



BAPTIST MINISTER—The Rev. James Lee, a Missionary Baptist preacher of Poplarville, Miss., has identified himself as one of the FBI's chief suspects in the lynching of Mack Charles Parker, Negro rape suspect taken from a jail and killed last month. Here Lee holds a Bible while he states: "The NAACP is nothing but a Communist setup and have made good their brag they would march on the South. It appears the federal government is backing them up." The Rev. Mr. Lee also said that he recently fired shots at FBI men he heard behind his house, but apparently missed.

'Playhouse 90' Offered As Tender and Moving Experience in Marriage

By WILLIAM EWALD
UPI Correspondent

New York — (UPI) — Reginald Rose wrote his first TV play back in 1951. As he described it later, it was "written in sheer desperation as a protest against television had to offer in 1951." Well, television is still enmeshed in agonies, but happily, there are still Reginald Roses around to relieve its torment. And also happily, CBS-TV's Playhouse 90 is around to showcase his product.

Thursday night Playhouse 90 offered Rose's "A Marriage of Strangers" and a tender, moving experience it was. It was based on a play, "Three Empty Rooms," which Rose turned out for Studio One back in 1955 and as far as I know, this was the first time a TV show presented an adaptation of another TV play.

Terribly Slender
"A Marriage of Strangers" was a terribly slender play,

spun around the wedding day of two people who have come together as much out of loneliness as the love they feel for each other, but find hard to voice. Nothing much "happens" in the play. The telephone man arrives and so does the furniture. The lady across the hall has a baby. The couple quarrel and make up. There is a disaster of an office party. But Rose's skill in punctuating this slight business with believable characters and workable talk spanked the construction alive. There was a nice seedy sense of city boarding house living caught in just a few moments. The wedding ceremony — performed within the melancholy confines of a municipal office — was painfully effective. So was the office party. Credit To Director

Much credit for all this should go to director Alex Segal who paced and juiced the proceedings beautifully. And for last, I've saved the performers — Red Buttons and Joan Blondell who were quite solid, and above all, Diana Lynn, who candled the 90 minutes with a luminous piece of playing.

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