



2024 SEASON PERFORMANCE GUIDE





WELCOME TO THE 2024 SEASON

.....

I liken creating a professional musical theatre production to cooking a multi-course, gourmet meal: Both require thoughtful menu planning, the careful sourcing of ingredients, skilled hands for its proper preparation and execution, and a mad scramble at the end of the cooking process to deliver each of the dishes at the right temperature, looking and tasting delicious! And just like cooking, we don't produce shows for the sake of producing them: We create them to feed people, to nourish souls. Welcome to our table!

Theatre is always best served with an understanding and appreciation of its ingredients. That's what inspired our Education and Community Engagement team to create this multifaceted guide. Each of the shows in our 2024 Broadway At Music Circus lineup are represented with insights into their production histories, story content, historical context and what inspired them. It is our hope that this guide both enhances your enjoyment of the show and later serves as a reminder of your time with us.

If you are like me, no meal is too large; I can always find room for another serving! I feel the same about musical theatre – the more, the better – whether it's seeing the same show for the twentieth time or experiencing something completely new. I hope your attendance at a show (or shows!) this summer has whet your appetite for more. We'll keep cooking them up and you, our welcome guest, are always invited.

Bon appetit! Enjoy the show!

A handwritten signature in black ink, appearing to read "Scott Klier", with a long, sweeping underline.

SCOTT KLIER

PRESIDENT, CHIEF EXECUTIVE OFFICER

BROADWAY AT MUSIC CIRCUS THROUGH THE YEARS

- **1949** Actor St. John Terrell sets up a summer stock theatre under a giant round tent in Lambertville, New Jersey. Drawing inspiration from the layout of Greek amphitheatres and the summer fun of the circus, Terrell's idea is a success and more than 40 others pop up across the country in the next decade.
- **1951** With the support of arts patron and newspaper owner Eleanor McClatchy, producers Russell Lewis and Howard Young establish the Sacramento Music Circus by setting up a tent in the parking lot of the Sacramento Civic Repertory Theatre. It is the first professional theatre-in-the-round located to the west of the Mississippi River and the fourth in the country.
- **1953** Lewis and Young found the Sacramento Light Opera Association to continue producing shows in the area. Sacramento Music Circus continues to be a successful summer tradition, gaining a notable reputation in the theatre community.
- **1989** The Broadway Series is introduced as a winter companion to the summer shows, bringing national tours of Broadway musicals and plays to Sacramento every year.
- **2003** The Wells Fargo Pavilion (now called the UC Davis Health Pavilion) opens on the site of the original Sacramento Music Circus tent, providing a state-of-the-art, permanent, fully air-conditioned facility for all future shows.
- **2018** The company name changes to Broadway Sacramento, with the respective touring and summer seasons being named Broadway On Tour and **Broadway At Music Circus**.
- **2020** The 2020 and 2021 seasons were canceled due to the COVID-19 pandemic.
- **2024** **The 72nd Broadway At Music Circus season opens June 11 at the UC Davis Health Pavilion!**

BEFORE THE SHOW BEGINS, A FEW QUICK REMINDERS:

- Make sure you find your seat before the show starts! Actors will be entering through the aisles, so staying seated when the lights go down helps keep everyone safe. If you need to leave for any reason, the ushers in the hallway will let you know when it's okay to enter again.
- Please keep your cell phones silenced and put them away during the show. You are welcome to use them before or after, but the bright screens and noises are distracting for everyone else at the theatre. Using your phone to take pictures or video during the performance is also not allowed.
- If you're enjoying the show, make sure to laugh, cheer and applaud! The actors love hearing that you're having a good time. Please save side conversations until after the show, though. That can be distracting for the actors and the people around you.

FIDDLEBUMBOO

BOOK BY
JOSEPH STEIN

MUSIC BY
JERRY BOCK

LYRICS BY
SHELDON HARNICK

JULY 9-14

- THE STORY -

In the early 1900s, milkman Tevye and his wife Golde live in the Russian *shtetl* of Anatevka with their five daughters. Their small Jewish community is devoted to many cultural and religious traditions, which help them maintain stability amidst the country's turbulent political atmosphere. Golde is focused on arranging marriages for their three eldest daughters and she meets with matchmaker Yente to pair her eldest daughter Tzeitel with the wealthy butcher Lazar Wolf. Tzeitel resists, desiring to marry her childhood friend Motel and Tevye eventually relents after a long deliberation.

Tzeitel and Motel's decision to marry for love shocks the community, but their wedding goes relatively smoothly until it is interrupted by Russian soldiers. As the people of Anatevka react to the increasing acts of aggression towards Jewish communities, Tevye and Golde's other daughters Hodel and Chava also find romances that challenge expectations. With their daughters growing up quickly and the threat of the Russian military looming, Tevye and Golde must find a way to maintain a balance between tradition and change to keep their faith and their family intact.

- THE CHARACTERS -

TEVYE: A charismatic, hard-working milkman trying to provide for his wife and five daughters.

GOLDE: The strong-willed matriarch of Tevye's family, who runs the household.

YENTE: The town's meddling matchmaker.

LAZAR WOLF: The wealthy town butcher in search of a new wife.

TZEITEL: Tevye and Golde's loyal eldest daughter, who wants to marry for love instead of money.

HODEL: The second-eldest daughter, who is brave and intelligent.

CHAVA: The middle daughter, who loves to read.

MOTEL: A poor, sensitive and thoughtful young tailor who admires Tzeitel.

PERCHIK: A smart, radical student who teaches Tevye's daughters and joins the revolution in Kiev.

FYEDKA: A young Russian soldier who challenges expectations.

SHPRINTZE: Tevye and Golde's second-youngest daughter.

BIELKE: Tevye and Golde's youngest daughter.

MAKING THE MUSICAL

FROM ROOF TOP TO CENTER STAGE

Decades before Tevye the milkman charmed audiences from the stage in **FIDDLER ON THE ROOF**, he won readers' hearts on the page in the stories of Sholem Aleichem. Sholem Aleichem was the pen name of Solomon Rabinowitz, a Russian Jew who wrote in Yiddish: novels, plays and short stories about life in *shtetls* – small Jewish villages in eastern Europe. Aleichem's skill at capturing the unique characteristics of these communities during the late 1800s resonated with readers around the world and he came to be known as “the Jewish Mark Twain.”

In 1960, musical theatre writers Sheldon Harnick and Jerry Bock were searching for new ideas for a show when their collaborator, playwright Joseph Stein, recommended Aleichem's short stories about Tevye the milkman. Stein had grown up reading the stories in Yiddish with his father. Bock and Stein both found that the material reminded them of stories from their grandparents, so the trio decided to channel their personal connections to Aleichem's stories into their next project. Stein set out to craft a connected storyline from Aleichem's stories, which were largely disconnected tales written from Tevye's perspective. He decided to focus on Tevye's relationship with his daughters, set against the backdrop of the Jewish community's struggle for survival in turn-of-the-century Russia. He modernized the language so the spirit of Aleichem's writing could resonate with contemporary audiences.

Meanwhile, Bock and Harnick started writing songs that channeled the essence of Russian folk music and also began recruiting the rest of their team. Producer Harold Prince passed on the project but recommended that they hire Jerome Robbins, the famed director-choreographer who came from a Russian-Jewish family. There was only one holdup - Robbins was busy with a number of other projects. Bock and Harnick wanted to wait for Robbins, so they paused work on their Tevye project to write the 1963 musical SHE LOVES ME, with Prince serving as both director and producer. By the summer of 1963, Robbins was finally available to work on the Tevye musical and Prince agreed to produce. Robbins pushed his collaborators to expand their story's scope by identifying a core theme, which Harnick rightly identified with one word: “Tradition.”

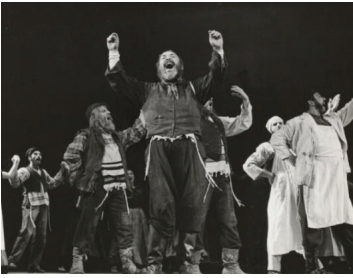
With a clear idea of their story's focus, the creative team got to work casting the show's more than three dozen roles. Their sights were set on the famous comedic actor Zero Mostel to play Tevye, but he had passed on an earlier version of the script. Many other actors were seen during the casting process, including Tom Bosley, Howard Da Silva and Walter Matthau, but Mostel eventually agreed to join the show. Other notable actors in the original cast included Austin Pendleton as the tailor Motel, dancer Maria Karnilova as Tevye's wife Golde and a young Bea Arthur as Yente the matchmaker. The creative team also expanded to include set designer Boris Aronson, who drew inspiration from Jewish painter Marc Chagall to create the world of Anatevka. Chagall's artwork also inspired the show's final name: **FIDDLER ON THE ROOF**.

Rehearsals for **FIDDLER ON THE ROOF** finally began in the spring of 1964, as Robbins continued to help the writers perfect the script. The show headed to Detroit and Washington, D.C. for pre-Broadway tryouts, where early buzz from critics and producers was doubtful. They thought the story might be too specific to appeal to any audience members outside of the Jewish community. Sold-out audiences proved the skeptics wrong and Robbins, Harnick, Bock and Stein continued to revise the show across the summer.

FIDDLER ON THE ROOF opened on Broadway on September 22, 1964, with a significant amount of hype and despite some mixed reviews, hopeful audience members began lining up around the block just to get tickets. The show was sold out for months and spawned multiple U.S. tours and international productions in the following decade. The original Broadway production of **FIDDLER ON THE ROOF** played over 3,200 performances and it has been revived five times. It is estimated that the show reaches as many as three million audience members per year from various productions around the globe and it has been seen at **Broadway At Music Circus** 12 times prior to this season. It turns out that the story that some critics once considered “too Jewish” has a universal appeal, reaching across cultures and generations to tell a timeless story about the enduring resilience of faith, family and tradition.

A HISTORY OF YIDDISH

LEARN ABOUT THE LANGUAGE OF ANATEVKA



Yiddish, which translates literally to “Jewish,” is the spoken language of many Ashkenazi Jews with roots in Central and Eastern Europe. Dating back to the 9th century CE, Yiddish is written in the Hebrew alphabet and developed as a blend of Hebrew, Aramaic and Germanic languages that acquired Slavic elements as Jewish migrants moved east across Europe. While Hebrew and Aramaic were reserved for religious and scholarly studies, Yiddish became the common language spoken in these early Jewish communities and continued to spread across the continent.



At the time that **FIDDLER ON THE ROOF** takes place, Yiddish was spoken by millions of people across Eastern Europe. It had developed into a modern form thanks to the work of Yiddish writers like Mendele Mocher Sforim, I. L. Peretz and Sholem Aleichem. The language grew to be recognized as a national language of Jewish people and there were efforts to expand Yiddish education, writing and culture through the 1920s. Tragically, many Yiddish speakers were killed during the Holocaust and subsequent purges in the Soviet Union. The language saw a resurgence in the latter half of the 20th century, thanks to a growing academic interest and the continuing recognition of Yiddish literature. **FIDDLER ON THE ROOF** has even been translated into Yiddish for productions in New York, Israel and Italy.



TOP: Zero Mostel and cast of **FIDDLER ON THE ROOF** - Friedman-Abeles, NY Library for Performing Arts, 1964

CENTER: The Cast of **FIDLER AFN DAKH** (**FIDDLER ON THE ROOF** in Yiddish) - Matthew Murphy, 2019

BOTTOM: 2012 Broadway At Music Circus cast of **FIDDLER ON THE ROOF** - Charr Crail

SOME YIDDISH WORDS YOU MAY HEAR DURING FIDDLER ON THE ROOF

(עקעפּאָק)
KOPEK

(תילט)
TALLIT

(תופוח)
CHUPPAH

SHTETL (ליטעטש): A small village.

TALLIT (תילט): A fringed prayer shawl.

KOPEK (עקעפּאָק): A Russian coin of little value.

REBBE (יבר): The Yiddish equivalent of “Rabbi,” meaning a Jewish teacher or religious leader.

REB (בר): A honorific title for a man who is knowledgeable about Jewish law.

POGROM (פּאָרגראַפּ): An act of violence against a minority group, particularly Jewish communities.

CHUPPAH (תופוח): A canopy used in wedding ceremonies.

L’CHAIM (לייחל): A phrase meaning “to life!”

FRUM (פּורם): A term describing devotion to the Jewish faith.

A NEW ANATEVKA



LEFT: An Entrance to Anatevka Jewish Refugee Community - Christopher Miller, 2019

RIGHT: Anatevka Synagogue - Courtesy of the Office of Rabbi Moshe Azman, 2016

The shtetl of Anatevka in **FIDDLER ON THE ROOF** is a fictional place made up by the show’s creators, but a real-life Anatevka was founded in central Ukraine in 2015. In April 2014, conflict broke out in the Donbas region of eastern Ukraine after an invasion by Russian troops and many civilians were displaced by the ongoing combat. Rabbi Moshe Reuven Azman, one of two chief rabbis in the city of Kyiv, found his congregation experiencing an influx of refugees and knew a sustainable solution was needed.

Working with other local leaders, Azman established Anatevka as a Jewish refugee community on the outskirts of Kyiv. Its name was a reference to both the fictional village of the classic musical and the real-life shtetls of former generations and indicated a focus on preserving Jewish community and faith. Anatevka offers a refugee shelter, schools, a community center and a synagogue and new buildings are still being built to expand the village’s capacity. It is typically home for about 150 residents and has continued to provide care for new refugees during the ongoing conflict between Ukraine and Russia.

Like many real shtetls, the Anatevka of **FIDDLER ON THE ROOF** is mostly nonexistent by the end of the musical due to political violence. This small but vibrant Jewish village in Ukraine continues its legacy in very tangible ways, providing both a safe harbor for displaced families and a link to the past that breathes new life into a form of community that was nearly lost.

THINK ABOUT IT

- The titular Fiddler is a real character, but he also serves as a symbol in Tevye’s life. What does the Fiddler represent to Tevye and the people of Anatevka?
- Read some of Sholem Aleichem’s “Tevye” stories. How are they similar to the story of **FIDDLER ON THE ROOF** and how have characters been changed?
- Part of what inspired Jerry Bock, Sheldon Harnick and Joseph Stein to adapt Aleichem’s writing was that it reminded each of them of their families. What stories remind you of your family, or your heritage?
- Why do you think Tevye’s reactions to each of his daughters’ choices are so different? Do you think his decisions are right? How do you think you would have responded in those situations?
- Tevye often talks directly to God or addresses the audience as a narrator. How do these monologues impact the story?
- Tradition is an incredibly important part of life for the people of Anatevka. Why do you think that is? Does your family have any important traditions?



UC DAVIS HEALTH PAVILION

SPECIAL THANKS TO



This guide was developed by Mason Diab, Caleb Larrosa-Colombo and Jackie Vanderbeck. Special thanks to Griff Field, Matt Hessburg, Scott Klier, Dejan Zivkovic and YOU, audience members, for joining us at **Broadway At Music Circus** this summer!