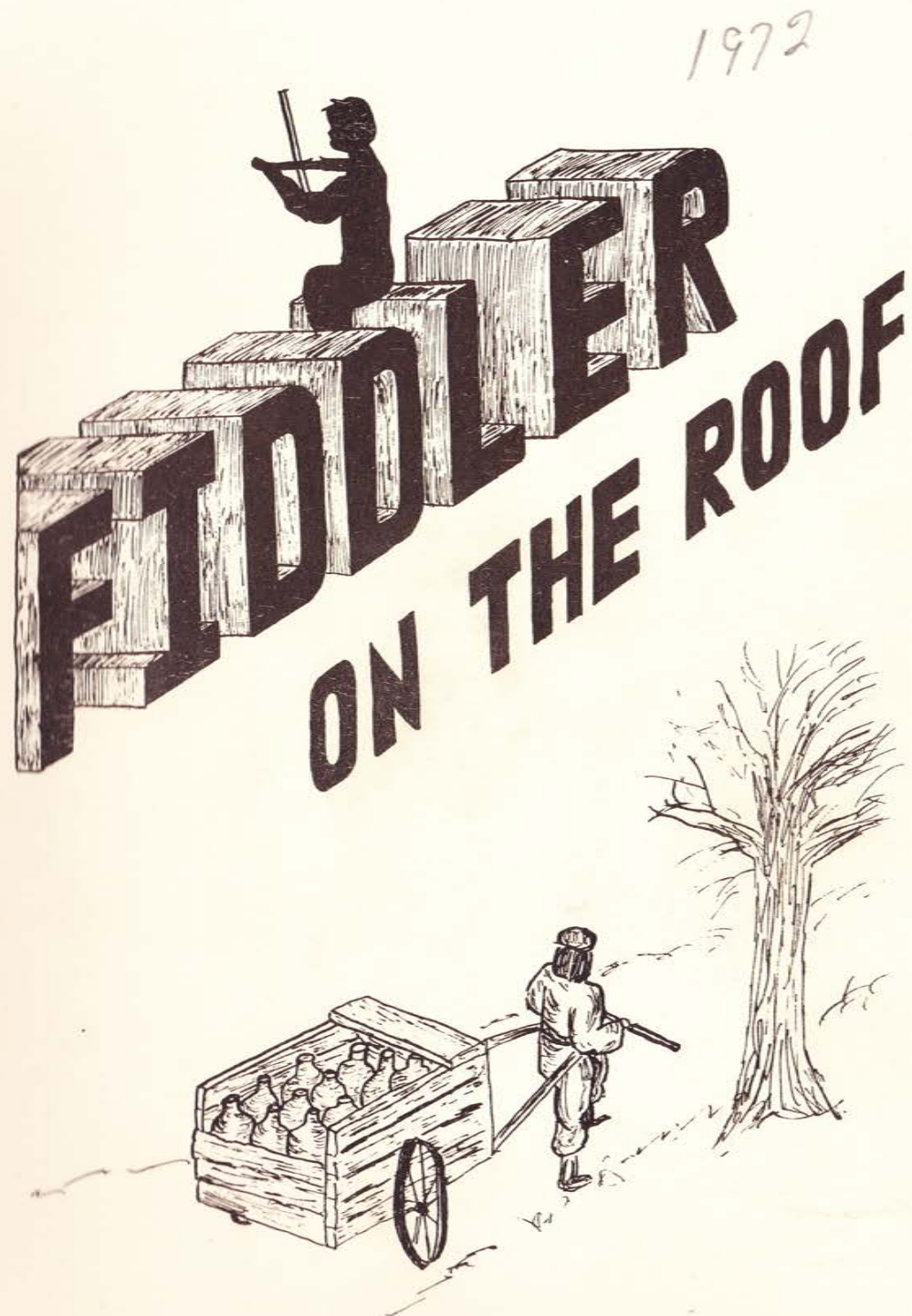


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CORPORATION





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PRODUCTION SECRETARY	Linda Annis
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ASSISTANT STAGE MANAGER	Warren Tomasian
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SPOTLIGHT	Stanley Ratoff
SOUND	George King
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REHEARSAL PIANIST	Jo Millett
PATRONS	Thomas Gill
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THE ACTORSINGERS

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# Fiddler on the Roof

## THE PLAY

"Fiddler on the Roof" opened in Broadway at the Imperial Theatre on September 11, 1964. The reviews were quite favorable and "Fiddler" has been a stage phenomena ever since. The title is explained in the prologue by Tevye, so listen carefully.

The story is basically that of a not-so-humble dairyman and the problems caused by the untraditional marriages of his three daughters. Tevye has to cope with his wife, his daughters, their suitors, and the more tragic problems caused by the upheavels of the revolutionary period.

## SHOLOM ALEICHEM

(1859 – 1916) Born in the Ukraine, Sholom was one of the greatest of Jewish novelists, dramatists, and short-story writers. He wrote the original stories on which "Fiddler" is based. Tevye, the milkman, is one of his best-known creations. These stories were gathered together in a book called "Tevye's Daughters" (Crown Publishers, 1949). The most important of them, as far as "Fiddler" is concerned, were the stories, "Modern Children", "Hodel", and "Chava". All of them are worth reading.

## JEROME ROBBINS

"Fiddler's" original Broadway production was largely the work of Jerome Robbins. He directed and staged the show. His marvelous feeling for effect was chiefly responsible for the show's popularity. Robbins is best known for his choreography, with work on such hits as "Peter Pan", "Gypsy", and "West Side Story". He won an Oscar for the latter. Time said of him, "He took U. S. ballet out of doublets and put it in dungarees". Celebrity Register notes that this was a reaction to an early experience with a group devoted to Russian folklore. One year he appeared as a sheaf of wheat. He got reaped every night. Not surprisingly Robbins got fed up with babushkas and beets. The only thing the audience has to reap though is an evening's entertainment from one of Jerome Robbins' most spectacular successes.

Based on Sholem Aleichem stories by special permission of Arnold Perl  
Book by: JOSEPH STEIN – Music by: JERRY BOCK – Lyrics by: SHELDON HARNICK  
Produced on the New York Stage by HAROLD PRINCE  
Original New York Stage Production Directed and Choreographed by JEROME ROBBINS



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— THE DIRECTORS —

**AL MILLER**

**DRAMATICS DIRECTOR**

Al is no stranger to Actorsinger audiences. He has appeared in many productions. He will be best remembered as Finian in "Finian's Rainbow", and as Moonface Martin in "Anything Goes". More recently he has been seen at the Town and Country Playhouse in "Fiddler on the Roof", and also with educational TV in "Cyrano de Bergerac" and "Huckleberry Finn". He also directed "The Prime of Miss Jean Brodie" with Actors Workshop.

**PETER CHAPUT**

**CHOREOGRAPHER**

Peter's performance as Rudolph, the head waiter at the Harmonia Gardens, was one of the highlights of our production of "Hello Dolly". It should come as no surprise that he became a member of the prestigious "Dance Masters of America" at the age of 21. Now at the age of 29 he has 26 years of dancing experience, including teaching. "Fiddler" will be Peter's first show as Choreographer for Actorsingers . . . . and hopefully not his last.



**STEVE NORRIS**

**MUSIC DIRECTOR**

Actorsingers is always pleased to call upon Steve for the difficult task of directing music. We have done so most recently for "Hello Dolly". Directing music for a show like "Fiddler", with its dual responsibility for the orchestra and chorus, requires the kind of delicate balance expected from Steve.

**JO MILLET**

**ACCOMPANIST**

Jo was absent from our last production. We are happy to welcome her back. Her talent for getting the most out of a piano is almost indispensable to the success of Actorsingers' productions such as "Fiddler". The cast of this show has kept its balance musically with her help.



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KAY KANDRA

SET DESIGNER & DECORATOR

One of the most important parts of any stage production's visual impact is its set. Actorsingers is fortunate to have Kay's assistance in this, one of the theatre's most difficult arts. A distinguished artist and teacher (one painting, a watercolor, hangs in the White House), Kay has worked on four other productions. She assisted on the set design for "Mame", and held her present position for "Finian's Rainbow", "Oliver" and "Hello Dolly".

---

— CREDITS —

The Actorsingers would like to extend a special thanks to the following.  
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CHERYL POWERS

PROGRAM ILLUSTRATOR

One of the least visible, and paradoxically one of the most immediately available examples of backstage effort in any production is the program. The illustrating artist has one of the most difficult tasks in its preparation. Cheryl Powers, who did the artwork for this program, had to literally chase after some of her subjects because few rehearsals are conducted with the cast sitting down. Cheryl is a legal secretary with a Nashua law firm (Smith, Welts & Currier). We think that her artwork will add to that special atmosphere that is "Fiddler".



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— THE MOMMA AND THE POPPA —



### TEVYE

W. George Szok

One of the pleasures of an organization such as Actorsingers is watching talent develop and expand. George is a fine example of this. A native of Syracuse, N. Y., he moved to Nashua to work for Sanders as a Systems Engineer. He also teaches at Daniel Webster Junior College. He had no experience in acting when he joined the chorus of "Mame". He had tried out but only because the auditions were being held close to his home. George next appeared in "Finian's Rainbow" as a black gospel singer; in the chorus of "Oliver" and was one of the three beggars in "Kismet". This summer he appeared in Salem's Town and Country Playhouse as the fiddler in their production of "Fiddler on the Roof". Now he plays that somewhat irascible conversationalist with God, Tevye. George is a learned man, a talented man, a funny man.

### GOLDE

Grace Bolen

Golde is Tevye's sharp-tongued wife. Of course she has a good excuse — she could die from such a man as Tevye. But the audience need have no fear of that. Grace's talent and experience, on and off stage, are familiar to Nashua. She started speech training at the age of three and now has two degrees in speech ... a B.A. and M.A. Grace has directed many shows for local groups, including two for Actorsingers: "The Student Prince" and "Finian's Rainbow". She also directed "The Odd Couple" for the Theatre Guild, and most recently, "Carousel" for the Bishop Guertin Glee Club. Her last on-stage appearance with us was as old Sally in "Oliver". Many Nashuans have seen Grace in dramatic readings for schools, clubs and churches.



Journal-American, September 23, 1964

Mostel Makes Musical Tick by John McClain

"Times were tough for the Jewish community in small Russian towns, circa 1905, and Tevye, the poor milkman of Anatevka with five daughters, was having more than his share of woe because the three eldest fell in love with unsuitable suitors and his horse had a lame leg and obliged him to pull the wagon on his daily rounds. --- Mr. Mostel has his own delightful way of moving and jumping about the stage and his mastery of facial acrobatics is such that he can turn a mild line into a yell. His frequent and very personal appeals to a God who is apparently seated in the left-handed balcony are consistently hilarious. Then comes the anti-Jewish pogrom which begins with minor demonstrations and progresses to the banishment of all Jews from their homes, and this is how the proceedings end. Evicted, they vanish to the far corners of the globe."



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## — THE TRADITIONS —

### YENTE

Betty Callahan

Not every woman in the world is a Yente, but Betty's performance will convince you that she is. In Cleveland, her home town, she studied voice with Neda Symes-Morris and David Franklin Hape. She came to Nashua with her husband and has been a member of Actorsingers since "Iolanthe". She was featured in "Sweethearts" and recently played Beauregard's mother in "Mame". She sang in the chorus of "Oliver" and had the part of Mrs. Rose in "Hello Dolly". She has directed either music or dramatics for the last five productions of the Junior Actorsingers. She is also a member of the Theatre Guild and appeared as Sara Good in "The Crucible". Yente's husband was not much of a person . . . everything he touched turned to mud, but with Betty, everything Yente touches turns to laughter.



### LAZAR WOLF

Robert N. Daigle

As a member of the Christopher Players, Bob is familiar to Nashua audiences. He appeared in the chorus of "Paint Your Wagon", played Jud in "Oklahoma", Gyp Watson in "Destry Rides Again", and Jigger Craigen in "Carousel". This is his first show with Actorsingers. He sang with the Lowell Franco-American Chorus for fifteen years and with various church choirs. Before his marriage he sang for the International Silver Co. Chorus for two years. Bob now lives in Nashua and is the owner of the Bruce Construction Co. Lazar Wolf may not have been the type of son Teyce wanted (he wanted someone a little younger than himself), but audiences will find no reason to complain about Bob's performance.

### STAGE MANAGER

Harry Strickland

In the circle of our little village, we have always had our special types. For instance . . . Harry, the stage manager. He has been with Actorsingers for a long time. He has stage-managed more shows for Actorsingers than most people can remember, more than he can, certainly. His responsibilities include lighting, set construction and organization of scene changes, to name just a few. Each set takes about six weeks to construct - some have been very elaborate (i.e., the present set, the Harmonia Gardens in "Hello Dolly", the huge tree and the waterfall in "Finian's Rainbow".) This time Harry also chaired the auditioning board for "Fiddler".





The New York Times, September 23, 1964

Theater: Mostel as Tevye in "Fiddler on the Roof" by Howard Taubman

"The new musical, which opened last night at the Imperial Theater, is filled with laughter and tenderness. It catches the essence of a moment in History, with sentimental radiance. Compounded of the familiar materials of the musical theater - popular song, vivid dance movement, comedy and emotion, it combines and transcends them to arrive at an integrated achievement of the uncommon quality. But first, to the things that are marvelously right. The book that Joseph Stein has drawn from the richly humorous and humane tales of Sholem Aleichem, the warm-hearted spokesman of the poor Jews in the Russian villages at the turn of the century, is faithful to its origins. - - - The most arresting, of course, is that of Tevye, the humble dairyman whose blessings included a hardworking, if sharp-tongued wife, five daughters and a native philosophical bent. If Sholem Aleichem had known Zero Mostel, he would have chosen him, one is sure, for Tevye."

New York World-Telegraph and The Sun, September 23, 1964 Norman Nadel, Columnist

"But look again. In type less than a sixteenth of an inch is the line, "Based on Sholem Aleichem's stories". Nevertheless, Sholem Aleichem, a Russian writer named Solomon Rabinowitz, who died in the Bronx 48 years ago, is the giant of this proud and tender musical, and the source of its enchantment. He is Tevye the dairyman, who talks directly to God and, on occasion, to the audience. Tevye needs only a few sentences to tell what it's like for poor Jews in Russia at the beginning of this century. Tradition is their strength and solace. Without tradition, he explains, their life would be as shaky as a "Fiddler on the Roof". No one who knows or suspects the life of a Russian Jew less than a century ago expects a boffo finale to a musical such as this. But anyone who knows these folk and especially Tevye (before the evening is half over, everyone knows him intimately) can expect courage, humor and unshattered human dignity even at the final moment. the theme of "Tradition" sounds at a distance, and hope comes through like sunlight."

New York Post, September 23, 1964 Two on the Aisle by Richard Watts, Jr.

"Fiddler on the Roof", which opened last night at the Imperial Theater, brings a striking and unusual quality to the stage. Based on stories by Sholem Aleichem, it combines the elements of Jewish folklore with those of the Broadway musical play, and the alliance is not an easy one to achieve. - - - Tevye becomes a redoubtable and three dimensional, fully developed character of a sort rarely found in musical comedy. He is a good and kind-hearted man with an angry exterior and no time for pious ostentation. Indeed he carries on a kind of cheerful running argument with his God, realistically anticipating more tribulations than blessings from Divine Providence, and his impression that things aren't being managed from above as satisfactorily as they might be."

New York Post, September 23, 1964 Two on the Aisle by Richard Watts, Jr.

"Fiddler on the Roof" is admirable both in its notable central characterization and its faithful capturing of the sad, bravely humorous, wistfully pathetic atmosphere of folklore but it lacks something of the compelling dramatic power implicit in its story. It needs to lose itself in the employment of the musical and dance aspects of its rich material, and it seldom reaches the sustained excitement of which a musical play is capable in the flush of its most satisfying accomplishments."

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— New York Herald Tribune, September 23, 1964

"Fiddler on the Roof" by Walter Kerr

"When he first heaves into sight trundling his own cart cluttered with milk-cans, he is less Mother Courage than Father Complaint. His complaints are good-natured, to be sure, for Teyve is on such intimate terms with God that he can foresee the next non-blessing God is going to give him well ahead of time, and so not to argue about it. With God, you shrug and stay friends."

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THE PLACE: ANATEVKA, A SMALL VILLAGE IN RUSSIA

ACT ONE

- Prologue — "Tradition" — Tevye and the Villagers
- Scene 1 — Kitchen in Tevye's house  
"Matchmaker" — Tzeitel, Hodel and Chava
- Scene 2 — Exterior of Tevye's house  
"If I were a rich man" — Tevye
- Scene 3 — Interior of Tevye's house  
"Sabbath Prayer" — Tevye, Golde and the Villagers
- Scene 4 — The Inn  
"La'Chiam, to life" — Tevye, Lazar Wolf and men
- Scene 5 — A street outside the Inn
- Scene 6 — A bench outside Tevye's house  
"Miracle of Miracles" — Motel
- Scene 7 — Tevye's bedroom  
"The Dream" — Tevye, Golde, Gramma Tzeitel, Fruma-Sarah and the Villagers
- Scene 8 — Village street and Motel's tailor shop
- Scene 9 — Section of Tevye's yard  
"Sunrise Sunset" — Tevye, Golde and the Villagers  
"Bottle Dance" — Yussel, Hershel, Shlosme and Shandel  
"Wedding Dance" — The Villagers

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THE TIME: 1905, ON THE EVE OF THE REVOLUTIONARY PERIOD

ACT TWO

Prologue

- Scene 1 — Exterior of Tevye's house  
"Now I have everything" — Perchik and Hodel  
"Do you love me?" — Tevye and Golde
- Scene 2 — Village street  
"The Rumor" — Yente and the Villagers
- Scene 3 — Exterior of the railroad station  
"Far from the home I love" — Hodel
- Scene 4 — Village street
- Scene 5 — Motel's tailor shop
- Scene 6 — Somewhere on the outskirts of the village  
"Chavaleh" — Tevye and Chava
- Scene 7 — The barn  
"Anatevka" — Tevye, Golde, Yente and the Villagers
- Scene 8 — Outside Tevye's house

— ORCHESTRA —

FLUTE ..... Jill Gidge  
CLARINET ..... Gary Toussaint  
OBOE/ENGLISH HORN ..... Mark Maryanski  
BASSOON ..... David Hebert  
VIOLIN ..... Robert Brunton  
CELLO ..... Rowena Carr  
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— THE DAUGHTERS —



**TZEITEL**

Constance Patti

Tzeitel is the oldest of Teyve's daughters. Constance is a newcomer to the Actorsingers, but not to the stage. She has sung professionally in Boston with Lee Daniels, and has appeared with Pat Cooper and Enzo Stuardi. Constance was seen on WGBH-TV with Lotta Lenya in "The World of Carl Weill" several years ago. She recently appeared as Hodel in Salem's Town and Country Playhouse's production of the "Fiddler on the Roof". We think that with her we have a match for Tzeitel, a perfect fit, made exactly to measure.



**Dorothy H. Fontaine**

**HODEL**

Dorothy is another new member. She teaches music in Lowell. A graduate of Lowell State College, she has a degree in music education. As a member of M.E.N.C. she appeared in, or worked on, several college productions. These include: the chorus of "Golden Apple", as Lucy Brown in "Three Penny Opera", a choral director and voice coach for "West Side Story", as voice coach and assistant director of "Kismet". As a member of St. Anne's Episcopal Choir for six years, she appeared as a soloist. With Dorothy portraying Hodel, we not only have everything, but a little bit more.



**CHAVA**

Gisele LaFrance

The role of Chava, Teyve's most untraditional daughter, belongs to a third newcomer to Actorsingers. Gisele is a recent graduate of Mt. St. Mary's. She now works as a secretary for the police department. She appeared in Bishop Guertin's production of "Carousel" as Julie Jordan. For two years she was a soloist with the Bishop Guertin "Musicales", and was a member of Mt. St. Mary's Glee Club. Because of her moving performance as Chava she will not be easily forgotten.

— THE SONS —

**MOTEL KAMZOIL**

Stephen Juselis

Stephen first appeared with Actorsingers as Ambrose Kemper in "Hello Dolly". Since then he has directed one of our Junior Actorsingers' shows, "H.M.S. Pinafore", and appeared in the chorus of "Kismet". He is a student at the New England Aeronautical Institute. Now a senior he appeared in Drama Club productions as Bill Hutchins in "The Lottery", and as Charley in "Three Men on a Horse". Steve is a native of Glastonbury, Connecticut. As Motel, the poor tailor, his acting ability proves that he certainly is not a worthless lump of clay.



**PERCHIK**

Gerry Beaudoin

Members of past audiences will remember Gerry's fine performance as Woody Mahoney, the romantic lead in "Finian's Rainbow". He appeared as Captain Tarnitz in "The Student Prince", and was one of the galloping waiters in "Hello Dolly" (the funny one), and he was in the chorus of "Oliver". He also has appeared as the lead, Billy Bigalow, in the Christopher's of "Carousel". The poor student, Perchik, may or may not have a rich uncle, but we think you'll agree that Gerry is very rich in talent.

**FYEDKA**

Gene Blouin

For a recent graduate of Bishop Guertin and a prospective freshman at U. N. H.'s spring term, Gene has an impressive list of stage experience. At Bishop Guertin he appeared in "Twelve Angry Men", and "Carousel". He directed "Charlie Brown" and was a member of the Glee Club. He played Linus in Rivier's production of "Charlie Brown" and was a crew member for U.N.H.'s Theatre Resources for Youth's production of "Tom Sawyer". Gene also plays both the piano and the guitar. We think that you will agree that he is a pleasant fellow, charming, honest, ambitious, quite bright and very modest.





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BIELKE, his daughter . . . . . Annie Shooman  
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FRUMA-SARAH . . . . . Celia Shooman  
SHAINDEL, Motel's mother . . . . . Joan Frey  
YUSSEL . . . . . Joel P. Saren  
SASHA . . . . . Paul Rigol  
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 CHIMES OF NORMANDY (Planquette) — November 11, 1957  
 THE SORCERER (Gilbert & Sullivan) — June 3, 4, 5, 1958  
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 SWEETHEARTS (Victor Herbert) — November 18, 20, 22, 1958  
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 YEOMEN OF THE GUARD (Gilbert & Sullivan) — November 17, 19, 21, 1959  
 COX & BOX (Burnand & Sullivan) — June 1, 2, 4, 1960  
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 THE UNMUSICAL IMPRESSARIO (Davis) — June 1, 2, 4, 1960  
 LA PERICHOLE (Offenbach) — November 15, 18, 19, 1960  
 THE PIRATES OF PENZANCE (Gilbert & Sullivan) — May 23, 26, 27, 1961  
 THE GYPSY BARON (Johann Strauss, Jr.) — November 14, 17, 18, 1961  
 TRIAL BY JURY (Gilbert & Sullivan) — May 26 and June 1, 2, 1962  
 H.M.S. PINAFLORE (Gilbert & Sullivan) — May 26 and June 1, 2, 1962  
 THE STORY OF CHRISTMAS (Matthews) — December 2, 1962  
 LITTLE MARY SUNSHINE (Besoyan) — May 17, 18, 1963  
 PRINCESS IDA (Gilbert & Sullivan) — November 15, 16, 1963  
 NEW MOON (Sigmund Romberg) — May 22, 23, 24, 1964  
 WINTER CONCERT — January 9, 10, 1965  
 BRIGADOON (Lerner & Lowe) — May 14, 15, 21, 22, 1965  
 KISS ME KATE (Cole Porter) — December 3, 4, 1965  
 SOUTH PACIFIC (Rodgers & Hammerstein) — November 18, 19, 1966  
 ANNIE GET YOUR GUN (Irving Berlin) — May 26, 27, 1967  
 DESERT SONG (Sigmund Romberg) — October 20, 21, 1967  
 GUYS AND DOLLS (Swering & Burrows) — May 17, 18, 1968  
 SHOWBOAT (Jerome Kern) — November 15, 16, 1968  
 ANYTHING GOES (Cole Porter) — May 23, 24, 1969  
 THE STUDENT PRINCE (Sigmund Romberg) — November 14, 15, 1969  
 HOLIDAY SHOW — December 28, 1969  
 NAME (Jerry Herman) — May 15, 16, 1970  
 FINIAN'S RAINBOW (Lane and Harburg) — November 20, 21, 1970  
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## THE ACTORSINGERS EXECUTIVE BOARD

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## THE ACTORSINGERS

Since January 1956 the Actorsingers have presented two musicals per year to appreciative audiences in Nashua. In that time, the membership has more than tripled. Statistics show that groups of this nature usually have a life-span of seven years, and its existence today is a testimonial to the organization's popular acceptance by local theatre-goers.

Actorsingers represent diverse occupations, nationalities and ages. Versatility is a key word for membership since most members are called upon to share in the many phases of the theatre: performing before the footlights; designing and building scenery; manning the lighting system; directing music, drama and choreography; creating and fabricating costumes; applying make-up; coordinating productions; gathering props; distributing and selling tickets; issuing publicity and even keeping the coffee urn perking for rehearsal and production "breaks" — all of which contribute to the success of the final presentation.

Nashua audiences have applauded and occasionally have given standing ovations to musicals which have run the full scale: from Gilbert and Sullivan to the "schmaltz" of Victor Herbert, from Christmas concerts to recent Broadway shows; each vehicle presenting a new challenge and evoking fresh talent.

In the spring of each year the Junior Actorsingers, a group of children of the members and patrons, from the third grade through the eighth grade, perform in the operetta. High school students work backstage during these productions. Recently the children have appeared with the adult group, as in "Oliver".

Incorporated in 1961 the group is non-profit and non-denominational. Several scholarships have been made available to high school graduates, who intend to pursue a career in music or drama. Periodically, sizeable donations are made from proceeds of a show to deserving organizations.

If you would like to join the Actorsingers as a member, further information and applications may be obtained from Millie Wright, Membership Chairman, at 2 Hidden Trail in Nashua.



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