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## Dorothy Collins, Ron Holgate Star in

### Do I Hear A Waltz?

"Do Hear a Waltz?" Is Bittersweet Romance; Opens at Pabst Monday . The Pabst Theatre is moving into the final stages of production in preparation for the opening this Monday evening. May 16, of Richard Rodgers' "Do I Hear A Waltz?" which will cap the 1965-66 season of musical and dramatic presentations at the Theatre.

The cast headed by Dorothy Collins and Ron Holgate were in rehearsal in New York. They arrived in Milwaukee several days prior to opening to complete their preparations on the Pabst stage. Scenery was constructed both in New York and at the Pabst's Milwaukee shop. It is expected that "Do I Hear A Waltz?" will - include one of the most elaborate settings yet to be seen at the Pabst. The scenery is vital, according to Producer Roger K. Marsh and Designer Robert T. Williams, for the charm and romance of Venice is an integral part of the story and they mean to bring it to the audience at the Jewish Community Center. A performance is scheduled tonight.

The tale is of Miss Leona Samish straight-laced American spinister (Dorothy Collins). It has been called "bittersweet," and rightly so, for the heroine's golden vacation trip to Venice is tinged with loneliness and trepidation, and the gaiety of the gossamer romance she finds with a vigorous Italian shopkeeper (Ron Holgate) definitely has its wistful side. The Marsh production of this new Rodgers' musical will play through May 28, with special double - header evening performances Friday and Saturday, May 27 and 28.

REVIEW OF PLAY

"Do I Hear a Waltz?" Is a Musical Fable in Venice. Stars Dorothy Collins. In these roles, Producer Roger K. Marsh, who is giving up chasing the Golden Fleece in the theatre business, has cast Dorothy Collins as the starved Leona, and Ronald Holgate as her would-be lover, Renato Di Rossi.

We take nothing away from the delight and enjoyment of the presentation when we appraise Miss Collins as quiet adequate in the heroine's role, despite the fact that her voice does not have the range for a musical, popular and famed as she may be as the "Lucky Strike" girl. Mr. Holgate's voice left nothing to be desired, it was rich and strong, but his acting wasn't quite on the same level.

The rest of the cast also contributes immensely to the pleasures of the evening. Fleury D'Antonakis, as Giovanna, the lackadaisical, slovenly servant, was positively luscious; she played the role on Broadway, and excelled in it here. Dorothy Stinnette, as Signora Fioria, the enchanting widow in whose garden pensione the machinations go on, is a lovely seductress; and when she joined in with Leona and Jennifer (Gay Edmonds), a comely and amply endowed young married, in "Moon In My Window," some very pretty music poured forth. Joel Fabiani, as Jennifer's "intellectual" husband, Eddie, and Av-ril Gentles and William Martel, no newcomers to Milwaukee audiences, as Mr. and Mrs. McIlhenny, contribute spritely lines and good voices. Good and Palatable Songs

While few of the songs have made the "Hit Parade," even with Miss Collins singing, the music and lyrics are most pleasing. While no one will contend that this is Richard Rodgers' best score, he collaborated with lyricist Stephen Sondheim to concoct a musical with words and music that carry along the story, to which they have been quite faithful. (The plot is from Arthur Laurents, "The Time of the Cuckoo," and was later filmed as "Summertime.") Thus the tunes and lyrics, in such enticing and delightful numbers as "Stay," "No Understanding," "Here We are Again," the title tune, "Do I Hear a Waltz?" and for that matter almost all the others, have the ingredients of good and palatable songs.

Robert Mandel, the orchestra director imported from New York, was most accomplished in leading the orchestra. The choreography was imaginative and amusing (especially in the number where the boys chased the girls), and costuming colorful.

"Do I Hear a Waltz?" cannot be labeled a great musical, but in its first appearance off Broadway here in the hinterlands, it satisfies good theatre. The first nighters enjoyed it immensely; so might you. And it would cheer the heart of Mr. Marsh, who tried valiantly to give our town living theatre, but can't afford the losses anymore.

In Venice, the locale of "Do I Hear a Waltz?" currently at The Pabst Theatre, there is the famed Bridge of Sighs. As the romantic musical unfolds its bittersweet story of the straight-laced American spinster, Leona Samish, we heaved many a sigh in sentimental sympathy for the lonely girl

who was still seeking, at an un-romantic place. And let us say, right at the outset, that the stage settings, by Robert T Williams, were something to behold and to take you quickly and imaginatively to the bridges and piazzas, the gardens and the canals, the water and gondolas, of picturesque Venice. (A tourist's medal of honor to Mr. Williams!) Let us forget the immortality of Italian love, which is not masked in the story of this charming fable. In Venice "You eat ravioli when you're hungry," and recognize that there is no divorce, but that "you use discretion."

With that out of the way, one may turn to the wistful desire of our American schoolteacher heroine for romance, and the handsome shopkeeper, though married and with a sizable family, who would fill her heart