

Is Brownstein Hitting Skids In Equity Job?

NEW YORK, Sept. 11.—Altho Rebecca Brownstein may remain as the associate legal counsel for Actors' Equity for the present, she appears to be on her way out. She has submitted her resignation, effective September 21, but a three-man Equity committee has asked her to keep the status quo at least until a competent replacement can be found. She has agreed.

Miss Brownstein is getting about 10G a year for her legal work from the union. She wants a raise, but that is not an important stumbling block. The chief difficulty seems to be that she has expressed a desire for "more harmonious relations with executives" of the labor org.

Has She Ambitions?

In clear language, according to an Equity council member, this means she has disagreed with the administration of Equity affairs by Angus Duncan, the new temporary executive secretary of the union. Some council members also interpret her move as meaning that she has gotten ambitions and wants to be appointed exec sec. They have asked her to make specific charges about lack of "harmonious relations."

It is said by some Equity brass that Miss Brownstein is in effect holding a gun to Equity's head when she submits a resignation notice at a time when her services are sorely needed on several matters. These spokesmen also say she initially claimed she wanted to be let out because of "ill health" and her later gripe made her first excuse somewhat of a cloak. When it is realized that she tried resigning several times before, each time when her counseling was needed, the Equity council can hardly be expected to be tolerant of her activities, according to these council members.

Bad Strategy?

Miss Brownstein is the associate of Paul Turner, the Equity legal representative. She has taken over because of his illness. Accordingly, she is an employee of Equity and for an employee to give ultimatum to the union is considered bad business by those who make decisions for Equity.

All this indicates that the union is likely to dispose of her services as soon as it can obtain someone who has the ability to take over in her stead.

Who Is Going To Rescue ELT?

NEW YORK, Sept. 11.—Preliminary action has got under way on the Equity Library Theater (ELT) with the sending of a telegram to Sam Jaffe, former head of the ELT committee, asking him whether he intends to return from the Coast in time to take over its affairs. Jaffe, who for several years nursed the org along, last season stepped out because of differences with John Golden.

If he doesn't return, indications are that a new committee head will be appointed and work started on the new season. It is also becoming increasingly evident that Golden, the ELT angel, may not back the project and that it will have to be handled by the union, financially as well as artistically. Golden, who is in Europe, has handed Equity a list of demands which it does not seem inclined to meet, according to council members.

MCCleery Script Muddled

NEW YORK, Sept. 11.—John C. Wilson may produce William McCleery's script, *A Play for Mary*, in the late fall. The play was formerly optioned by Paul Streger.

OUT-OF-TOWN OPENINGS

LOVE LIFE

(Opened Thursday, September 9)

SHUBERT THEATER, NEW HAVEN

A musical. Book and lyrics by Alan Jay Lerner. Music by Kurt Weill. Directed by Ella Kazan. Choreography by Michael Kidd. Sets by Boris Aronson. Costumes by Lucinda Ballard. Lighting by Peggy Clark. Musical director, Joseph Litau. General manager, John Yorke. Press representatives, Wolfe Kaufman and Abner Klipstein. Stage manager, Ward Bishop. Presented by Cheryl Crawford.

CAST: Nanette Fabray, Ray Middleton, Robert Strauss, Rosalie Alter, Glenn Dale, Vincent Gugliotti, John Diggs, Joseph James, James Young, William Veasey, Holly Harris, Josephine Lambert, Peggy Turnley, Marie Leidal, Sylvia Stahlman, Carolyn Maye, Lily Pagel, Dorothea Berthelson, Faye E. Smith, David Collyer, Victor Clarke, David Thomas, Robert Byrn, Evans Thornton, Gene Tobin, Mark Kramer, Larry Robbins, Paula Lloyd, Melissa Hayden, Pat Hamnerlee, Emma Allison, Virginia Conwell, Barbara McCutcheon, Ed Phillips, Bill Bradley, Frank Westbrook, Art Partington, Forrest Bonshire, Michael Maul.

There is no doubt that this one is in. It unfolds as a tuneful, colorful, completely delightful evening's entertainment, and after the bolts are tightened and the loose ends gathered in, it will take its place among the top musicals of the season. The all-star combo of Crawford, Kazan, Lerner and Weill has fashioned something refreshingly new for the theater and, combining it with the talents of Nanette Fabray and Ray Middleton, has come up with a show that will certainly gather the plaudits of the Main Stem audience for some time to come.

As the program states, *Love Life* is a vaudeville show, but it is far from following the accustomed patterns of the old variety. It is presented in two parts, each consisting of a series of acts. The sketches, which start in 1791 and come up to the present, are offered in the physical style of the various periods. The vaudeville acts, which interlard the sketches, are presented before a vaude drop and are styled and costumed in the set variety pattern.

Plot Points Moral

The plot follows the love life of the Coopers, Sam and Susan, from colonial days to the present and points a rather banal moral, but one that is certainly theater: as long as you are poor and struggling you can be happy, but when you start toward success—bango, your happiness is wrecked.

Both Nanette Fabray and Ray Middleton score heavily in every one of their stints, and they are almost continually on stage. Especially delightful was Miss Fabray in the two comedy numbers, *Women's Club Blues* and *Mister Right*. She and Middleton made excellent foils for each other, and their duet numbers were treats for the eye and ear.

Two Hit Tunes

Kurt Weill has contributed a very catchy score, and at least two of the numbers are scheduled for the parade of hits: *Here I'll Stay* and *Green-Up Time*. Several of the novelty tunes, notably *Progress* and *Economics*, presented as vaude numbers, are definitely clicks and will find their permanent places in record albums of the collectors.

Alan Jay Lerner's book and lyrics are right out of the top drawer, altho quite a bit of slicing is indicated. The show as it runs now is 25 minutes overtime, and the cuts will give the necessary zip to the show.

Both first and last act finales are gorgeous and are another testimony to Elia Kazan's genius for direction. Michael Kidd's choreography is refreshingly different. His *Puppet Show* pattern is just about tops in modern terping.

Adding it all up, "hit" is written all over *Love Life*. **Sidney Golly.**

SUMMER AND SMOKE

(Opened September 9)

ERLANGER THEATER, BUFFALO

A play by Tennessee Williams. Staged by Margo Jones. Scenery and lighting by Jo Mielziner. Costumes by Rose Bogdanoff. Original music and scoring by Paul Bowles. General manager, Manning Gurlan. Press representative, Sol Jacobson. Stage manager, Henri Cuabisens.

Alma, as a Child.....Arlene McQuade
John, as a Child.....David Burke
Rev. Winemiller.....Raymond Van Sickle
Mrs. Winemiller.....Marga Ann Deighton
John Buchanan Jr.....Tod Andrews
Alma Buchanan.....Margaret Phillips
Rosa Gonzales.....Monica Boyar
Nelle Ewell.....Anne Jackson
Roger Doremus.....Earle Montgomery
Mrs. Bassett.....Betty Greene Little
Vernon.....Spencer James
Rosemary.....Ellen James
Walter.....William Layton
Papa Gonzales.....Sid Cassel
Dr. Buchanan.....William Crane
Mr. Kramer.....Ray Walston

The Buffalo legit season premed to much excitement over the presentation of Tennessee Williams's new play *Summer and Smoke*. As its smoldering title suggests, it is a drama of highly emotional conflict between the purely physical and idealistic aspects of life. The play offers an absorbing evening, with some highlights of unusually strong theater included in the 16 scenes.

The actors in almost every instance do a fine job, and certainly the author has a knack of putting together interest-provoking situations. Yet somewhere among all these admirable attributes the message gets lost, the play bogs down, the dialog becomes wordy, for a letdown finale. This is not saying that Williams has a lemon to follow his two smash hits. On the contrary, it is entirely possible that this vehicle will coast to success on the strength of the two previous winners. But despite the fine component factors, the whole fails to come off.

Gal Loves Doc

The two central characters are a young, self-indulgent medico and the girl next door, a neurotic and completely idealistic daughter of a minister who has been in love with the doc since childhood. They meet in constant conflict, each finally converting to the other's point of view. At the last, the doctor becomes famous and respectable and is about to marry a sweet young girl, while the erstwhile fem moralist drifts off into promiscuity with a traveling salesman.

Tod Andrews gives a virile interpretation of the doctor and packs plenty of appeal for fem audiences. Margaret Phillips does a commendable job of wistfully underplaying the minister's frustrated daughter. Arlene McQuade and David Burke give good juve portrayals of the above two as children. Raymond Van Sickle, the minister, and Marga Ann Deighton, his insane wife, offer finely etched performances. Miss Deighton is especially effective. Monica Boyar is a hip-wiggling hussy. Anne Jackson, a fresh and sincere ingenue, plays the doctor's fiancée, and Betty Greene Little handles the neighborhood busybody well.

Joe Mielziner's one multiple set of a Southern locale is effective. Paul Bowles's original music sets a good pace, and Rose Bogdanoff's 1916 costumes are eye-filling.

All told, *Summer* is a creditable effort, but whether it will measure up to the author's previous Stem efforts is debatable. **Eva Warner.**

Goodman Travels "Dugan"

NEW YORK, Sept. 11.—As a result of its click on the Strawhat Circuit, Martin Goodman is producing a road version of *The Trial of Mary Dugan* with Jay Jostyn in the lead. Show opens in New Haven September 16 and goes from there to Boston September 20. Unless the attraction does terrific business, it is not figured that it will be brought to Broadway.

Fuel Shortage Hurts London Stage Outlook

(Continued from page 3)

from two performances to one daily. Legit theaters are expected to start their evening performances at 6 or 6:30 to reduce the electricity load at peak hours. A cold winter also may result in theaters being allowed to open only on alternate days.

The crisis may curtail the appearance of many American artists. Theater managers will be unable to meet top wages paid American stars' with the limited performances scheduled each week.

The new regulations are based on the 1947-'48 winter, which was quite mild. A return of the 1946-'47 winter, which created a very serious situation, might bring about even greater cuts in the schedule for the October-to-February period.

Choreographer Unit in Equity?

NEW YORK, Sept. 11.—Choreographers interested in joining a union have set up a committee and got in touch with Actors' Equity to find out whether the thespians' union would be interested in accepting them as members. A meeting was skedded with the Equity Council Tuesday(6) but the choreographers committee, consisting of Helen Tamiris, Jerome Robbins and Agnes De Mille, could not make it. The confab will take place later.

The dance directors do not want to join Equity as actors. They feel they should have a semi-autonomous group within the thesp union roughly similar to Chorus Equity. The blueprint for the choreographers labor unit hasn't been finalized. The first step must be approval from Equity.

There is also talk that legit directors would also like to have their own union unit within Equity. In the ordinary course of events most directors become members of the actors' labor org, but they never have status as legit pilots—only as actors. Formation of a semi-independent group within Equity seems to be the directors' desire, but discussions have been cursory so far.

Experimental Fight

NEW YORK, Sept. 11.—Actors Equity will get down to settling the status of the Experimental Theater when it meets Tuesday (14) with the other legit unions at a council meeting. Aside from the actors' union, the other theatrical labor orgs want to curtail the concession to the Experimental, but Equity is expected to fight.

ROUTES Dramatic and Musical

Angel in the Wings (Blackstone) Chicago.
Annie Get Your Gun (Shubert) Chicago.
April Fool (Blitmore) Los Angeles.
Blackstone (Shubert-Lafayette) Detroit.
Brigadoon (Shubert) Philadelphia.
Burlesque (Lyceum) Minneapolis.
Carousel (Curran) San Francisco.
Devil's Carnival (Shubert) New Haven, Conn., 15-18.
For Love or Money (Locust St.) Philadelphia.
Grandma's Diary (Wilbur) Boston.
Harvey (Erlanger) Buffalo.
High Button Shoes (Great Northern) Chicago.
John Loves Mary (Hanna) Cleveland.
Love Life (Shubert) Boston.
Leading Lady (Selwyn) Chicago.
Medea (Geary) San Francisco.
Mr. Roberts (Erlanger) Chicago.
Oklahoma (Shea) Erie, Pa., 13-15; (Shea) Jamestown, N. Y., 16-18.
Oklahoma (Omaha) Omaha 13-15; (Music Hall) Kansas City 16-18.
Summer and Smoke (Cass) Detroit.
Street Car Named Desire (Nixon) Pittsburgh.
Town House (Colonial) Boston.
Where's Charlie (Forrest) Philadelphia.
Winslow Boy (Davidson) Milwaukee 15-18.