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Fiddler

On

The

Roof



Municipal Theatre, Esch-sûr-Alzette
30 September - 3 October, 1995

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Fiddler on the Roof

Based on **Sholem Aleichem** stories by special permission of **Arnold Perl**

Book by
Joseph Stein

Music by
Jerry Bock

Lyrics by
Sheldon Harnick

Original New York Stage Production
Directed and Choreographed by **Jerome Robbins**

"A fiddler on the roof. Sounds crazy, no?" So begins Tevye, the village milkman, as he introduces us to the people of his village of Anatevka. The story follows the changing fortunes of Tevye, his family and the Jewish community in this little village in rural Russia, as they attempt to cope with changing customs and attitudes and with the growing wave of anti-Semitism which is sweeping across the country. We follow the tempestuous marriages of his three eldest daughters - one to a tailor, one to a radical reformist and one to a non-Jewish Russian, each marriage further eroding the values and principles which Tevye holds dear. Finally, even Anatevka cannot survive

the pogrom, and all the Jews are forced to leave the village, families splitting up to go their separate ways, perhaps never to meet again.



Fiddler on the Roof

Carrie O'Brien - her theatre credits include *Hamlet, Baby With The Bathwater, Antigone, American Dream, Baltimore Waltz, The Apple Tree, HMS Pinafore* and *Iolanthe*. Carrie has directed *As You Like It, Our Town, The Caucasian Chalk Circle, Threepenny Opera* and *Bourgeois Gentleman*. This is her first production with Pirates.



Alan Carlisle - was born at an early age, and was called to the bar of the Royal Manchester College of Music not much later. There he remained for many years, despite the best efforts of the staff, until a period of dose-enforced sobriety prompted him to take a temporary job with ICL. Ten years later, the offer of the part (which part?) of Nanki-Poo summoned him to Luxembourg, where he has remained ever since. He tends to assume that his early musical training entitles him to some respect.



Gilles Soeder - has spent the last four years flitting between the Conservatoire and the boards of various Luxembourg theatres, working on productions such as *Sleeping Beauty, A Midsummer's Night Dream, Les Fourberies de Scapin* and *Morts sans sépultures*. Although this is his first credit as an Assistant Director, Gilles brings with him plenty of experience from his time in the theatre, both on stage and behind the scenes.



Larry Elliott - has appeared (briefly) in *Philadelphia, Here I Come* and *Antigone* and (insignificantly) in the films, *Sherlock Holmes* and *Leading Lady* and *Primary Motive*. When he has time, he writes articles for the *Reader's Digest* (and, on occasion, theatre pieces for *Luxembourg News*).



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Christine Mitchell - her Mum persuaded her to take drama and elocution lessons when she was eight. She didn't lose her Yorkshire accent - indeed, she collected a few more besides - and has been hooked ever since. Has played a variety of roles in numerous musicals and plays and has directed a few herself. Christine is delighted to be part of Fiddler - and old favourite of hers.

Fiddler on the Roof



Angela Milne - has been involved in amateur dramatics for quite a long time, both on stage and behind the scenes. Producing *Fiddler On the Roof* is the biggest job she has undertaken, and has proven to be the most interesting experience.

John O'Sullivan



- has been in Luxembourg since 1978. He has four children which has greatly helped his preparation for the role of Teyve. John has appeared in several productions with Round Tower Players, the Irish theatrical group in Luxembourg, most recently in *Shadow Of The Glen* and *Pure Mahogany*. He is dedicating his performance to Maria.

Patrick Catena

- says he landed the role of Motel by chance, but is excited at the prospect of appearing in his first musical - "a good experience" is how he describes performing with Pirates.



Rachel Turner - although she has done a bit of singing before, this is her first time acting and she is finding it "rather fun pretending to be sweet." A latecomer to the cast (like a few others), Rachel says she is really happy to be involved and thinks it is a great show.

Danielle West

- known as a perpetual giggler! Joined Pirates in 1981 as a member of the chorus for *Lilac Time*, the following year worked backstage for *Patience*. Took a long break from the theatre and then joined New World Theatre Club for *The Cherry Orchard* in which she played Danushka (the family's young maid). Played a real romany in *Live Like Pigs* and was one of the witches and the gentlewoman in "The Scottish Play" (she appears to be superstitious, too!). Last, but not least, she appeared as Mrs. Smith in *The Monkey's Paw* in this year's evening of one-act plays.



David Bennett - originates from Torquay, South Devon, England. His artistic credentials include: *Robin Hood* - "aged 8, in saggy tights"; *HMS Pinafore* "aged 17"; *Hello Dolly*; *Carousel*; *Fiddler On the Roof* - "as Constable/Jew Russian Dancer"; *Chicago*; *Oliver!*; *Seven Brides For Seven Brothers*; *Camelot* and *My Fair Lady*. David's greatest ambition is to make his international musical debut in *Esch-sur-Alzette* and his "worst moment in a musical" (that he will divulge, at least) is "losing bowler hat in the opening number of *Chicago*."



Gitta Stilling - her first show with Pirates and she is having a really good time. Gitta used to sing a lot as a schoolgirl in Denmark, and appeared in a couple of revues and musicals and also sang regularly in a choir. The choir travelled from time to time around Denmark's many islands, sharing their singing with others. This summer Gitta has "been acting and singing more than ever to become a real Fiddler, and now *Fiddler On The Roof* is in my blood forever!"



Michelle Rimar - another Pirates debutant. Michelle does not have much experience with musical productions, having appeared in only two other shows, but enjoys acting very much and has been involved in several plays at the American International School of Luxembourg, where she is currently a student.



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Fiddler on

CAST

Tevye
Golde, his wife
Tzeilel
Hodel
Chava
Shprintze
Bielke
Yente, the matchmaker
Motel, the tailor
Shandel, his mother
Perchik
Lazar Wolf, the butcher
Mordcha
Rabbi
Mendel
Avrahm
Nachum
Grandma Tzeitel
"Rumours"

} *his*
daughters

Yussel
Fruma Sarah
Fyedka
Sasha
Constable
Russian
Russian
Priest

John O'Sullivan
Danielle West
Rachel Turner
Gitte Stilling
Michelle Rimar
Claire Haigh
Jessica Keeling
Christine Mitchell
Patrick Catena
Angela Milne
David Bennett
Larry Elliott
Paul Abel
Hubert Wellenstein
Daniel Jenks
Ian Brooks
Geoff Stevens
Anna Louisa Kroon
Carol Abel, Glenda Wall,
Tekla Skowronski
Diana Clough
Marsha Hambrick
Jonathan Hearfield
Rulf Bechner
Roger Clough
Rulf Bechner
Steve Norman
Matthew Kahn

Chorus: Pauline Saunders, Pam Hocking, Ros Jones, Victoria Ball, Katie Edmondston-Low, Maaika Montagna, Julia Messeca, Marie-Claire O'Sullivan-Dahm, Anna Vaudrey, Isabella von Holstein, Christine Mathonet, Brian Parker, Terry Butler, Malcolm Turner, Joe van Zijik, Steve Preston, Stephan van Dahm, Ernest Hocking.

the Roof



Director
Musical Director
Choreographer
Producer
Assistant Director/Stage Manager
Backstage
Costume Designers

Properties
assisted by

Sound
Make-up

Publicity & Programme

Carrie O'Brien
Alan Carlisle
Yaga Antony
Angela Milne
Gilles Soeder
Ken Saunders
Hilary Brown,
Ria Mordiyk
Eileen Nober
Debbie Potts,
Jason Potts
Paddy Mullherne
Colette Waters,
Judy-Anne Milne,
Mareid Cranfield,
Valerie Massard
Angela Milne,
Ken Reid,
Larry Elliott,
Roger Clough,
Duncan Roberts

The orchestra:

Violins: Chris Birch (leader), Vivienne Flynn, Wendy Hall,
Philip Ratcliffe, Gaby Neufang, Manon Hoschette

Viola: Barbara Halloran

Cello: Augustina Seymour, Joanalyn Snyder

Bass: Hugo Seymour **Flute:** Jos Dekker

Clarinets: Bert Kwant

Oboe: Elizabeth Evans, John Schadck

Trumpets: Philip Warner, Gary McCoy

Trombone: Peggy Jenks **Percussion:** Luc Gilbertz

Accordion: Paul Aniset **Guitar:** Piotr Chyc

And most important, our beloved repetiteur, Liz Turner, without whose unstinting efforts this show would not have been possible.



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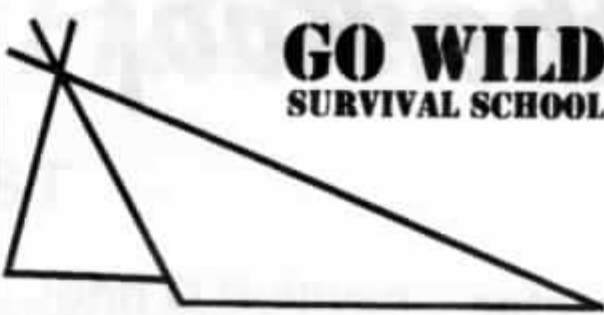
Rabbi Emmanuel Bulz,
American International School Luxembourg
The European School,
The Home Office,
Father O'Connor
Théâtre du Centaure and especially
Gilles Soeder for his supreme efforts in helping
with publicity and props
and all those who have tolerated us and even
loved us in spite of our endless rehearsals.

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"Ein Geiger auf dem Dach, das klingt verrückt, nicht wahr?" So beginnt Tevye, der Dorfmilchmann, als er uns den Bewohnern seines Dorfes Anatevka vorstellt. Die Geschichte befaßt sich mit dem wechselhaften Leben von Tevye, seiner Familie und der jüdischen Gemeinschaft in diesem kleinen Dorf im ländlichen Rußland, die versuchen, mit den sich ändernden Gebräuchen und Einstellungen als auch mit der wachsenden Welle des Antisemitismus fertig zu werden, die über das Land schwappt. Wir erleben die aufregenden Eheschließungen seiner drei ältesten Töchter - mit einem Schneider, einem radikalen Reformisten und einem nichtjüdischen Russen, wobei jede Eheschließung weiter die Werte und Prinzipien untergräbt, die Tevye so lieb sind. Schließlich bleibt auch Anatevka nicht von Pogrom verschont und alle Juden werden gezwungen, das Dorf zu verlassen, Familien werden auseinandergerissen und auf getrennte Wege geschickt, um sich vielleicht nie wiederzusehen.

"Un violoniste sur le toit. Ça a l'air dingue, non?" ainsi commence Tevye, le laitier de village, quand il nous présente les personnages de son village d'Anatevka. L'histoire raconte les différentes aventures de Tevye, de sa famille et de la communauté juive dans ce petit village de Russie rurale, qui essaient de s'adapter aux us et coutumes changeants et à la vague croissante de l'antisémitisme qui envahit le pays. Nous participons aux mariages mouvementés de ses trois filles aînées - l'une s'unit à un tailleur, l'autre à un réformiste radical et la troisième à un Russe non juif, chaque mariage amenuisant encore les valeurs et les principes chers à Tevye. Enfin, même Anatevka ne peut survivre au pogrom, et tous les Juifs sont forcés de quitter le village, des familles se séparant, peut-être pour ne plus jamais se revoir.

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