

SOUTHERN UTAH STATE COLLEGE
CAMPUS COMMUNITY THEATRE
presents

Fiddler on the Roof



MAY 6-9, 1970

cultural impact

Until someone counts - - one at a time - - the individual recitals, concerts, presentations, exhibits, readings, lectures, productions, demonstrations, symposiums, discussions, and other events, it is difficult to imagine the booming cultural effect of Southern Utah State College.

Visitors to the area and to the campus are quick to sense "something special."

"We are amazed at the aesthetics of the campus." "My, you have a lot of paintings and ceramic pieces in your buildings." "Do you really present the full Messiah each year?" These are comments, questions and exclamations from visitors to Southern Utah State College.

"Shakespeare? . . . in Utah?" is the typical response. Yes, and Southern Utah State College pioneered the idea and is instrumental in producing the first class, internationally recognized Utah Shakespearean Festival productions.

"Do the people raised here appreciate what a fine thing they have in this college?" one cultured visitor asked. "It's special."

Southwestern Utah was settled by a group of hand picked artisans and culturally oriented Mormon pioneers. It was natural to be culturally minded. Southern Utah State College has grown up in this atmosphere.

It seems natural to people of the immediate area for SUSC to present a half-dozen drama productions - - Greek tragedy, melodramas, children's theatre, experimental theatre, arena theatre, musicals, classical theatre, and others - - each year; several art, sculpture, ceramic, watercolor, photography, weaving, oil painting, printmaking, and other art exhibits each year. Organization of a symphony orchestra, a cappella choir, chamber choir, choruses, small vocal groups, stage band, jazz band, concert band, marching band, ensembles of all descriptions, string quartets annually at SUSC is not surprising to local citizens.

In addition, Southern Utah State College sponsors or helps to sponsor amateur art exhibits, professional art exhibits, art sales, student art exhibits; participates in an ambitious music arts series; sponsors outstanding lectures and discussions; takes the lead in producing grand opera and first class musicals; encourages top flight modern music and rock groups.

Frequent visitors from much larger colleges and universities and from metropolitan areas are amazed and envious. "I know several colleges that do some of these things, but it is amazing that you do so many things, and that you do them so well."

Probably few people recognize the cultural worth of a college to an area, particularly a culturally minded college, as Southern Utah State College is. In the arts alone, the impact is difficult to conceive.

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SOUTHERN
UTAH
STATE
COLLEGE
cedar city
utah

THE AUTHOR

Sholom Aleichem the beloved Yiddish humorist, a culture hero among his own people, had had his works translated into virtually every major language in the world. Sholom Rabinowitz (his pen name was Sholom Aleichem, a traditional Hebrew greeting) was born in 1859 in a small village in Russia's Ukraine, where he received both a traditional Hebrew and secular Russian education. Although he tried his hand at many occupations his first love was always writing. He was able to write any place, day or night, while eating or resting. Writing was the driving force in his life and accounts for his prodigious output of over twenty-eight volumes.

By the turn of the century, he had already come to be regarded as a classic writer and was earning a living solely from his pen. He settled in the United States in December of 1914, and supported himself and his family by contributing to the Yiddish press and stage. On May 13, 1916, he died of tuberculosis at the age of fifty-seven, mourned by the more than one hundred fifty thousand Jews who attended his funeral and by the entire Jewish world.

Sholom Aleichem viewed a society he knew intimately not through rose-colored lenses, but through spectacles of love. And this is why it is not hard to understand why a Jew once came up to Sholom Aleichem in Warsaw, took his hand and kissed it, saying: "You are our consolation, You have sweetened for us the bitterness of Exile."

From the stories and poems
of Sholom Aleichem come

Fiddler on the Roof

DIRECTOR'S NOTES:

To be at once awarded the singular honor of directing the first non-professional production and at the same time faced with the frightening responsibility of doing justice to one of our greatest moments in modern theatre; would fill any director with mixed emotions. My feelings, however, are not mixed-they simply border on terror!

I have tried, in this production, to show the love these wonderful people had for the homes and traditions their grandfathers built and the acceptance and heroism with which they leave them. The parallel between my great-grandfather being driven from Nauvoo and Aleichem's grandfather being driven from Anatevka are filled with a sameness. For Religious persecution in any form can only show us for the centuries to come the true worth of a man as he stands precariously balanced on his roof trying to scratch out a pleasant tune without breaking his neck.

—Fred C. Adams

SCENIC DESIGNER'S NOTES

When a scenic designer begins the challenge of creating the visual environment for the action of a play he feels both excited at the possibilities and apprehension of his ability to capture and use the potential power of the production. In my case the feelings were magnified by the greatness of the script for "Fiddler on the Roof."

I began, first, by trying to capture the humble dwellings of a persecuted people living in a country where they are not wanted. The homes and public buildings of Anatevka, while by our standards are mere huts of poverty, represent generations of a people who loved, played and died under the heritage of traditions.

With the use of the designer variables of line, color, texture, etc., I have tried to direct the attention of the audience to the action of the play. By silouetting the sets against the sky I have tried to capture the vastness of the barren space of Russia.

The dwellings are of grayed down colors to emphasize the many years they have sheltered their occupants. The exteriors have been sun bleached and dried out by the fierce winters and extreme summers of Anatevka. The interiors have been scrubbed and cleaned so much that the wood and masonry have been worn by the many years of use.

The sets are designed to show the lives of Anatevka.

—Gary McIntyre

Cast

TEVYE
a dairyman

GOLDE
his wife

TZEITEL

HODEL

CHAVA

SHPRINTZE

BIELKE

the daughters

YENTE

a matchmaker

MOTEL KAMZOIL

a tailor

SHANDEL

his mother

PERCHIK

a student

LAZAR WOLF

a butcher

MORDCHA

an innkeeper

RABBI

MENDEL

his son

AVRAM

a bookseller

NAHUM

a beggar

GRANDMA TZEITEL

Golde's grandmother

FRUMA-SARAH

Lazar Wolf's first wife

YUSSEL

a hatter

CONSTABLE

FYEDKA

a young man

SASHA

his friend

IVAN

his friend

THE FIDDLER

KENT MYERS

PATTI LYMAN

CHRYSS POTTER

SUE ANN LISTER

RANDI HANSEN

CHARLENE HOLT

SANDRA MARTIN

JOANNE FANNING

NORM ROBINSON

KATHLEEN WALTON

SCOTT LEWIS

CLARK CHAMBERLAIN

WAYNE COOLEY

NORMAN LISTER

ROGER SIMPER

DAVE LISTER

REED LYNN TURNER

RANAE RAWLINSON

CAROLINE NICHOLS

JAY WILCKEN

MEL CARTER

TERRY LEWIS

GARY JENSEN

DALE WOOLSEY

DAVE TAYLOR



THE PLACE: Anatevka, a village in Russia
THE TIME: 1905, on the eve of the revolutionary period





VILLAGERS

SHLOIME

the bagel man

CHAIM

the fishmonger

SURCHA

BLUMA

SIMA

ANYA

BERILLE

FREDEL

HAPKE

GRSHELL

the postseller

THE BOYS

DEE PAGE

STEVE MATHESON

BONNIE JENSEN

KRIS ANDERSON

VIRGINIA DeLaMARE

JOLENE PLATT

SHELLEY McINTIRE

ARELL LEWIS

KATHY PARKER

GARY HOLFELTZ

MIKE GORDON

JIM HOYT

Orchestra

Piano

Flute and Piccolo

Clarinet

Bass Clarinet

Bassoon

Trumpet I

Trumpet II

Trumpet III

Trombone

Horn

Percussion

Violin

Viola

Cello

Bass

Oboe and English Horn

Peggy Minster

Maureen Burgess

Howard Cooper

Randall Schmatt

Brian Wilkin

Jim Holmes

Bruce Wallen

Lance Whetton

V. L. Barnett

Mike Breinholt

Russell Couroud'

Robert Heywood

Harold Hendrickson

Melissa Thorley

Nedra Stafford

Janice Palmer

Julie Sevy

Kris Nelson

Scott Potter

Liz Corry



Musical Numbers

ACT I

"Tradition"	Tevye and the Villagers
"Matchmaker, Matchmaker"	Tzeitel, Hodel and Chava
"If I Were A Rich Man"	Tevye
"Sabbath Prayer"	Tevye, Golde and Villagers
"To Life"	Tevye, Lazar and Men
"Miracle of Miracles"	Motel
"The Tailor, Motel Kamzoil"	Tevye, Golde, Grandma Tzeitel, Fruma-Sarah and the Villagers
"Sunrise, Sunset"	Tevye, Shandel and the Villagers

INTERMISSION

ACT II

"Now I Have Everything"	Perchik and Hodel
"Do You Love Me?"	Tevye and Golde
"I Just Heard"	Yente and the Villagers
"Far From The Home I Love"	Hodel
"Anatevka"	The Villagers



On his way home for Sabbath dinner, Tevye encounters Perchik, a young student and aspiring social reformer. Although Tevye is poor (If I Were A Rich Man), he desires his girls to grow up learned in the ways of the Good Book. He offers Perchik food if the boy will give lessons to his daughters. At home, surrounded by his loved ones and their new guest, Tevye and Golde lead the family circle in a tender and haunting Sabbath Prayer.

Tevye meets Lazar Wolf at the local inn and agrees to let the butcher marry Tzeitel if he promises to keep her in comfort. They make a toast To Life and are joined in their good cheer by all their friends. The rejoicing is brought to a halt by the entrance of the constable who informs Tevye that orders have come through for a demonstration to be held soon against all the Jews in the district.

While Tevye is offering Tzeitel's hand to Lazar Wolf, the girl is promising her own hand to a meek and miserable poor little tailor named Motel. When they inform Tevye of their betrothal plans, he is, at first, shocked that they have broken the tradition which demands that the papa choose the husband for the daughter. But, realizing that their love is deep, he gives his blessing, much to Motel's amazement: Miracle of Miracles.



THE STORY

The action takes place in Anatevka, an impoverished peasant town in Tsarist Russia, populated largely by hard-working Jewish families. We are introduced to Tevye, the dairyman—a pious man who has raised his five daughters with the aid of quotations from the Scriptures, most of which he invents himself. The people of Anatevka are simple and close to the earth. They hear little news of the outside world, and their lives are governed strictly by the age-old laws of Tradition.

Yente, the matchmaker, goes to Tevye's house to tell his wife Golde that the town's wealthiest citizen, Lazar Wolf, the butcher, wants to marry their eldest daughter, Tzeitel. Golde is delighted at the prospect of such a good catch for Tzeitel, despite the fact that Lazar Wolf is vulgar and as old as Tevye himself. Tzeitel and her two sisters, Hodel and Chava, dream of the ideal husbands which Yente will someday bring them: Matchmaker, Matchmaker.

Now, faced with the problem of informing his wife that Tzeitel will not be marrying into wealth, Tevye devises a scheme in which he pretends to awaken in the night as a result of a nightmare. Playing upon Golde's superstitiousness, Tevye tells her that her long-deceased grandmother came to him and warned him to make a match with Motel, the tailor. In the hilarious dream sequence which follows, Golde becomes convinced that Motel is the better choice: Tevye's Dream (The Tailor Motel Kamzoi).

Now that Tzeitel has set a precedent by marrying the man she loves, the old order begins to break down. Perchik becomes attracted to Hodel.

The wedding of Motel and Tzeitel is a joyous traditional event (Sunrise, Sunset); but its gaiety is interrupted by the police who begin to carry out the threatened purge by smashing the gifts and destroying the furnishings of Jewish homes. For the first time, Tevye has no suitable quotation from the Scriptures but simply looks up to God for some explanation.



INTERMISSION

Act Two opens two months later. Motel and Tzeitel are poor but happy in their marriage and Perchik and Hodel are very much in love: Now I Have Everything. For quite some time, Perchik has expressed deep resentment of the Tsar's cruelty. He informs Tevye that he wants to marry Hodel but must immediately join his compatriots in their revolutionary social activities. Seeing two of his daughters marry for love, Tevye wonders if, after twenty-five years, Golde loves him: Do You Love Me?

Presently news arrives that Perchik has been arrested in Kiev and has been sent to Siberia. Hodel, wanting to be near her man, decides to join him; and, tearfully, Tevye leaves her at the railroad station: Far from the Home I Love.

Now the safe world which Tevye has struggled so hard to build for his family receives its greatest blow. The Tsar has ordered all Jews to evacuate their age-old homes in Anatevka and move elsewhere. Although they sing lovingly of their old home (Anatevka), there is little time for sentiment. The villagers have begun to move out to all corners of the globe. Tevye's few belongings are packed on his cart, and he and his family begin to move off to another land where they feel there will be no hatred, no cruelty, no poverty; they begin the long journey to America as the curtain falls.



Production Staff

Producer/Director
Scenic Designer
Vocal Director
Orchestra Conductor
Choreography

Practice Accompanist
Promotion/Layouts
Technical Director
Stage Manager
Lighting Supervisor
Property Mistress
Painting Supervisor
Costumes/Makeup
Box Office Manager

Fred C. Adams
Gary McIntyre
Blaine Johnson
Harold Boyce
LaVeve Whetton
Terry Lewis
Peggy Minster
Norm Robinson
Gary Holfeltz
Hellie Hughes
Timothy O'Brien
Lana Creer
Errol Bracken
Mary Judd
Reed Lynn Turner

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