filmcraft.

But something similar to that effect occurred last night in the Elizabethan theater in Ashland, as the Shakespearean Festival gave its production of "King Lear."

One moment, one is looking at a group of colorfully costumed, artfully made-up young actresses and actors, striding and declaiming on the stage.

The next, one is caught up in the story. The antique puzzlement of Shakespeare's phrases is gone and the rolling speech becomes living language. The youthful cast vanishes, and in their place are men and women, recreating an old but vivid tale of tragic character, of death and treachery and suffering and love.

Lear, as presented in Ashland, makes little attempt at realism. Rather it strives for a distilled essence of the emotion which arises from a fatal fault in character, and the resulting march to doom. And in this it is a smashing success.

### Conferees Work On Klamath Bill

Washington—UPI—House-Senate conferees went to work today on a compromise version of the Klamath Indian timber bill approved by the House Tuesday on a voice vote.

The bill would assure sustained yield cutting on the reservation even though the timber is purchased by private interests. That portion not sold to lumber companies would go to the Federal government which could pay a maximum of \$90 million to the Indians. The measure would also create a Klamath National Wildlife Refuge on existing marshlands.

The Senate approved the bill earlier.

### Trial Dates Set During October

October trial dates were set for three men in district court Monday and a youth was released from the county jail and paroled to the state board of parole and probation by Judge James M. Main.

Richard Wayne Imhausen, 25, of route 1, box 397B, Medford and Jack Wayne Thornton, 25, of 3375 Dark Hollow rd., Medford, pleaded innocent to charges of assault and battery at a preliminary hearing. Joel D. Elkins, 1464 Orchard Home dr., Medford, pleaded innocent to charges of assault and battery during an arraignment. All three men are free on bail and will go on trial in October.

Ira H. Imhausen, 18, of route 3, box 180, Medford, was placed on probation by Judge Main. Imhausen had been sentenced to one year in the county jail on March 18, 1958, for illegal possession of intoxicating liquor.

Approached. And Graham's stature, his command of the tongue, his sureness in the role—from the regal frenzies to the almost childlike mumblyings at the close—made the character, if not quite believable, at least one that is not soon forgotten, and never ignored.

Acting honors, we feel, must go to Harold V. Gould, who showed, as Edmund, bastard son of the Earl of Gloucester, an understanding of both the comic and the sinister facets of the man, and an uncanny ability of voice and timing to project them to his audience.

**Curious Role**

Robert Towers, as the fool, who may be simply a projection of Lear's attempts to win back to sanity, made his points sharply. It is a curious role, and the slight figure of Towers—frightened, canny, loyal—carried it well.

The other masculine lead roles—of Albany, Kent, Gloucester, Edgar—were never less than convincing. Edward Grover's Kent, particularly, was stalwart, humorous and sympathetic. Claude Jenkins, as Cornwall, has the commanding stature and voice to make his relatively small part stand out. And Paul Harper, as Edgar and later "poor Tom," showed a versatility unsuspected at his first appearance.

The three women—Elizabeth Hiller as Goneril, Rosalyn Newport as Cordelia, and Rachel Weller as Regan—performed effectively. Miss Newport's delicate beauty and wistful demeanor accorded well with Cordelia's unhappy

part. Miss Hiller and Miss Weller were fine, female figures of villainy in the later scenes, and of dawning sympathy earlier in the play.

**Play Has Force**

"The Tragedy of King Lear" is not a pretty play, but it has force. It is full of murder, insanity, double-dealing and treachery, the sins of avarice and covetousness, of blood and blasphemy and violence. The frequent crudity of the language is shocking to gentle ears.

But, as stagecraft, it has moments of splendor, and as a chronicle of good intent gone wrong, and bad intent creeping in, it claws at one as never, happier themes can never do.

The overall effect cannot be credited wholly to the actors, for the subtle touches of

Robert Loper's direction, the fineness of lighting, the symbolism of costumes, and attendant, moody music—all these add to the effect and spur the audience to a sort of reluctant empathy.

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