New Musical Opens at Colonial Theatre

**By David G. Johnson**

"Tovarich," which many knowledgeable people expect to be the leading contender for "My Fair Lady's" title of "World's Best Musical," is now playing at the Colonial Theatre. "Tovarich" is not likely to replace "My Fair Lady," but this new musical comedy is far, far better than what ever previously ranked second. Reviewers claimed that the production had a few "winkles," but if such were there, they are all ironed out now. "Tovarich" is smoothly performed in the last detail. Orchida to the staff. "Tovarich," the Russian word for "comrade," is a romantic musical comedy about two royal Russian emigres in Paris in the late 1950's. Although this couple (Vivien Leigh and Jean Pierre Aumont) are immensely wealthy, they are forced to become domestic servants for an American family from Pennsylvania. The problem is that the prince considers the money to be held in trust until the Czar regains power, but the evil commissar wants the money for the present government. This situation is the excuse for a political comparison — in music — of Czarist and Communist Russia.

No major flaws exist in "Tovarich." If one beholds in mind that Vivien Leigh is an excellent actress, but she is no Spring Carying, this grand lady of the Theatre gives a stellar portrayal of the proud and practical Grand Dowager. Her lack of stamina necessary to actively participate in the Russian dancing is deliberate — less, except for some voice troubles, the musical design of the evening's only disconcerting event. This difficulty caused the director, however, to notice in the last detail. Orchida to the staff. "Towarich," the Russian word for "comrade," is a romantic musical comedy about two royal Russian emigres in Paris in the late 1950's. Although this couple (Vivien Leigh and Jean Pierre Aumont) are immensely wealthy, they are forced to become domestic servants for an American family from Pennsylvania. The problem is that the prince considers the money to be held in trust until the Czar regains power, but the evil commissar wants the money for the present government. This situation is the excuse for a political comparison — in music — of Czarist and Communist Russia.

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