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ORAL VACCINE

## MURDER FOR FUN

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members of this cast ranged in age from 7 to 12. Most children of these years play tag, not three-act drama. Their performance was acclaimed by the critics and by all the members of the audience save one. This gentleman, his vision somewhat dimmed by a hangover, read no further than the words, "Matinee To-day" when buying his ticket. He fled after the first few minutes, convinced that the demon rum had unhitched his senses, but greatly relieved when reaching the sidewalk to find that there were people in the world the same size as he.

The role of Aunt Martha was played on this occasion by Miss Lorna Lynn, a blonde vixen of 10.

*Arsenic and Old Lace* was the first play to be enacted by its Broadway cast in the great gymnasium of the United States Military Academy at West Point, where it was witnessed by 3,000 future Army officers. Already the play has achieved more than 1,000 amateur performances.

Breaking through the American boundary line for a 200-performance run in Buenos Aires, Argentina, *Arsenic and Old Lace* has gone on to such widely scattered and linguistically diversified centres as Stockholm and Goteburg in Sweden; Rosario and La Plata in Uruguay; Honolulu; London; Santiago, Chile; Lima, Peru; and Melbourne and Sydney in Australia.

It may also have played Mexico City. A year ago we received a telephone call from a gentleman who identified himself as representing the State Department. He said that two companies in Mexico City claimed the right to perform the play, and that the American Embassy had asked that the dispute be settled in the interests of international amity. Having no desire to become involved in an altercation in Spanish, we tossed the entire matter into the lap of Mr. Hull. We have made no further inquiry for fear of shots across the border.

### "Arsenic" is Free in Russia

It may even be playing in Russia, too, for several weeks ago, through the Russian Committee of the Writers' War Board, we presented the Soviet Government with the rights to present it free of production fee, its royalties to be turned over to a fund for Russian authors. This was not only a goodwill gesture. It was also an attempt to win over at least the dramatic critic of *Pravda*.

The foregoing list of foreign productions is by no means a record and we do not cite it as such. Many plays have played in many more places. We do believe, however, that it is a record in wartime. International conflict presents difficulties to the international theatre. Even the loudest of actors do not care to compete with a good noisy air raid. And then there is the matter of transportation. For instance, the first manuscript of *Arsenic and Old Lace* dispatched to England never reached there. A Nazi submarine commander evidently did not like the play.

In London the King chose the occasion of his birthday to break a family precedent. He took the entire Royal

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