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VIENNESE THEATRE, SYDNEY

presents

8/6/67

750

**TEVYA**  
and his  
**DAUGHTERS**



A PLAY BY ARNOLD PERL

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Based on a story by Sholom Aleichem

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PERFORMED IN ENGLISH

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SATURDAY JUNE 10, 1967, 8 p.m.

MONDAY, JUNE 12, 1967, 8 p.m.

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M.L.C. HALL

Cr. Barkers and Glenferrie Roads, Kew

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Proceeds to United Israel Appeal



## 50th Anniversary of Sholom Aleichem's Death

Sholom Aleichem's stories of the <sup>in</sup>Stetl (little town) are now regarded as Yiddish classics. He started to publish these stories in 1883. His real name was Sholom Rabinowitz.

Born in 1859 in a small Russian village, the third of over a dozen children, he showed early promise of unusual gifts. He was the most studious and original of all the Rabinowitz children. In 1873 he began his secular studies seriously and entered the Russian District Gymnasium. He was an excellent pupil and proceeded later to earn his living as house tutor to a rich Jewish landowner, finally marrying his daughter Olga, in spite of her father's opposition. Before, he had left Kiev, studied for the Rabbinate and became rabbi of Lubin. After his marriage, on his father-in-law's insistence, he forsook his rabbinical position and went into business. While he did some writing during this period, driven by a powerful urge to pen his childhood memories, it was only after his father-in-law's death, when he became a man of independent means, that he could sponsor the young Yiddish literature in publications that he financed. Aleichem lost his money in these ventures and left Russia, returning later to Odessa, where he led a precarious existence, growing materially poorer and poorer, but developing greatly as a creative writer.

The stories of Menachem Mendel and Tevya der Milchiker began to appear, followed by a novel, Mazapefke, the Great Win and Yaknahoz, the latter satirising the Russian Stock Exchange. The work was confiscated by the censors and only appeared in print many years later. Sholom Aleichem was a true humourist, a renowned story teller and playwright. He spoke the language of the masses of the Jewish people in Russia, he had the gift of expressing their hopes and fears, and could make them laugh at their own "Tzores" (troubles). Aleichem loved his characters, and laughed with them, not at them.

He was invited to the United States in 1907 to assist two plays which, however, proved a tragic failure, making the author burn a considerable number of his plays. It was only after his death that imaginative producers emerged, that understood how to stage his plays in complete harmony of dialogue, music, costume and decor, proving that Aleichem's plays had all the magic elements which make for successful theatre.

His message to his people was a cry to work. "Become workmen," he said, "artisans, carpenters, tailors, shoemakers, servants, actors, but do something! Throw away the "torbe" (bag of misery).

In the stories of "Tevya der Milchiker," from which our play is adapted, when he is driven from his village, bereft of everything and the children are crying at his going, he says: "No tears, courage, faith! We have hands, we will work. Not all men are evil." And this might well be Sholom Aleichem's final message to us.

(Adapted from an article in "The Bridge," by Feivel Zygielbaum.)



VIENNESE THEATRE, SYDNEY

**"TEVYA AND HIS DAUGHTERS"**

A PLAY BY ARNOLD PERL

Adapted for the stage from a story by Sholom Aleichem

Incidental Music by Serge Hovey

Produced by Owen Weingott

**CAST:**

**Tevya** ..... Owen Grant  
**Golde** — his wife ..... Anita Sternhell  
**Tzeitl** — his oldest daughter ..... Putzi Lederman  
**Hodel** — his second daughter ..... Vivian Lasse  
**Chava** — his third daughter ..... Caroline Weight  
**Rich Woman** ..... Edith Weiner  
**Rich Woman's Daughter** ..... Inge Wohrsek  
 Chassidic Dances arranged by **Vera Goldman** (Israeli Dancer)

**Rich Merchant** ..... Peter Wolf  
**Lazar Wolf** ..... Hans Fleischer  
**Mottel Kamzoil** ..... Harry Weiss  
**Feferal Perchik** ..... Henri Szeps  
**Rabbi** ..... Fred Artman  
**Rabbi's Wife** ..... Elsa Linton

**Also Children, Villagers:**

Belinda Felzen, Leah Gotlib, Debra Kamil, Robin Meerkin,  
 Lewis Bloom, Philip Splitter

**Time:** Czarist Russia at the turn of the century.

**Place:** **Act 1: Part 1:** How Tevya became a dairyman.

**Part 2:** Tzeitl.

**Act II:** Hodel:

The action takes place in and around Tevya's house.

**Interval of 20 minutes after the first act.**

**TEVYA'S WORLD**

"Tevya's world is Tevya's Daughters" says the hero of our play. But for the real understanding of that world, we must visualise the world of Czarist Russia at the turn of the century, when poor and oppressed Jews lived in crowded ghettos in little towns and villages in the "Pale," the part of Russia they were permitted to reside in.

Thrown upon their own, they stuck together in tight communities, finding strength in the strict and literal observance of all rituals. The study of the scriptures, the commentaries and scholastic interpretations—the Torah, Talmud, Midrash, Rashi—was honourable and made a man esteemed in the eyes of his neighbours. Coupled with this there was a devout and deep seated religious belief. The Lord in Heaven was a very personal God, to whom one talked, pleaded and confided.

Yet, alongside the Tevyas, who were ready to accept the hopelessness and squalour as God's will, there were the Feferals, revolting in word and deed against a seemingly immutable and cruel fate in fervent hope of a better life.



Assistant to the Producer ..... Liesl Royston  
Stage Design ..... Joe Schwarcz  
Scenery built by ..... John Clugston  
Stage Manager ..... Kurt Horn  
Prompter ..... Liesel Horn  
Props ..... Elsa Linton, Siddy Roll  
Make-up ..... Joe Schwarcz  
Technical Assistance ..... Steffi Schwarcz, Kurt Lederman  
Business Manager ..... Frank Hauser

### C R E D I T S

Brass Samovar by courtesy of  
**TOMMY'S CURIOS & OLD WARES, ANTIQUES**  
265a New South Head Rd., Edgecliff. Tel.: 32-1168

Silver Samovar by courtesy of  
**Mr. and Mrs. K. Marishel, Dover Heights**

### THE PRODUCER

"Tevya and His Daughters" is Owen Weingott's second production for the Viennese Theatre. In 1961 he directed "The Tenth Man," by Paddy Chayefsky, for us with great success, a production acclaimed by press and public alike.

Owen Weingott is well known as one of Sydney's foremost stage, radio and television actors. His appearance at the Old Tote and Independent Theatre, his many parts in Australian TV productions from Shakespeare to contemporary plays, and serialised shows, have given ample proof of his versatility as a fine actor. Owen Weingott also teaches drama at the Technical College and in Summer Schools of the NEF, and has produced plays for many Australian companies.

We are very glad to be able to work under his direction again in a play to which he brings an understanding of its background and the sensitivity for its production on the stage.