

Runners-Up Pull Big Votes In Donaldson Awards Race

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The Follow-Uppers

Mildred Dunnoek's four follow-uppers for supporting actress honors were:

2. Estelle Winwood.....Chaillot
3. Shirley Booth.....Fancy
4. Julie Harris.....Young and Fair
5. Lee Grant.....Detective

Balloting for debut (actor) placed:

2. Torin Thatcher.....Edward
3. Don Hammer.....Sundown Beach
4. Richard Derr.....Traitor
4. William Lanteau.....At War With the Army
5. Warren Stevens.....Sundown Beach

Fem debut runners-up included:

2. Madeleine Carroll.....Fancy
3. Leora Dana.....Chaillot
4. Leueen McGrath.....Edward
5. Doe Avedon.....Young and Fair

In addition to carrying away first set design honors for *Salesman*, Jo Mielziner's sets for *Summer and Smoke* and *Anne* were voters' favorites for third and fifth place respectively in the background category. The late Christian Berard's decor for *Chaillot* was rated second choice and Boris Aronson took fourth slot for his outstanding set for *Detective*.

An extremely close second to Berard's first place clothes-draping honors were Motley's costumes for *Anne*. Next in line were:

3. Donald Oenslager.....Mother
4. Richard Whorf.....Richard III
5. Stewart Chaney.....The Ivy Green

"Kate" Is Second

As stated elsewhere, *South Pacific* was practically alone in its glory as winner in the song-and-dancer field, polling nearly three-quarters of the total vote cast for best musical. However, there were plenty of voters who liked *Kiss Me, Kate* for second place, and a lot more who put *Lend An Ear* into third slot. *Ballet Ballads* was rated fourth, and *Where's Charley?* fifth.

In the musical staging field, John C. Wilson placed second for his direction of *Kate*. Elia Kazan was third for *Love Life* and Hal Gerson fourth for *Ear*. Mary Hunter (*Ballet Ballads*) and Hermes Pan (*As the Girls Go*) were tied for fifth spot.

Best musical actor returns were again very close this year. Alfred Drake (*Kate*) and Ezio Pinza (*Pacific*) ran practically nose to nose all the way thru the tallying. A scant dozen votes just prior to the deadline for balloting put Drake in the top bracket. Ray Bolger (*Charley*) drew heavy support for third place, and Bobby Clark (*As the Girls Go*) was a fourth. Fifth slot was a three-way tie between William Eythe (*Ear*), Myron McCormick (*Pacific*) and Ray Middleton (*Love Life*).

La Morrison, 2d

Follow-uppers to Mary Martin's sensational win as best musical actress were:

2. Patricia Morison.....Kate
3. Carol Channing.....Ear
4. Nanette Fabray.....Love Life
5. Allyn McLerie.....Charley

Placing next to winner Myron McCormick (*Pacific*) for best supporting performance (actor) were:

2. William Tabbert.....Pacific
3. Harold Lang.....Kate
4. Dick Bernie.....Fifth Avenue
4. Martin Wolfson.....Pacific
5. Jackie Gleason.....Fifth Avenue

Top-scoring supporting actresses were:

2. Carol Channing.....Ear
3. Lisa Kirk.....Kate
4. Allyn McLerie.....Charley
5. Mary McCarty.....Small Wonder

Ezio Pinza polled nearly 60 per cent of the ballots cast in the musical debut seg. Bob Scheerer, of *Ear*, took second place. Byron Palmer (*Charley*) was third, with Johnny Coy (*Fifth*

Avenue) right on his heels for fourth slot. Jay Marshall (*Love Life*) was fifth.

Mary McCarty (*Small Wonder*) scored next best to winner Yvonne Adair (*Ear*) in the fem debut class. Next in line were:

3. Anne Renee Anderson.....Ear
4. Milada Mladova.....All for Love
4. Patricia Wymore.....Hold It
4. Virginia Beeler.....The Medium
4. Jenny Lou Law.....Ear
4. Hazel Dawn Jr.....My Romance
5. Joan Diener.....Small Wonder
5. Antionette Guhlke.....Ear
5. Lee Stacy.....Ear

Harold Lang (*Kate*) gave Ray Bolger (*Charley*) top competition for terping honors. Other top vote-getters were:

3. Gene Nelson.....Ear
4. Bob Scheerer.....Ear
5. Paul Godkin.....Ballet Ballads

Distaff Terpers

Close also was the vote for distaff terpers with Sono Osato (*Ballet Ballads*) giving winner Viola Essen (*Fifth Avenue*) sharp competition. Kathryn Lee (*As the Girls Go*) was only a step behind Osato for third place. Allyn McLerie (*Charley*) rated fourth slot, and Dorothy Babbs (*Ear*) tallied a substantial return for fifth.

Author runners-up for best musical book were:

2. Sam and Belle Spewack.....Kate
3. Charles Gaynor.....Ear
4. Alan Lerner.....Love Life
4. John Latouche.....Ballet Ballads
5. William Roos.....As the Girls Go

Tunesmith runners-up were as follows:

2. Cole Porter.....Kate
3. H. Villa-Lobos.....Magdalena
4. Kurt Weill.....Love Life
5. Frank Loesser.....Charley

The top lyricists included:

2. Cole Porter.....Kate
3. John Latouche.....Ballet Ballads
4. Frank Loesser.....Charley
5. Alan Lerner.....Love Life

Still another close race occurred among the choreographers with Hanya Holm (*Kate*) crowding winner Gower Champion (*Ear*) all the way to the finish. Others out in front were:

3. Jack Cole.....Magdalena
4. Michael Kidd.....Love Life
4. Robert Sidney.....Fifth Avenue
5. George Balanchine.....Charley

Balloting was again give-and-take in the scenic class. Jo Mielziner (*Pacific*) gave Lemuel Ayers (*Kate*) a sharp run for top honors. The next three were:

3. Howard Bay.....Magdalena
4. Raoul Pene Dubois.....Ear
5. Boris Aronson.....Love Life

While Ayers ran away with the song-and-dancer costume vote, other fat tallies were made as follows:

2. Sharaff.....Magdalena
3. David Ffolkes.....Charley
4. Motley.....Pacific
5. Raoul Pene Dubois.....Ear

2 Nutmegs Reduced to 1

BRIDGEPORT, Conn., July 9.—A confusion in names between the Nutmeg Playhouse, Brookfield, and the Nutmeg Theater Workshop, Ridgefield, was straightened out last week via an agreement between Leon Michel of Brookfield and George Blackwood of Ridgefield. The Brookfield group will retain the Nutmeg name, while the Ridgefield aggregation will be known as the Theater Workshop of Ridgefield. The Michel project is staffed by professionals, who play established works, while the Ridgefield Workshop is operating on an experimental basis, trying out new plays.

Out-of-Town Review

SHOW BOAT

(Opened July 4)

GREEK THEATER, LOS ANGELES

Musical comedy in two acts presented by Gene Mann. Music by Jerome Kern. Book and lyrics by Oscar Hammerstein II, based on the novel by Edna Ferber. Directed by Edward Revenaugh. Settings, Richard Jackson. Musical direction, Jaye Rubanoff. Dances staged by Dan Eckley. Musical numbers staged by Eugene Loring. Costumes designed by Kate Drain Lawson. Costumes executed by Brooks Costume Company, under supervision of Ernest Schrapps. Production co-ordinator, Maryann Mann. Choral direction by Jack Cathcart.

Windy.....George Spelvin
Steve.....George McBryde
Pete.....Kirby Smith
Queenie.....Ruby Dandridge
Parthy Ann Kawks.....Kathryn Sheldon
Cap'n Andy.....Charles Winninger
Ellie.....Collette Lyons
Frank.....Sammy White
Rubber Face.....Arthur Ross
Julie.....Terry Saunders
Gaylord Ravenal.....Charles Fredericks
Vallon.....Thayer Roberts
Magnolia.....Evelyn Wycoff
Joe.....Caleb Peterson
Backwoodsman.....Jack Daley
Job.....Stephen Consideine
Sam.....Theodore Crumb
Barker.....George Nevin
Fatima.....Bernice Harrison
Sport.....Lindsey Workman

Congress of Beauty.....
Beverly Bernard
Benetta Daniels
Naomi LaVerne
Terry Annis
Marilyn Danielsen
Carole Schuman

Dahomey King.....Graham Johnson
Landlady.....Jenina Carroll
Ethel.....Opal Blye
Mother Superior.....Esther Zevin
Kim.....Anne Whitfield
Jake.....Robert Shay
Jim.....Jack Daley
Man With Guitar.....Jacky Present
Doorman.....Paul Harris
Lottie.....Sandra Annsen
Woman on the Levee.....Grace Poe

The Cotton Blossom steams in with all its old glory and splendor with Gene Mann at the helm to kick off the Greek Theater's fourth season of outdoor operettas. Dazzling production of *Show Boat* promises plenty of enjoyment for lovers of light opera, as well as a healthy return at the box office for the Greek Theater association. With his presentation of *Show Boat*, Mann sets a new standard of excellence for his theater. Thanks to the revolving stage, Director Edward Revenaugh is able to keep show's tempo going at a proper pace. Also theater's improved lighting and sound equipment immeasurably enhance the production.

In addition to technical improvements, success of this offering belongs to a well-picked cast. Charles Winninger, who created the Cap'n Andy role, handles his part with the old affection and spice it demands. Cast boasts good voices as well in Charles Fredericks as Ravel and Evelyn Wycoff as Magnolia. Terry Saunders makes a winsome Julie, while Sammy White is as fine as ever in his old part as Frank, the hooper. Kathryn Sheldon milks her role of Aunt Parthy for all it's worth. Collette Lyons's comedy talents are well suited for a rib-tickling portrayal of Ellie. Albert McNeil Choir turns in a beautiful job on the choral numbers and Caleb Peterson, as Joe, has the voice and sympathetic interpretation necessary to make *Ole Man River*.

Costumes were brilliant, choreography fresh and eye-worthy, stage settings full of color, all combining to give tasty trimmings to a fine production. Lee Zhitto.

Two New Barns for Penna

HARRISBURG, Pa., July 9.—The Department of State reports the incorporation of two new Pennsylvania summer theater projects. The Allenberry Players, Inc., Allenberry, has been authorized to capitalize at \$15,000. Clarence W., John W. and Charles A. B. Heinze, of Carlisle, are the incorporators. Harry A. Dower, Elmira B. Eberly and Helen E. Isabella, all of Allentown, are authorized to capitalize the Hayloft Corporation at \$5,000.

Conn. Strawhatters Start With Good Biz; Future Looks Better

HARTFORD, Conn., July 9.—Despite unprecedented competition from various outdoor amusement interests, the Connecticut summer strawhat theater season is off to a good start.

Business, according to theater owners and operators, has been good, with indications of increased grosses later in the season. To herald the summer of 1949, summer theater ops in the territory went all-out in promotion, with window cards, newspaper advertising and radio time among advertising expenditures.

Newspapers have perked up their interest in the silo circuit considerably, with more review and article space being devoted thus far this season than was evidenced during a similar period in 1948. One outstanding example of newspaper interest is the booking of Susan Peters in the opening show at Norwich Summer Theater, *The Glass Menagerie*. Reviews hit the larger Connecticut cities in addition to the smaller towns, and the Associated Press, on its Connecticut wires, even carried some notice on Miss Peters' acting.

Names Get Bally

Names, as usual, are important to Connecticut summer season playgoers, and the territory's strawhat operators are wasting no time in plugging top names in newspaper promotions. Joan Blondell, appearing in *Happy Birthday*, at \$2.95 top, this week at the Ivoryton Playhouse, for example, was the subject of a number of press interviews. Lesser-known players, of course, were merely given a brief nod by news writers.

However, a factor which is viewed with considerable gravity by summer theater operators is the growth of outdoor motion picture theaters and other outdoor amusements and the definite indications of increased competition from those fields.

Several years ago, summer ops say, you could count the number of drive-in theaters operating in the State on one hand, while today you need both hands and will need more counting space if the number increases. The drive-ins, in addition, aren't resting on the laurels of newspaper advertising or other conventional promotion. Outdoor locations are going in heavily for exploitation and thus far such expenditures are paying off to the extent that outdoor movie spots in Connecticut are doing a terrific business in comparison to the grosses at the silos.

AWARDS' HISTORY

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fered by some self-constituted group of experts. *The Billboard* neither has nor has had any ax to grind in the project. It accepts no advertisement from any winner. Its sponsorship of the awards is simply a contribution to democratic recognition of everything that is best in the theater.

The Billboard wishes to take this opportunity to thank the Sixth Annual Donaldson Awards Committee for its splendid co-operation and also Actors' Equity and Chorus Equity for their assistance in reaching the voters. Very particular thanks are likewise due to the stage managers of current Broadway shows and to John Effrat, who represented them on the committee, for their exceptional interest in getting out the vote of their respective casts.

ROUTES

Dramatic and Musical

Brigadoon (Curran) San Francisco.
Harvey (International Cinema) Vancouver.
B. C. Can.
Inside U. S. A. (Shubert) Chicago.
Kiss Me Kate (Philharmonic Auditorium) Los Angeles.
Mr. Roberts (Erianger) Chicago.
Street Car Named Desire (Biltmore) Los Angeles.