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LITTLE OLD NEW YORK by ED SULLIVAN

BEHIND THE SCENES

If Damon Runyon were alive, he'd get a terrific rap out of a Broadway story that continues as a backstage serial at the 46th street Theatre where Runyon's "Guys and Dolls" is playing to capacity.

Big Jule, Chicago hoodlum and dice-shooter, is portrayed in the show by B.S. Pully, a Runyonesque character in his own right, with a vocabulary all his own. Recalling the jobs he's lost in cafes, Pully covers that phase of his career by saying "I'm a three-time loser in show business!" But, Pully, now happily married, has a tremendous love for his country. He thinks the United States is the best of all possible countries in the best of all possible worlds. Stalin, to Pully's way of thinking, is the equivalent of a cafe tough guy who wants to set fire to the joint.

In the backstage dressing room quarters of "Guys and Dolls," Pully's roommate is Tom Pedi, expert character actor who plays the Runyonesque design of Harry the Horse. Pedi, although he works regularly and gets good notices from critics, feels strongly about Stalin, but not exactly the way Pully feels. As an indication, Pedi marched in the May Day parade, was photographed by FBI cameras, and was heckled by Broadwayites along

the line of march. Pully's heckling, as could be expected, took another more practical twist.

When Pedi arrived at the dressing room, Pully was reading the day's Korean casualty list. Pedi thought he'd get costumed, and "thought" is used advisedly. All of his clothes had been cut to pieces, carefully and methodically. "I cut them all up." said Pully. You marched in the May Day parade and I don't like guys who march in May Day parades, particularly when the parader is working regularly, collecting good American dough while American kids are getting killed by Commies in Korea."

"Is that all you've got to say?" asked Pedi
"No," said Pully, "I've got one more thing to say. When I cut up your clothes, I'm sorry you weren't in them."

The two of them are still dressing together, after a fashion. Pedi has hidden all the rest of his clothes and tries to stay out of the dressing room while Pully occupies it. Pully, you see, is a large bulk of a man and when he washes off his makeup, he has a habit of splashing water. Sometimes the water happens to deluge anybody within range. Pedi has retired from the range, that's all.

You may think to yourself that this is not the best American way to handle a May Day parader. I will not argue that point. But it is a Broadway backstage

solution.

Pully's pledge of allegiance to the Flag is simple, but different. "I don't savvy geezers who march in May Day parades," says Pully. "In this country, we are all in on a rain-check, the way I figure it. We can work or not work, we can go to any church or synagogue we pick, we can agree or disagree with the White House without being sent to the salt mines. We can read any paper we want and any paper can express its own opinion, our kids can go to any school they choose, and hospitals have free clinics.

"So what a 'ham' like Pedi is objecting to, I can't dope out. He doesn't work, because acting ain't work, he's got everything he wants to eat and he's got plenty of clothes, minus one suit which I ventilated."

It has been suggested that Pully, because of his forthright actions, might be given the heave-ho from "Guys and Dolls." I doubt severely, almost emphatically, that the management of the show would expel him. In the first place, he is one of the highlights of the show, fits the part like a suit of clothes, if I can remain in that vein.

In the second place, I don't think that Americans would like to believe that an actor, loyal to his country, would get heaved out of a show because he doesn't like geezers who march in the May Day parade. Anyway, he

certainly established a precedent in show business.