



'Arsenic and Lace'— Brown Players Present Farce

By HENRY BUTLER
Times Staff Writer
NASHVILLE, July 19.—"Arsenic and Old Lace" materialized on the Brown County Playhouse stage last night for a four-week end run.

Simultaneously, Leonard Bernstein's musical "On the Town" opened in East Hall on the Indiana University campus in Bloomington.

That conflict and other time problems necessitated my seeing both shows in dress rehearsal. "Arsenic" Thursday night in Nashville was a lot more impressive than "On the Town" Wednesday in Bloomington.

'Not Full Justice'

Perhaps that's not doing full justice to Carl Shain, stage director for the Bernstein medical comedy. Even with the expert help of Ernst Hofman, music director, who guided the orchestra through a difficult score; Peter Hamilton, choreographer, and Robert Burns Stevens, designer, Mr. Shain seemed dangerously far down on the ladder of show-building last Wednesday. Maybe the show came off well last night.

I hope so, and it would be another of those IU musical miracles. Lee Norvelle's production of "Arsenic and Old Lace," dynamically directed by Lyle Hagan, was another story. Dress rehearsal Thursday, with no interruptions, was a regular performance.

The Joseph Kesselring comedy about the pixilated sisters in a decaying Brooklyn mansion and

their benign pastime of mercy-killing needs no summary. Since credits will be numerous, I'll simply say of the production that it moves fast and plausibly. Mr. Hagan has done extremely well.

So has William E. Hatch, with the stage design, one of the best treatments of Mr. Kesselring's problems I've seen.

D. Jeanne Hatch, as Abby, and Martha Walstrum, as Martha Brewster both manage to be convincing. Don Glancy is an excellent Teddy, and Judy Beebe a first-rate Elaine.

John O'Neill struck me as being a little high-schoolie in his hopped-up rendition of the Mortimer Brewster role. By contrast, Henry Klemeyer, though obviously in an ungenial part, made the ghoulish Jonathan seem credible.

A special plug for Vitalis Zukauskas, a native of Lithuania and former professional actor, there. Mr. Zukauskas, now just learning English, certainly knows his way around the stage.

'Ironing Out'

Back to "On the Town," what little continuity we saw Wednesday night (it was a slow, interrupted process of ironing out Act II) brought good work by Patrick Wilson and Jack Craig, both of Indianapolis.

Miss Gossel was cast by the three sailors on leave. Mr. Craig does some energetic ballet-style hoofing in the Coney Island scene.

As you may know, the musical grew out of an earlier ballet Mr. Bernstein did with choreographer Jerome Robbins, "Fancy Free." It's a skylarking, often fairly earthy, script about shore leave, floozies and so on.

Let's hope the Wednesday difficulties were smoothed out by last night.

Times Amusement Clock

CIRCLE
"She's Working Her Way Through College," with Virginia Mayo and Gene Nelson, at 12:35, 3:45, 7 and 10:10.
"Big Night," at 11:15, 2:30, 5:45 and 8:50.
ESQUIRE
"Shadow of a Doubt," with Joseph Cotten and Theresa Wright, at 9:10 and 10:55.
"When Tomorrow Comes," at 8:35.

INDIANA
"Clash by Night," with Barbara Stanwyck, Donald Douglas, Robert Ryan and Marilyn Monroe, at 11:25, 6:30 and 9:15.
"Bal Tabarin," at 1:10, 4:45 and 8:10.
KNIGHTS
"The Big Show," at 11:45, 4:35, 7:25 and 10:15.
"Change of Heart," at 12:40, 3:35, 6:20 and 9:15.
LOEWS
"Love to Look At," with Red Skelton, Howard Keel, Kathryn Grayson, Marge & Gower Champion, Ann Miller, Zsa Zsa Gabor, Kurt Kasznar, directed by Jerome Kern, music by Otto A. Harbach, music by Jerome Kern.

"Valley of the Eagles," at 11:45, 2:35 and 5:45.
"Cow Women," at 12:30, 3:20, 6:05 and 8:55.

LYRIC
"Heads or Tails," at 11:45, 4:35, 7:25 and 10:15.
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PEACE
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SHREVEPORT
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ST. LOUIS
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