

THE COMPLETE PRODUCTION GUIDE TO THE
HIGH SCHOOL MUSICAL COMEDY USING
FIDDLER ON THE ROOF AS A GUIDE

A THESIS

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CHAPTER I

PURPOSE OF THE STUDY

The purpose of this study is to identify the problems involved with presenting a musical comedy on the high school level and to aid the choral director in solving these problems. Special emphasis will be placed on the educational and social values of producing such a show and how they can be met.

STATEMENT OF THE PROBLEM

Each year many high school choral departments present a musical comedy for a local audience. Often, the person in charge of this production is unfamiliar with the various facets involved in such a production. This is perceived as a major problem and the reader will become acquainted with the varied and numerous aspects of a musical comedy.

JUSTIFICATION OF THE PROBLEM

By presenting solutions for the problems of casting, costuming, rehearsing, choreography, scenery, staging, publicity, make-up and lighting of a musical comedy; the writer hopes to make the presentation of a musical comedy a less harrowing experience for all involved and more of a happy, relaxed, and educational experience for all. By stating and meeting the educational and social values that such a production offers, the writer hopes to justify the work necessary for producing such a show.

These shows help to develop confidence and new aspects of the personalities of the students involved. The students learn to work together in a group and to be dependable and responsible. By appearing in musical comedies, the students gain approval from class mates and parents. Such a production serves as an excellent recruiting device and therefore, holds the students enthusiasm for the work being done.

In discussing the production of musical comedies, Tom Tambusch says:

There are many reasons for doing a musical production....

- * It offers specialized training in America's theatrical art form.
- * As the big event of the year, it can help stir interest in other related activities.
- * More people can take an active part (larger cast and production crew).
- * Musicians are given the opportunity to play the best musical arrangements in popular music.
- * Students and group members, un-killed at acting, can fulfill their theatrical expressions as singers, dancers, or members of a precision production crew.
- * There is a better chance of audience and financial success.
- * Plus the reasons for doing a play.¹

LIMITATIONS OF THE STUDY

After intense research, Fiddler on the Roof² was

¹Tambusch, Tom: Complete Production Guide to Modern Musical Theatre; The Theatre Student Series; (Richards Rosen Press, Inc., New York; 1969) p. 22.

²Bock, Jerry; Harnick Sheldon; Fiddler on the Roof; (Crown Publishers, U.S.A.; 1969)

selected. The entire production will be plotted out.

The music for the show was written by Jerry Bock and the lyrics were written by Sheldon Harnick.

After reading many librettos and examining scores, the writer selected this particular show for the following reasons:

- (1) Size of cast
 - (a) Large number of principle characters of both sexes.
 - (b) Large chorus with dancers.
 - (c) Many students can be involved, therefore, giving performance opportunities to many people.
- (2) Although a large number of sets are required, they are simple and inexpensive to construct.
- (3) All the scenes can be handled tastefully at the high school level.
- (4) A large number of songs are included---all with an ethnic flavor. With the current interest in understanding the roots of a particular race, this would seem to be a plus. The variety of the styles included in the songs helps the audience to hold their interest.
- (5) The play has sufficient substance to hold an audience's interest.
- (6) The costumes can be easily made from materials available at any fabric shop.
- (7) The show is within the ability level of most high school performers.
- (8) The show could be produced on any stage that was available. If no stage was available, it could be performed in a large open area. Some sort of exit or screen would be all that was necessary to create the proper illusion.

- (9) The music for the choreography is fairly clear-cut and defined--making for ease in directing and performing dances. The dances seem to follow logically the action of the play.
- (10) The make-up presents no major problems.
- (11) The props are easy to find and do not require special design and construction.
- (12) The score is within the reach of most good high school players, with the only foreseeable problem being the acquisition of a good violin player. If the school has no orchestra, a few hired musicians might be needed, especially a violinist and a pianist.
- (13) The melodies of many of the songs are easy to recall. The songs are reasonably easy to learn and sing.
- (14) The show is familiar.

Fiddler on the Roof met these requirements better than any other show studied. The remainder of this study will serve as an example of how to prepare such a show for production and can be used as a model for other shows.

SOURCES OF DATA

There are a variety of sources in addition to written materials. One of these is the Country Dinner Playhouse production of Fiddler on the Roof. This is a theatre in the round. By watching this performance, some insights were gained into the show and some helpful ideas acquired. Also, the film of Fiddler on the Roof starring Topol as Tevye should be viewed.

Also available are the recording of the soundtrack of the Broadway³ and movie⁴ casts. By listening to the different interpretations displayed on the Broadway and the movie recordings, the student gains some insights into the character he is playing. He can acquire ideas for his own interpretation in this way. Also available are the published scores.⁵

Written reviews of the show will supply information about the composer and the lyricist of the show. They will provide some insights into the characters and the audience's reaction to them. These can be attained from newspapers and magazines from the time of the show's Broadway opening. Movie and theatre reviews can be helpful.

To do this particular play well the Jewish history relevant to the story should be understood. This infor-

³Marek, George R., album producer; Fiddler on the Roof with Zero Mostel and the original Broadway Cast; RCA Victor, 1964)

⁴The Mirisch Production Company, producer; Fiddler on the Roof with Topol and the movie cast; United Artists Records, 1971)

⁵Music Theatre International -- a Division of Frank Music Corp., 119 West 57th Street, New York, New York, 10019

mation could come from books on Jewish history and traditions or from an interview with a rabbi. It is the writer's intent to portray Fiddler on the Roof as faithfully as possible, especially in the areas of customs, rituals, clothing, and mannerisms of the Jewish people at the point in history that the play took place. The study of Judaism should help with this endeavor.

Reading the book The World of Sholom Alechem⁶ by Maurice Samuel, would help one to understand the play better. This is the book on which the play was originally based. The play itself was written by Joseph Stein.⁷

The music will help to unfold the culture of these people at this point in history. The music's beauty and flow was one reason that this show was chosen. Its particular ethnic flavor adds to the interest of the performance.

PROCEDURE

A questionnaire consisting of twenty-four questions was sent to high school choral directors in the Dallas,

⁶Samuel, Maurice; The World of Sholom Alehcem; (Alfred A. Knopf, New York; 1956)

⁷Stein, Jospeh; Fiddler on the Roof; (Pocket Books, New York; 1971)

Fort Worth and Houston areas. The compiled results from these questionnaires will be used to help identify the problems that arise in such a production and how these particular choral directors solved these problems. The results of this questionnaire should show possible solutions to some problems. Other solutions and ideas will also be injected.

Each individual aspect involved in such a production will be discussed in detail to help acquaint the choral director with their particular workings. Many areas will be discussed in general terms. Others will be covered in general and specific terms. All the ideas expressed can be helpful to any musical or other program at any grade level.

ORGANIZATION OF THE PAPER

- I. Introduction
- II. Overview
 - A. Brief history of the musical theatre.
 - B. Definition - musical comedy
 - C. Fiddler on the Roof applied to definition.
 - D. Biography of Jerry Bock and Sheldon Harnick.
 - E. Jewish history relative to this play.
 - F. Results of the questionnaire.
- III. Production of the show
 - A. Production

1. Budget
2. Stage terms
3. Casting
4. Rehearsals
5. Orchestra
6. Blocking, staging, and choreography
7. Costumes
8. Sets and props
9. Make-up
10. Publicity
11. Printed programs
12. Volunteers
13. The night of the show

IV. Conclusions, The Model Musical

CHAPTER II

HISTORY OF THE MUSICAL THEATRE

Musical comedy had its beginnings in Europe with British comic opera, Italian opera buffo, and Viennese operetta. Many of these productions were presented in America in the nineteenth century. Theatre goers enjoyed these shows, partly because they felt like all art must come from Europe to be good.

At this time, Americans were presenting their own style of musical theatre in the forms of the variety show and the revue. These were basically alike in that they were a

"...package collection of songs and dances, skits and sketches, acrobatic turns, dog acts, and what not, put together with no unifying thread other than variety itself."¹

The European forms had a

"...story to tell -- a plot -- and aims to further this plot through the use of music."²

The first musical comedy, The Black Crook, presented in 1866, was a tremendous success. However, this success was purely by accident. The Black Crook was originally a

¹Bernstein, Leonard; The Joy of Music (Simon & Schuster; New York, 1959), p. 153.

²Ibid.

German melodrama with no music at all. A producer named Wheatly had arranged for it to be presented at Niblo's Garden, New York City. However, a French ballet company arrived on American shores and found the theatre where they were scheduled to perform burned to the ground. The solution to this problem was to merge the two shows.

"The Black Crook was attached to song and dance with spit and chewing gum and the show was on."³

The show took five and a half hours to present, but no one left. The reason is best expressed by Leonard Bernstein.

"There were Gothic melodrama and dancing girls in tights, and comedy songs, and long speeches by Stalacta, Queen of the Golden Realm. There were gnomes and demons Zamiel the archfiend, and Swiss peasant maids -- all mish-mashed together. And it turned out to be one of the great hits of all times, running a year and a half in New York and for twenty-five years more on the road."⁴

Although The Black Crook was not what would typically be called a musical comedy, it "was the first variety show to acquire a plot."⁵

³Ibid., p. 159.

⁴Ibid.

⁵Ibid.

The attempts that followed The Black Crook still did not resemble musical comedy as we know it today. The musical numbers and dances were not integrated into the plot and often did not even pertain to the plot.

"Musical interludes were either forcibly inserted into dramatic sequences or performed between scenes. Moreover, the music was usually gathered from many different sources...."⁶

The result was usually a jumble of ideas all crammed into a couple of hours with no semblance of unity or organization.

"The first step in the direction of native roots was taken around 1890, with the appearance of a show called A Trip to Chinatown, another great hit of the nineteenth century. It was this show which proved that a musical could have an American story, out of which could come the American song..."⁷

Still the integration of music and plot was not there.

"This whole business of integration is a tough one. It demands that a song come out of the situation in the story and make sense with the given characters. In a way, the whole growth of our musical comedy can be integration."⁸

⁶Green, Stanley; The World of Musical Comedy 3rd. ed. (A. S. Barnes and Co., New York, 1976), p. 2.

⁷Bernstein, Leonard; The Joy of Music (Simon & Schuster; New York, 1959), p. 163.

⁸Ibid., p. 164.

Another aspect of A Trip to Chinatown that helped musical comedy to evolve was that it was in the American vernacular.

By vernacular,

"...I don't mean only tough Broadway lingo; I mean a familiar, easy American speech pattern..."⁹

An important composer of musical comedy at this time was Victor Herbert. Among his works were Babes in Toyland, Mademoiselle Modiste, Naughty Marietta, The Red Mill, and many others. His influence was enormous because he simplified his melodies so that they were easier for the audience to remember. He also simplified harmonies so that the result was "clear, attractive, transparent, simple loveliness."¹⁰ All of these things served to pull musical comedy closer to what we now know by pulling away from Viennese operetta.

The operetta's biggest contribution to musical comedy was musical form.

"For the operetta score was no mere collection of songs. It was musically elaborate, closer to opera, even containing finales, with everybody singing his way through the plot, vocalizing different sentiments at

⁹Ibid., p. 172.

¹⁰Engel, Lehman, The American Musical Theater; (Macmillan Publishing Co., Inc., New York, 1975), p. 71.

the same time -- the real contrapuntal McCoy."¹¹

Musical comedy took this unity of music from operetta and left the elaborateness and formality behind to create an informality and Americanness never before reached. The songs were written to help the storyline along logically and were now written entirely by the same composer rather than by a collection of different composers.

"The main contribution of the revue was the introduction to the theatre of musical vernacular -- by which I mean jazz."¹²

For this is the key which helps to separate operetta from musical comedy. Sometimes, when a composer has written several musicals -- some may be actual musical comedies while other are operettas. For example,

"Frank Loesser's hit The Most Happy Fella leans heavily on opera; Guys and Dolls -- by the same composer -- is pure musical comedy."¹³

Another example is between two musicals by the different composers.

"Oklahoma! is a Western that leaned 'way over toward operetta, whereas Annie Get Your Gun is a Western

¹¹Bernstein, Leonard; The Joy of Music (Simon & Schuster; New York, 1959), p. 167.

¹²Ibid., p. 168.

¹³Ibid., p. 178.

that is pure musical comedy. The question again is one of vernacular: Oklahoma! uses realistic Western speech, whereas Annie uses tough talk that belongs to New York. Oklahoma! tries for cowboy music whereas Annie says it with jazz, Indians to the contrary."¹⁴

The line between operetta and musical comedy is thin and hard to define. The key is to watch for the vernacular and style of the music.

"Variety in unity: that was the key lesson that musical comedy learned from the revue, a big step forward."¹⁵

Jerome Kern made a big step for musical comedy when he together with librettist, Guy Bolton, wrote Very Good Eddie.

"Kern put into practice ideas that were radical for the time: the songs and lyrics integrated into the action; comedy grew out of character and situation; the books had reasonable plots and character and situation; the books had reasonable plots and characters; the language was everyday."¹⁶

Together with Oscar Hammerstein II, Kern created Show Boat where

¹⁴Ibid.

¹⁵Ibid., p. 168

¹⁶Engel, Lehman; The American Musical Theater; (Macmillan Publishing Co., Inc., New York, 1975), p. 10

"...Kern's use of music was advanced. The long song verses had disappeared: in some cases they had been eliminated altogether. The songs themselves were fewer and they were integrated into dialogue scenes reprised in part where doing so aided the dramatic action, and often were either left incomplete within a scene or developed more fully than formerly. Despite the fact that the songs were integrated into, and created to stand alone."¹⁷

This has been a characteristic of successful musical comedies all along. The songs work well within the show and can stand alone. Many songs from musical shows have become quite popular. For examples of this see Appendix I. From this, the reader can have a basic idea of the importance of songs serving a dual purpose. They should work well within the show and should be able to stand alone as well.

Songwriters for these shows were now being asked to merely insert songs into a previously written play. The composer, lyricist, and librettist now worked together to form a whole unified production. The result is a story whose plot is furthered by the music it contains. The music evolves naturally and fits the situation from which it arises.

"This is one of the great secrets of our magic formula: to give

¹⁷Ibid., p, 11.

the audience a continuous and convincing story, yet to have them leave the theatre feeling that they have also had rounded evening of fun -- dancing, comedy scenes, emotional singing, gay singing, pretty girls -- the works, but somehow all cleverly integrated into a good story."¹⁸

We now have what is known as musical comedy -- an art form that arises out of American roots.

DEFINITION OF MUSICAL COMEDY

Many people have attempted to define the phenomenon that is called musical comedy. Some relate it to opera -- calling it an opera with spoken words to replace the recitatives. Others refer to it as theatre with songs placed at intervals. Neither of these views fully explains musical comedy or does it justice. By presenting a series of descriptions given by different individuals, the writer hopes to show what musical comedy is and, if possible, why it is so difficult to define.

Musical comedy begins with a good book or story, called a libretto. This libretto must

"be highly compressed and able to make its important points succinctly. . . . Song is elongated speech and therefore consumes more time in saying the same thing."

¹⁸Bernstein, Leonard; The Joy of Music (Simon & Schuster; New York, 1959), p. 168.

In addition, there must be time for dancing and for reprises that may be essential. Also, music can instantly create an atmosphere, set a mood, or convey a spirit that would otherwise require a great many words to do. Sometimes a single musical number can do the work of an entire scene of a play."¹

Without the correct book, even the best music can not always help the play to be a success. This has been proven several times in musical theatre history when even the music of a great composer such as George Gershwin could not help the play. A bad libretto can be harmful to an otherwise good and exciting musical comedy. "Examples to this are Girl Crazy (1930) and Of Thee I Sing (1931) which have rich full scores, but have out of date books. They can not be revived and therefore do not make good books."²

"The librettos of musical shows operate from a set of dramatic principles which are essential to their effectiveness. In the opening scenes of each of these shows, the author introduces, as such, indicates directly or indirectly some conflict of position or personality that separates them and sets up a need in the audience to see a genuine resolution of their differences."³

¹Engel, Lehman; The American Musical Theater; (Macmillan Publishing Co., Inc., New York, 1975), p. 38.

²Ibid., pp. 58-59.

³Ibid., p. 43.

Without these basic principles, or some workable substitution, the show will not succeed.

Also necessary is an interesting subplot

"Whose conflict is resolved side by side, or in connection with resolution of the main story.... Typically, the subplot functions as a life and line of its own. At the same time, while they are involved in a subsidiary conflict of their own, the secondary characters. . . .traditionally provided most of the comedy materials."⁴

After the book has been settled upon, the music must be added. The composer and lyricist must decide which parts of the show will be best aided by music. Reinhard G. Pauly said:

"music is eminently suited for the expression of basic affection or emotion, but less so for the expression of complicated reasoning."⁵

This should show that the music is not merely dropped in, but is thought through and planned so that it evolves naturally in the course of the play.

"A clear borderline between opera and what is loosely called the 'musical' does not exist. Many

⁴Ibid., pp. 51-53.

⁵Pauly, Reinhard G.; Music and the Theater; An Introduction to Opera; (Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1970), p. 5.

'musicals' afford sufficient importance to music quantitatively to make the term 'opera' equally appropriate. Some contain music that is quite serious, its melodic and harmonic style and its orchestration resembling what is heard in opera or concert hall."⁶

From these examples, one can see that a musical comedy must be carefully planned and must meet certain requirements -- but just what are these requirements? First, the musical comedy must have a "super-American theme."⁷ If the theme is not American, the characters must be universal in their nature. Second, the musical must be "verbally in the vernacular."⁸ Also, the characters may not be "remote or exotic."⁹ The musical comedy "integrates its parts in a logical, natural way."¹⁰ It should also be "extravagantly creative."¹¹ "The bulk

⁶Ibid., p. 432.

⁷Bernstein, Leonard; The Joy of Music; (Simon & Schuster; New York, 1959), p. 171.

⁸Ibid.

⁹Ibid.

¹⁰Hoffer, Charles; The Understanding of Music; (Wadsworth Publishing Co., Inc., Belmont, Calif. 1970), p. 419.

¹¹Ibid., p. 174.

of the action is with spoken words, while the mood and the characters' emotions are expressed through music."¹² Each of these requirements is met in one way or another in every successful musical comedy.

Pauly summed it up nicely when he said that the musical comedy was

"perhaps the most significant outgrowth of the 19th century operetta, the American musical -- the Broadway show -- has especially since World War II, achieved popularity all over the world. It is characterized by spoken dialogue and tuneful music (solo, ensemble, and choral) elaborate staging and costuming, quick pace, and general precision, especially in choral and dance sequences. Subject matter varies greatly, but two kinds of subjects seem to be favored: those with a distinctly American flavor (Oklahoma! 1943, South Pacific, 1949 with music by Richard Rodgers) and those that amount to a rewriting, in a contemporary idiom, of well-known stories or plays (Cole Porter's Kiss Me Kate, 1948 based on Shakespeare's The Taming of the Shrew; Leonard Bernstein's West Side Story, 1957, based on Romeo and Juliet.)"¹³

¹²Pauly, Reinhard G.; Music and the Theater: An Introduction to Opera; (Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1970), p. 4.

¹³Ibid., p. 444.

The musical comedy is an art form that is truly American. Each of these shows. . . ."belong to an art that arises out of American roots, out of our speech, our tempo, our moral attitudes, our way of moving."¹⁴

Musical comedy is a form of communication. The author, the lyricist, and the composer all combine with the actors to communicate something to the audience. Music and drama both have great depth as, they carry the composers and/or the author's feelings about life.¹⁵ "Music is still one of man's best means of expressing his love of beauty."¹⁶ Music is used in many forms of modern communication. One example is the music used as background or mood maker in television and movies. In musical comedy, music is the focal point.

FIDDLER ON THE ROOF APPLIED TO DEFINITION

Fiddler on the Roof is based on a book by Maurice Samuel -- The Shalom Aleichem Stories. This book deals with life among the Jewish people in Russia during the

¹⁴Bernstein, Leonard; The Joy of Music; (Simon & Schuster; New York, 1959), p. 178.

¹⁵Zarcone, John; Discovering the Humanities;

¹⁶Ibid., p. 73.

Czarist rule. Lyricist, Sheldon Harnick, took the chapter dealing with Tevye, the milkman, and his daughters, and based the play's lyrics on this particular part of the story. The libretto, written by Joseph Stein, takes the audience through the marriages of Tevye's three oldest daughters. Each of the daughters breaks with tradition in some way when she marries and herein lies the basic conflict in the play.

All of the main characters are introduced in the opening scene of the play in a unique song called "Tradition". In this number, the chorus sings about the Jewish traditions and how they relate to each of the members of the Jewish family. This one song tells us as much as one entire act of a conventional play. Other songs in the show that convey a great deal of information are "Matchmaker, Matchmaker". "If I Were a Rich Man", "Sunrise, Sunset", and "Do you Love Me?"

The two principle characters and the main plot are introduced right away. Tevye and Golde discuss, each to themselves in separate sequences, the need to get the three oldest daughters married. However, they are poor and have no dowry to offer and must use the village matchmaker to find husbands for their daughters. Tevye wants to see his daughters marry scholarly men. Golde wants to see her daughters marry rich men.

Tevye is put in opposition with the traditions that he holds to so strongly when his oldest daughter, Tzeitel, and her boyfriend, Motel, ask permission to marry.¹ Tevye has already promised Tzeitel to the butcher, Lazar Wolf. Here an interesting subplot begins as Tevye gives them permission to marry, but must explain the change of plans to Golde, his wife.

A dream sequence follows where Tevye tells Golde about a dream. However, he is really just making it up to play on Golde's superstitions. The tale that he tells convinces Golde that Tzeitel should marry Motel instead of Lazar Wolf. The dream is told in a song. -- "The Tailor Motel Kamzoil" -- which includes spirits, Lazar Wolfe's dead wife, and all of Tevye's and Golde's friends and relatives, both dead and alive. Strange lighting effects are used to develop the frightening story.

Another subplot exists in the form of an overhanging threat of a pogrom². And, in fact, the pogrom actually does take place -- at Tzeitel's wedding. This, however, is only a warning. The real trouble comes later.

¹----"Fiddler on the Roof" - America, Jan. 2, 1965, p. 25.

²A pogrom is "an organized massacre of Jews, as in Czarist Russia" Webster New World Dictionary of the American Language; Guralnik, David B. ed., p. 575.

Tevye's second daughter, Hodel, breaks with tradition when she and her boyfriend, Perchick, tell Tevye that they are going to be married. They do not seek his permission, only his blessing. This permission and blessing are finally given, but not until Tevye struggles with his conscience. Hodel further strays from tradition when she goes away from her homeland to meet Perchick in Siberia and marry him after he was arrested and jailed.

Tevye's third daughter, Chava, breaks with tradition by marrying outside the Jewish faith -- a conflict too strong for Tevye to resolve. When she announced that she was going to marry Fyedka, Tevye was in a struggle with his conscience. He finally concluded that he was a Jew first and a father second. As a result, he disowned Chava. They were never reunited.

Soon afterward, he learned that all the Jews in his town were being forced to move out. Even when he was preparing to move, and saw Chava for the last time before he left and probably for the last time in his life, he was unable to resolve the conflict in his mind. Even after Chava and her gentile husband announced that they were leaving also, Tevye could not accept what his daughter had done.

Though the story and the characters are not American, they are universal in their nature. They have real, understandable problems which they face and work for a viable

solution. They lean heavily on their strong faith in God. In the case of Tevye, he was only able to resolve two out of the three problems with which he was faced. That was a majority of his problems and no one is able to resolve all of their problems. This serves to make the play more realistic.

Tevye, as a character, is real, believable, and human. An audience can easily understand and associate with Tevye and his problems.

"while Tevye is not a big man in his village, not as learned as the rabbi or as rich as the butcher, he is spiritually ten feet tall. In human values, Tevye is a magnificent character. Tevye has a direct line of communication with God, however, does not get him any special privileges. He is on his own in facing up to life's frustrations and problems -- such as providing dowries for his five daughters."³

While Tevye may look poor,

"he owns things money can't buy -- a sense of humor, courage, and a loving heart. Tevye, in short has 'soul' -- the kind of soul that spells grace under pressure. But he takes no credit for it. He owes it all, he tells us, to Tradition! Tradition!, in his view, is what keeps him and his fellow Jews in there pitching when the

³----"Fiddler on the Roof" - America, Jan. 2, 1965, p. 25.

going is rough -- ancient traditions tell them who they are, how to live, and how to stay alive."4
 "Golde, Tevye's wife, who though haggard from rearing five girls to marriageable age, still has a sharp enough tongue to keep her husband in lein."5

Golde is a living, traditional Jewish wife and mother who wants only the best for her daughters. She is realistic, human, believable, and very devoted to her family. Though she and Tevye do not always agree on how things should be done, neither do real married couples always agree. This adds to the realism of the setting.

Tevye's daughters are young and full of life, hopes, and dreams for the future. They, too, want the best husbands. In a song entitled "Matchmaker, Matchmaker" they sing of their dreams for the future until the oldest daughter, Tzeitel, brings them to reality by telling them how it really is -- that they will not get rich, handsome men, but, instead will probably get old and fat men.

The other characters add to the Jewish setting and are a necessary part of the story. All are realistic, full of life, and possess a sense of humor.

⁴Ronan, Margaret; "Fiddling in Old Russia", Senior Scholastic; Dec. 13, 1971, p. 29.

⁵----"Fiddler on the Roof" - America, Jan. 2 1965, p. 25.

The parts of the story, as explained above, are well integrated and well paced. The songs seem logical and necessary and, as a result, fit in the whole very well. They tell us more than just words can and often in less time. An example of this is the opening song, "Tradition" which relays an entire book of information about Judaism in just a few minutes.

The language is easy to understand and seems natural to the character speaking it. Even the language in the songs seems correct for the situation and the characters associated with it. Even Tevye's sense of humor seems in keeping with the rest of the story.

ABOUT THE COMPOSER AND LYRICIST

COMPOSER -- Jerry Bock, composer, was born in New Haven, Connecticut in 1928. When he was very small, his family moved to Flushing, New York where he studied piano. He discovered that he had the ability to play by ear. In high school, he wrote the words and music for a war bond show, My Dream.

He entered college at the University of Wisconsin prepared to study journalism.

"... on impulse, however, he auditioned for and was accepted by the university's music school."¹

¹Green, Stanley; The World of Musical Comedy; 3rd. ed. (A. S. Barnes and Co., New York, 1976), p. 362.

Here he wrote another original musical, Big As Life.

Following graduation, Bock went to New York where he was writing for Max Liebman's television revues starring Sid Ceasar and Imogene Coca. In the summer, he turned out ten musical revue scores a season at an adult summer camp in the Poconos in Pennsylvania.

Collaborating with Larry Holofcener, he contributed three songs to the Broadway revue -- Catch a Star. They also did well with their first book musical, Mr. Wonderful, out of which came two hits. They were the title song and "Too Close for Comfort."

LYRICIST -- Sheldon Harnick was born in Chicago in 1924. As a child he played the violin and made up verses to honor family celebrations. After serving in the army during World War II, he went to Northwestern University where he wrote songs -- both words and music -- for the Waa-Mu shows.

After graduation, he played violin professionally for dance orchestras in Chicago. He gave this up when Xaiver Cugat fired him after only one night. By now he had decided to fulfill his real ambition -- to go to New York and write for the theatre.

Most of his theatrical experience came from writing for Green Mansions Summer resort's shows. Here he created "The Boston Beguine" which led to opportunities to contribute to other revues.

TOGETHER -- Bock and Harnick met at a bar on June 13, 1956. Their first collaboration was the Body Beautiful which was not very successful. However, George Abott was impressed enough to commission the team to work on Fiorello! -- the story of New York's mayor, Firoello H. LaGuardia. For this collaboration, Bock and Harnick received a great honor -- the Pulitzer Prize.

"So far, only four musicals have won the Pulitzer Prize in drama. When Of Thee I Sing became the first in 1931, the show was the Gershwin brothers' eleventh musical collaboration over a period of seven years. When Rodgers and Hammerstein's South Pacific, was similarly honored, the prize came at a time when both men could look back on theatrical activity that had spanned almost thirty years. When in 1961, Frank Loesser took home a Pulitzer for his musical contributions to How to Succeed in Business Without Really Trying, his fifth score in thirteen years, he had spent a life in music also totalling about thirty years. For all these men the recognition came after years of musical and theatrical experience, at the apex of their careers. But when composer Jerry Bock and lyricist Sheldon Harnick were presented with the most prestigious accolade in American letters, their prize-winner, Fiorello! was only their second collaboration in a partnership that had been in existence less than two years."²

²Green, Stanley, The World of Musical Comedy 3rd. ed. (A. S. Barnes and Co., New York, 1976), pp. 359-360.

The next musical for Bock and Harnick was Tenderloin. This show did not fare so well. It was compared with Fiorello! and was also poorly acted. Their next production was She Loves Me. The show had only a moderate success.

Their next endeavor was a great success -- Fiddler on the Roof. For the first time in their careers, both composer and lyricist had the satisfaction of initiating a project rather than having a producer call them in to work on an already-scheduled show."³

Fiddler on the Roof ran for a record-breaking 3,242 performances. For this collaboration, Bock and Harnick won the Tony and the Drama Critics Circle Award as "Best Musical".

Following Fiddler on the Roof, came a musical containing three short stories connected by the unifying background of man, woman, and the devil. The stories used were "Show Biz Connection" by Bruce Jay Friedman, "Young Goodman Brown" by Nathaniel Hawthorne, and the "The Diary of Adam and Eve" by Mark Twain. The finished product was called The Apple Tree. The result was three musical vignettes with hardly a thread holding them together.

³Ibid., p. 366.

HISTORY OF THE JEWS

In an effort to show the importance of the Jewish tradition, each one will be dealt with individually. Each tradition that is mentioned or implied during the text of Fiddler on the Roof will be discussed, because it is very important that each be understood so that they may be portrayed.

TORAH -- It is the book which prescribes rituals, holy days, festive seasons, promulgates a code of law, ordains institutions, and propounds a conception of the Jewish people. The Torah is a vital part of Jewish life. It is the central point around which all existence moves. The Torah contains "a doctrine concerning a one and universal God: The Creator of all things, the Lawgiver, Liberator, and Redeemer of men."¹

"As a physical object, the Torah is a parchment sheet or rather a succession of parchment sheets sewn together breadthwise and rolled about two wooden poles so as to make twin cylinders. These sheets contain the Hebrew original hand-inscribed and pains-

¹Steinberg, Milton; Basic Judaism; (Harcourt, Brace & World, Inc., New York, 1947), p. 20.

takingly edited for absolute accuracy, of the first five books of Scripture, the Mosaic books, Genesis, Exodus, Leviticus, Numbers, and Deuteronomy."²

In addition to being a great comfort and guide to the Jewish people, the Torah is a monumental literary achievement. "To the professing Jew, the Torah-Book is. . . . not only a source of what he is as a Jew and religious person, it is much of the substance as well."³

GOD -- The Torah and all Judaism takes for granted the existence of God. For example

"The opening lines of Genesis.... are not an argument, but a declaration: "In the beginning God created the heaven and the earth!"

Man never fully knows or understands all there is to God.

"That man's ignorance of God is greater than his knowledge is inscribed bold and large everywhere in the Jewish religion."⁴

Jews view God as one who has given them freedom of action.

Man may accept or reject God. His actions may be either for God or away from God.

²Ibid., p. 19.

³Ibid.

⁴Ibid., p. 40.

"In the Jewish way of looking at things, success in an understanding, for instance, is not viewed as blessed by God. A man may arrive at power because God aided him. This leaves God free to hold man accountable for his actions -- both successes and failures."⁵

PRAYER -- "Prayer is the bridge between man and God."⁶ There are a set of prayers a Jew must pray. They include:

- The prayer of contemplation
- The prayer of adoration
- The prayer of thanksgiving
- The prayer of affirmation
- The prayer of resignation
- The prayer of penance
- The prayer of protest
- The prayer of quest
- The prayer of petition

Tevye, in Fiddler on the Roof, had his own unique style of prayer that was unlike all of these. One would think he was holding an intimate conversation with a close friend. His prayer is more like a monologue directed at God. However, interspersed with these prayers were the standard prayers mentioned above.

HOW TO EAT -- There are certain foods that God instructed the Jewish people not to eat. They are:

⁵Dimont, Max I.; Jews, God, and History; (New American Library, New York, 1962), p. 21.

⁶Steinberg, Milton; Basic Judaism; (Harcourt Brace & World, Inc., New York, 1947), p. 116.

1. The flesh of animals whose hooves are not cloven and which do not chew the cud;
2. The hind quarters of permitted animals;
3. Fish that lack fins and scales;
4. Fowl which are birds of prey;
5. All creeping things and insects.

All food must be butchered and/or prepared properly. This was and, in many cases, still is carefully observed in Jewish homes.

SABBATH:

"The Sabbath, like all other days of the week in the Jewish calendar, begins at sundown the evening before. It is symbolically made to serve sacred purposes alone, with the recitation of a prayer of consecration at the beginning of the festive . . . Observant Jews do not perform any significant labors on the Sabbath day."⁷

The Sabbath is a day of joy and lightness of heart, beginning with the Friday evening meal. It begins with a prayer, known as Kiddush, which sets aside the twenty-four hours that follow, for higher thought, spiritual reflection, prayer, and learned study. The Kiddush is recited

⁷Rosenber, Stewart; To Understand Jews; (Pyramid Books, New York, 1970), pp. 79-80.

over a brimful cup of wine. The ceremonial candles are lit at the beginning of the Sabbath meal.

WEDDING -- The wedding is a big event in the lives of all Jews.

"Because the home is so central in Judaism, it is actually symbolized at the Jewish wedding service. The ceremony may take place anywhere, and any learned Jew may perform it, although it has become the practice to restrict this right to rabbis and cantors. But always, in a traditional ceremony, called a huppah, under which this marriage is about to establish. As part of the ritual, the rabbi offers the bride and groom two cups of wine, the symbol of life's goodness. Wine will later be used in their own home at virtually all religious occasions: it represents the gifts of God's bounties and their joy of sharing them. The ring is a symbolic of the consummation of the marriage and of its sanctity. As the groom places upon the bride's finger, he announces the meaning of the whole ceremonyHe places the ring upon the forefinger because of its prominence. The bride wears a veil. . . . Only at the very end of the ceremony does she lift the veil, to indicate that she is now a married woman."⁸

There is another ritual involved with the wedding ceremony -- the breaking of the wine glass. At the conclusion of

⁸Ibid., pp. 117-118.

the ceremony, the groom breaks the glass under his heel to represent "the destruction of Jerusalem."⁹

After the couple is married, the guests all offer their mazeltov, or congratulations. This is followed by dancing and celebrating by all the guests. At the time of the wedding in Fiddler on the Roof, men and women did not mingle. They sat on separate sides of the synagogue. Dancing with a member of the opposite sex is strictly forbidden, even for husband and wife.

Intermarriage is also strictly forbidden.

" . . . the Jewish ban on intermarriage is most strict. It is assumed that a 'house divided cannot stand. 'And this is particularly true of a house like that of the living. Non-Jews may, of course convert to Judaism prior to the wedding ceremony."¹⁰

RESULTS OF QUESTIONNAIRE

A questionnaire concerning certain aspects of musical comedy was sent to 106 high school choral directors of AAA and AAAA schools in the Dallas, Forth Worth, Houston, Austin, San Antonio, Amarillo, and Corpus Christi areas. Forty questionnaires were returned. The results of the questionnaire showed that the majority of these schools

⁹Ibid., p. 118.

¹⁰Ibid., p. 115.

remaining produced one every other year. This helps show the need for a production guide such as this one. (For exact percentages, see Appendix III)

The most important considerations when selecting a show are the size of the cast, the number of the principle characters, and the number of sets required. Other things that were taken into consideration were cost of the production, length of the show, popularity of the show, costuming, musical score, number of female roles, suitable situation educational value, whether it has been done recently in the area, available talent, and vocal ability.

Most of the directors said that they spent more than \$1500 to produce their show, but it was only a small majority. The rest spent less than that amount.

The directors felt the show was presented mostly for educational and entertainment purposes. Other reasons mentioned were either to make a profit or at least break even. All the directors charged admission to the production. Most of the directors said the money to the music department of their school, though some said that it was split between the drama, instrumental, and choral departments. The rest said the money did not go their departments.

Slightly over half the choral directors hire a choreographer while the rest do not.

Most directors required the cast members to provide their own costumes, while other directors had the costumes made for the cast and the rest of them rented the costumes.

A slight majority had a panel of judges choose the cast members, but almost as many chose the cast themselves. A few used outside professionals, but none used students on the panel.

The majority of directors used a stage manager. The directors who used one listed these responsibilities as most important:

keeping quiet backstage

making sure everything is done on time

Other responsibilities that were listed include:

discipline

directing

check attendance at rehearsals

Most directors did not use understudies. However several said that they had understudies for major roles. A few directors used a double cast as a solution to this problem.

Exactly half of the groups used a pit band with the rest split between a piano accompaniment and an orchestra.

These musicians were largely selected by the choir director, though a few were chosen by the band director or by audition. However in most cases the band director directed the instrumental group.

The groups presented from one to five performances. The most popular number of performances was three with two performances close behind.

The majority of the groups rehearsed more than ten hours a week. However, most did not rehearse past ten P.M. The length of rehearsals was more than two hours.

The majority changed or omitted questionable scenes or profanity even though the majority of the schools did not require this. Very few of the schools had any definite guidelines concerning the musical production.

The majority of directors provided the opportunity for their students to see a movie or stage production of the musical and/or listen to the recording.

In the majority of cases the drama class was responsible for the props and sets. The group next in order of use was the choir members. Other groups that were used were volunteers, the art class, cast, or a combination of several groups.

The most important responsibilities of the stage crew were seeing that props are in place, keeping quiet backstage, and seeing that costumes are in place. Other

responsibilities listed included moving sets, operating lights, special effects, traffic control of cast, all backstage responsibility, and building the sets.

Most of the directors had the cast apply their own make-up while the rest had a special make-up crew.

The vast majority did not use a professional light crew while only a tiny percentage did.

The publicity committee was voluntary in the biggest number of cases. Only a very few were not. Most of the programs were printed by a local business and the rest were printed by the school. Most used advertising in their programs, but a few did not. A small number said that they sometimes used advertising and sometimes did not.

CHAPTER III

BUDGET

- Royalties
- Costumes - rented
 - having made
- Make-up supplies
- Printing
- Properties
- Choreographer
- Flowers for leading lady
- Rental of scripts
- Rental of scores
- Rental of auditorium
- Backdrops

These are basically the items which the choral director must plan for in his budget. By far, the largest piece of this will go to royalties, rental on scripts, and rental on scores. Royalties vary according to the popularity of the play. Modern and successful ones cost more than old or not-so-successful one do. The number of performances, the number of seats in the auditorium, the number of people expected to attend the performances, and the cost of the tickets all affect the cost of royalties. Rentals for scripts and scores are a flat rate for all groups.

If costumes are being rented this will probably be the second largest expense. Backdrops will account for another large expense. The other expenses are small in comparison to these large ones but can add up to a considerable large sum. It is not unreasonable to expect to spend over \$1500 for the entire production.

STAGE TERMS

STAGE - The stage is divided into six sections as follows:

UR UP RIGHT	UC UP CENTER	UL UP LEFT
DR DOWN RIGHT	DC DOWN CENTER	DL DOWN LEFT

The directions of left and right are the actor's left and right as he faces the audience. When blocking a dance or a scene, it is advisable to use these terms to clarify exactly the area of the stage that is to be used.

STAGE BUSINESS - This term refers to all movement on the stage. Stage business can exist for the following reasons:

1. Business incidental to the action
2. Business for realism
3. Business may plant ideas in the minds of the audience
4. Business explaining lines
5. Business for exposition

6. Business for emphasis
7. Business for enrichment
8. Business to fill a time gap

STAGE PROPERTIES-Any item necessary for the play. It can include items that a character must carry or possess or a large item such as a couch or table. These can be obtained by purchasing, borrowing or having them donated. They can also be made. Sets are the items that are part of the scene. For example, the bed in the dream sequence of Fiddler on the Roof could be a set and the instruments that the musicians carry would be props.

ROYALTIES - A sum of money paid to the publisher of a given musical comedy for the right to produce the show.

CASTING

There are several methods used in deciding who should play the major parts. These people must be both strong singers and effective actors. Therefore testing must be done on both speaking and singing. And, in most cases, the leading players must dance in front of the rest of the chorus. Therefore, they must also be good dancers.

Some directors prefer to do all the casting themselves. They feel that they know the students well enough to make

fair judgments as a result of one short tryout. There are a few problems with this method. One problem is that it is often difficult to be completely fair. Often the director may have cast the play in his mind before he ever has tryouts. This is very bad because, students can be very surprising at tryouts if they want the part badly enough. Also, some director might have problems with parents and/or students accusing them of being unfair.

Better judgments and less biased judgments can be achieved if the three areas (singing, acting, and dancing) are represented by judges. However, this is not always practical or even available. A more practical solution would be to use the choral director, the drama teacher, and an unbiased person for example, the choral director from another nearby school.

Decisions should be posted in some prominent place as soon after tryouts as possible. This eliminates a lot of unnecessary worry, phone calls, and other problems.

The actual tryout could consist of a song from a show, a scene of dialogue, and dance instruction in groups of three or four. This way the judges could hear students sing, hear them read with another person and see how they approach the choreography in the show.

When holding tryouts keep a list of the full cast in

front of the panel. If a student does not qualify for a leading role, then he could be kept in mind for a lesser role. Following is such a list for Fiddler on the Roof:

CAST

Tevye - a dairyman
Golde - his wife
Tzeitel - their daughter
Hodel - their daughter
Chava - their daughter
Shprintze - their daughter
Bielke - their daughter
Yente - a matchmaker
Motel Kamzoil - a tailor
Shandel - his mother
Perchik - a student
Lazar Wolf - a butcher
Mordcha - an innkeeper
Rabbi
Mandel - his son
Avram - a bookseller
Nahum - a beggar
Grandmother Tzeitel - Golde's grandmother
Fruma - Sarah - Lazar Wolf's wife
Yussel - a hatter

Constable

Fyedka - a young man

Sasha - his friend

The Fiddler

Villagers

REHEARSALS

When planning and scheduling rehearsals, the director should plan a specific amount of material to be covered at each session. The best method for doing this to divide the play into several easy sections by breaking up the acts and scenes. At first, separate rehearsals of the principle speaking parts and the singers in the chorus is advisable. Then, when the musical is ready to be put on stage, the principles are ready and the chorus already knows the music.

A tentative rehearsal schedule has been set up for six weeks of rehearsals ending in three performances. In the beginning stages, the chorus and principle characters can practice separately. This allows the principles to learn dialogue and small group blocking without wasting the time of the entire chorus. The chorus can spend this time learning the chorus songs. Love scenes should always be practiced first with only the two people involved. Never put them in front of an audience on a first attempt. This is awkward and embarrassing enough for them

the first couple of times without adding a roomful of snickering cast members to the situation.

Avoid rehearsals on nights when there might be conflicts, such as church, football games, etc. However this is not always practical. Another solution might be to have small group practice at this time. For example in Fiddler on the Roof, one might choreograph the "Matchmaker" scene which involves only the five daughters and could be cut to use only the three oldest daughters. Sunday practices (even afternoon) should be avoided unless an emergency arises that requires it. The same reasons apply here as do for Wednesday night. Saturday rehearsals should be used only when necessary or for only one main character or for small scenes. In the case of Fiddler on the Roof, the individual practices with Tevye could be done on Saturday. Especially in this play because this part requires so much from the actor.

All props that are going to be needed should be used as early as possible during the rehearsals. The actors need to get used to using them. Also, if there is to be a difficult piece of clothing (such as a cape) it is a good idea for the actor to rehearse in it so that he or she may become comfortable with the item.

The director needs to utilize every minute of rehearsal time to its fullest potential. The director should be fully prepared and know exactly what he wants to accomplish and how he plans to spend the available time. Time is usually short and should not be wasted by seating the chorus while the director spends thirty minutes staging a scene with two or three people. Using two directors, one to work with small scenes and one to work with larger scenes, can help to make full use of all available time.

At the first dress rehearsal, full costumes and make-up must be worn. The actors should come on stage one at a time. The director should examine the costume and make-up from all angles with stage lights. These items should be checked:

1. that make-up is applied well - no splotches, shadows, or white areas
2. that proper underwear is being worn
3. that slips are long enough and that no part of the underwear shows
4. that all dresses hang correctly
5. that pants and dresses are the proper length
6. that all costumes fit properly
7. that colors in a given costume and/or a given scene blend
8. that proper hosiery and and/or socks are being worn

9. that correct shoes are being worn
10. that everything is within character
11. and that only jewelry acceptable to the part be worn. (Golde would not be very believable with a large diamond on her finger).

At least one dress rehearsal should be for an audience. Even two or three responsible adults would be good. This enables the cast to go through the play without any stops. Also, even a small audience causes the cast to perform better. This will help the cast's morale for opening night. It also helps the cast react to laughter and applause.

The above are simply a few suggestions to aid during actual rehearsal time. They are not all inclusive. Several books on this subject are available, if more detailed information is needed.

BOOK LIST

Planning and Producing the Musical Show
Engel, Lehman; New York, Crown 1957, rev. 1966

Complete Book of the American Musical Theater
Ewen, David; New York, Holt, Rinehart, & Winston
1959, rev. 1964

Let's Do A Musical
Spencer, Peter A.; London; Studio Vista, 1968

Musical Production- A Complete Guide for Amateurs
Turfery, Cossar, and King, Palmer; London;
Sir Isaac Pitman & Sons, Ltd, 1953

Complete Production Guide to Modern Musical Theatre
Taumbusch, Tom; New York; Richards
Rosen Press, Inc., 1969

REHEARSALS - FIDDLER ON THE ROOF

WEEK 1	<p>MONDAY</p> <p>CH - CHOIR ROOM SING THRU 7-10</p> <p>ACT I - P ON STAGE 7-10</p>	<p>TUESDAY</p> <p>CH - CHOIR ROOM 7-10</p> <p>P - ON STAGE 7-10</p> <p>ACT II 7-10</p>	<p>WEDNESDAY</p> <p>FIVE DAUGHTERS 7-9</p> <p>CHOREO MATCHMAKER</p>	<p>THURSDAY</p> <p>CHORUS ON STAGE</p> <p>CHOREO TRADITION</p>	<p>FRIDAY</p> <p>TEVYE, GOLDE, 5 DAUGHTERS, PERCHICK, MOTEL 7-9</p> <p>CHOREO SABBATH PRAYER</p>	<p>SATURDAY</p> <p>TEVYE 2:00</p> <p>IF I WERE A RICH MAN</p>
	<p>MONDAY</p> <p>ACT I READ THRU WITH SCRIPTS 7-?</p>	<p>TUESDAY</p> <p>CH- ON STAGE WITH SCRIPTS WEDDING AND POGROM 7-?</p>	<p>WEDNESDAY</p> <p>PERCHICK HODEL TEVYE</p> <p>FAR FROM THE HOME I LOVE 7-9</p>	<p>THURSDAY</p> <p>USE</p> <p>AS</p> <p>NEEDED</p>	<p>FRIDAY</p> <p>TEVYE GOLDE</p> <p>DO YOU LOVE ME? 7-9</p>	<p>SATURDAY</p> <p>TEVYE MONOLOGUE 2:00</p>

CH - CHORUS
P - PRINCIPLES
O - ORCHESTRA

WEEK 3

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
O - BANDROOM CH - ACT I — P - WITHOUT SCRIPTS 7-?	CHAVA - BALLET CHOREO - — 7-10	O - BANDROOM ACT II READ THRU WITH SCRIPTS 7-?	O - BANDROOM ACT I WITHOUT SCRIPTS 7-?	USE AS NEEDED	OFF
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
ACT II WITHOUT SCRIPTS O - BANDROOM — 7-10	CH - P - ACT I O - — 7-10	USE AS NEEDED	CH - P - ACT II O - 7-10	OFF	OFF

WEEK 4

CH - CHORUS
P - PRINCIPLES
O - ORCHESTRA

WEEK 5

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
ACT I-II WITHOUT SCRIPTS WITH ORCHESTRA	ACT I-II LIGHT CREW ONLY	ACT I-II WITH ORCHESTRA AND LIGHTS	ACT I-II WITH ORCHESTRA AND LIGHTS	DRESS REHEARSAL 7-12 CHECK MAKE-UP COSTUMES IN LIGHTS	WORK ON ANY COSTUME PROBLEM
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
DRESS REHEARSAL -- 7-11	DRESS REHEARSAL 7-11	DRESS REHEARSAL WITH AUDIENCE 7-10	<u>CAST</u>	HERE BY	<u>6:30</u>
			<u>PERFORMANCE</u>	AT	<u>7:30</u>
			<u>ALL</u>	THREE	<u>NIGHTS</u>

WEEK 6

CH-CHORUS
P-PRINCIPLES
O-ORCHESTRA

ORCHESTRA

Fiddler on the Roof is orchestrated for these instruments.

Reed I - flute, piccolo
Reed II - clarinet
Reed III - clarinet, bass clarinet
*Reed IV - bassoon
*Reed V - oboe, english horn
Trumpet I
Trumpet II
*Trumpet III
Trombone
*Horn
Accordian
*Guitar
Percussion
Violin A
Violin B
Violin C
*Viola
*Cello
Bass
Piano (vocal score)

In a school containing only a band all the required instruments except the violins and the accordian should be available. If the school has an orchestra also, probably the accordian will be the only unavailable instrument. If outside players are needed, they can often be obtained by calling the music department of a local college. Often excellent players can be acquired at a very low cost. Professional musicians could be used if needed, but re-

*May be eliminated

member if they belong to the union the costs will be much higher. Another solution could be to use talented adults in the community. This is good for public relations and could help to draw a larger crowd.

The orchestra should be required to wear a special uniform. A standard for this is usually a black suit for the men and a long black dress for the women. If this is not possible have the men wear a suit and the women a long dress. Avoid having them wear the school's band uniform as this is inappropriate for the occasion and looks very amateurish.

Rehearsals for the orchestra should begin about two weeks before they are put with the cast or as much time as necessary for them to accomplish the music. They should be working with the cast at least one week before the first performance. However, do not expect professional or college players to be able to attend all of these rehearsals as they have busy schedules of their own. Two rehearsals before the first performance should be enough for them to attend as long as they have been given the music to rehearse.

All orchestra members should be credited in the program. Failing to mention them or anyone who participates in the production is gross negligence. If the orchestra

leader is someone other than yourself or if the group was rehearsed by someone other than yourself, that person should be given full credit in the program.

CHOREOGRAPHY

When planning the choreography for a high school musical, one should remember that all movement should reflect the nature of the song. The biggest mistake many amateur choreographers make is thinking that there must be constant movement. Often, the result of this is meaningless movement. This usually is very distracting and can ruin an otherwise good performance.

Movement should express the mood, emotion and ideas of the song and characterization. For example, in Fiddler on the Roof, the song "Tradition" calls for robust movements. The dancers are grouped in four sections (the papas, the mamas, the sons, and the daughters). This is an earthy dance and requires very energetic movements. However, "Sunrise, Sunset" calls for a scene to be pantomimed and requires very little movement at all. Yet, both of these songs use choreography. Choreography means quite simple acting through movement to music.

Also, movements do not need to be difficult. If the song requires rapid or energetic dance steps, these do not need to be difficult. If they are difficult, probably

many of your students will not be able to perform them anyway. It is better to use an easy step that all cast members can do well than to use a difficult step that many cannot do at all.

Unison movements are not always necessary. They are the most difficult to perform correctly and the larger the chorus the less likely it is that the movements will really be unison. It is often better to have more than one movement occurring at a time. Small mistakes are not as noticable and there is a more fluid look to the entire stage.

A line is not the only way that a chorus can perform. The rule to keep in mind when grouping a chorus is "balance" The total look on the stage should be balanced. This does not mean that there must be exactly the same number of people in each group or the same number of groups on each side. As long as the overall look is balanced, the groupings can take any form.

Basically, anything goes in choreography as long as it is interesting to observe, adds to the overall song or mood, is well executed, and is balanced. Imagination is the best guide; observation, the best judge.

COSTUMES

Costumes can be obtained several ways. The musical

director should investigate every manner available and decide which one or combination is best to the particular situation at his school. Budgetary problems often make the difference here.

Costuming is a very important part of the overall play. Just like make-up it is a part of the characterization and should be treated as such. Many costumes are needed for the average musical and planning should begin early to be sure adequate preparation is made. Costumes often must fit a particular time period or a certain situation. For example, in The Sound of Music, Maria's clothes must be old, ugly, poorly fitting, and very modest in the scene where she leaves the convent. In Fiddler on the Roof, the costumes are very stylized and represent Russian clothing of the poor people of that time. (See Appendix 7)

Even small details must be accounted for when planning costumes. Items such as jewelry, hosiery, shoes, length of dresses or slacks, color, and necklines must be considered. When dealing with high school girls, costuming should always display good taste to avoid exhibiting more sexuality than the community would accept. Be sure all female dancers wear tights under their dresses. Dresses that are street length should come just to the bottom of the knee. This length is flattering

and also allows for movement on stage without embarrassment. For most shows low heeled black pumps with a strap over the foot are practical and attractive. Some shows, for example Fiddler on the Roof, require special shoes or boots of the era. Often, ballet slippers can be used for shoe. Watch the color of the hosiery that a girl wears. Her legs should not look much darker or much lighter than the rest of her body. Boys socks should also be scrutinized. Unless correct for the time period, for example the fifties, white socks should be avoided. Often small items such as these are overlooked and can ruin the effect of an entire costume.

Costumes can be rented. If the show requires special period costumes, this might be a wise choice. Too often costumes compiled by the student actor himself are all wrong for the period. For Fiddler on the Roof, the principal characters probably should have rented costumes. The historical effect will be better portrayed with rented costumes. The villagers costumes could be made. Rented costumes can be expensive, but if large audiences are expected, they could be worth the extra expense. See Appendix III for a detailed listing of the costs of renting of Fiddler on the Roof costumes.

A less expensive alternative to renting costumes is to have a seamstress make them for the cast to be retained by the school in a "costume Closet". This is a good idea because the school builds up a good supply of old costumes and may find people donating old clothes to them for this use. Especially for items such as chorus costumes where there could be thirty costumes very similar or even identical, having a mother, home economic class, or professional seamstress make them is an economical idea.

The cast often is expected to provide their own costumes. Again these may be made or rented as discussed above. However, they may also be bought at a second hand store, thrift shop, Goodwill, Salvation Army, or other such places. Here, one finds a store full of old clothes, many of which would be suitable for a play at a nominal cost.

Costume possibilities can be found in an attic or cellar. Any place where old things might have been stored, one could find a possible costume for some play.

However the costumes are acquired, they should be thoroughly examined by the director at least a week before opening night with no exceptions. This way any problems that arise with the costumes can be taken care of before the show.

Compiling a costume plot can be a great help. It eliminates all questions concerning what to wear in a particular scene. Students and director will both know exactly what is expected for each scene. A sample costume plot for Fiddler on the Roof follows:

COSTUME PLOT-FIDDLER ON THE ROOF

Act I Prologue

Tevye - work clothes - pants, big shirt, vest, boots, hat, prayer shawl

Villagers - female - peasant skirts and shirts, boots, aprons, scarf

male - similar to Tevye

Yente - same as village women, but more defined, shawl

Lazar Wolf - same as village men with blood stained apron

Rabbi - all black - tall hat

Constable - navy blue uniform with badge and billy stick

Russians - knee length pants tucked in boots, bright colored big shirts

Scene 1	Shprintze	hair natural
	Hodel	skirt-floral suggested
	Dielke	apron
	Tzeitel	long sleeved shirt
	Chava	scarf and boots

Golde - same - older looking

Motel - like village men, wire glasses, something to distinguish him

Yente - same as prologue

Scene 2

Tevye - same as prologue
 Golde - same as scene 1
 Mordcha - like villagers
 Mendel - like villagers
 Auram - like villagers

Perchik - same as villagers, perhaps without vest
 something should distinguish him

Scene 3

Tevye - same
 Daughters - same
 Motel - same
 Golde - same

Scene 4

Lazar - same without apron
 Mordcha - same
 Auran - same
 Russians - same as prologue
 Fyedka - same as Russians

Scene 5

Lazar - same as scene 4
 Tevye - same
 Constable - same as prologue
 Russians - same as prologue
 Fiddler - nice suit with tails, carries a viloin,
 hat and prayer shawl

Scene 6

Perchik - same
 Daughters - same
 Tevye - same without vest
 Golde - same
 Motel - same

Scene 7

Tevye - nightshirt, slippers, nitecap
 Golde - nightgown, cap, slippers
 Grandma Tzeitel - all white, shawl, green and/or
 yellow tint to skin and clothes old-
 old looking

Chorus - men traditional
 women - traditional
 musicians - like fiddler
 Rabbi - traditional

Fruma-Sarah - tall possibly on stilts or anothers
 shoulders, all white and gray, green and
 yellow tints.

Scene 8

Man
 Woman
 Villagers
 Mendel
 Mordcha like villagers
 Auram
 Sahndel
 Yussel
 Chava - same
 Fyedka - like Russians
 Sasha - like Russians
 Russian - like Russians

Scene 9

Tevye - suit, prayer shawl
 Golde - dress, boots, shawl, scarf
 Men - black suits, tall hats, prayer shawls
 Women - same as Golde
 Tzeitel - wedding dress, veil over face
 Motel - same as men
 Rabbi - ceremonial shawl

Scene 10

all same
 Constable - same
 His men - same as constable

Act II Prologue

Tevye - same as prologue - Act I

Scene 1

Perchick - same as Act I
 Hodel - same as Act 1
 Tevye - same
 Golde - same as Act 1

Scene 2

Fish seller - village clothes
Yente - same as Act 1
Tzeitel - same as Act 1
Villagers - same as Act 1

Scene 3

Hodel - same add coat
Tevye - same

Scene 4

Mendel - same
Avram - same
Mordcha - same
Rabbi - same as Act 1

Scene 5

Villagers - same
Motel - same
Avram - same
Tzeitel - same
Mordcha - same
Rabbi - same
Fyedka - same
Golde - same
Chava - same
Tevye - same

Scene 6

Tevye - same
Golde - same
Chava - same

Scene 7

Yente - same as Act 1
Golde - same as Act 1
Lazar - same as Act 1
Avram - same as Act 1
Mendel - same as Act 1
Mordcha - same as Act 1
Villagers - same as Act 1
Tevye - same
Constable - same
Rabbi - same

Scene 8

Shprintze - same add coat

Motel - same add coat
Tzeitel - same add coat
Golde - same add coat
Yente - same add coat
Tevye - same add coat
Lazar - same add coat
Chava - same add coat
Fyedka - same add coat
Beilke - same add coat

OBTAINING PROPS

Properties needed for a play can be obtained in three ways. They can be borrowed, bought, or made. Each method will be discussed so that the high school musical director will be aware of how props can be acquired. Most of the time, all three methods will be used.

Some things can be borrowed for the duration of the play. Avoid borrowing items of special sentimental value or items worth a great deal of money. These types of things can not be replaced and if something were to happen to them there might be some hard feelings. Also, when borrowing props, be sure a record is kept of what was borrowed from whom. Keep a record of the condition of the item when it was received and try to return it in the same condition. Be sure that everything is returned promptly.

Many props can be bought at a thrift shop, junk shop, Goodwill, or other second hand shops. For example, if a antique chair is needed, a second hand shop might have just the thing needed for \$10.00. This can be used for

this play and then stored away to be used again in another program. Other smaller properties can be acquired in the same manner.

Still many other things can be made by the school itself. Small hand-carried props such as a pipe and cheese could be created by the art department of the high school.

It is a good idea to begin a "prop closet". This could be any place where properties are stored. They can be purchased or accepted as donations as acquired and then stored away carefully. This would be an excellent mutual project for the drama and the choral departments.

As with costumes, it is an excellent idea to compile a prop plot. This way, one can be sure that no props are forgotten. As each property is collected, it can be marked off the list. This also tells one when the same item is needed in several scenes. A prop plot follows:

PROP LIST-FIDDLER ON THE ROOF

Act 1

Prologue - Tevye's house - exterior
Fiddler on the roof

Fiddler

Scene 1 - Kitchen

Logs
Basket

Book (should look plain and old)
Basket of potatoes
Wash mop - 3
Bucket - 3

Scene 2 - Tevye's house exterior

Wagon
Newspaper
Milk cans
Cheeses
Bread - loaf
Knife

Scene 3 - Tevye's house - interior

Dishes for dinner for 9 people
Candles
Food

Scene 4 - The Inn

Bottle of brandy - 2 glasses

Scene 5 - Street outside inn

Scene 6 - Tevye's house - exterior

Potatoes
Bench
Pails
Pumps

Scene 7 - Tevye's bedroom

Lamp

Scene 8 - Street and interior Motel's Tailor Shop

Book
Wedding hat
Bagels

Scene 9 - Tevye's yard - wedding

Candles - lit
Veil
Canopy

Goblet of wine
Ring

Scene 10 - Yard

Partition
Tables
Benches
Stool
Two tin plates
Clubs
Pillows
Dishes
Candlesticks

ACT 2

Prologue - exterior bench

Scene 1 - exterior

Scene 2 - Village street

Fish cart with fish
Letter

Scene 3 - exterior - Railroad Station

Bench
Suitcase

Scene 4 - Village street

Scene 5 - Tailor Shop

Sewing machine
Two pieces of cloth - different colors
Shirt

Scene 6 - Road

Cart
Scrim

Scene 7 - Barn

Scene 8 - House - exterior

Packed cart - bundles
Baby wrapped in blanket
Goblets
Straw trunk
Bundle of books
Large suitcase
Blankets
Bundle
Rope
Pots

STAGE MAKE-UP

Stage make-up is one of the basic tools toward producing the illusion of a character. Make-up can enhance facial qualities, project an image, or simply sharpen nature. Make-up can make a young person look older or make someone look younger. It can make a person appear almost any way that is desired.

Every member of the cast -- chorus included -- wears make-up during the production of a musical comedy. The main characters wear specialized make-up. The chorus members wear very basic make-up.

BASIC MAKE-UP (as for chorus members)

MATERIALS NEEDED:

Base make-up
Moist and/or dry rouge
Moist and/or dry eyeshadow
Yellow animal sponge
Eyeliner
Eyebrow pencil
Translucent powder
Tinted powder

Powder puff
White rubber sponge
Mascara
False eyelashes
Lipstick
Assorted brushes
Tissues*

HOW TO APPLY:

- (1) Dot base make-up around face using fingers or white rubber sponge. Spread the make-up evenly over the skin until a thin coat covers the entire face. Be sure the neck and other areas not covered by clothing be made up also. Otherwise, they will appear extremely white under the lights.
- (2) Next, the rouge should be applied. Moist rouge is applied before the powder and should be carefully blended with the fingers. Dry rouge is applied after the powder to accent. Pink and peach shades work on fair complexions and brown complexions look best in coral and tawny shades.
- (3) As far as eye shadow goes, which color is used is the important factor to consider. Powder eyeshadows are added after the face

*For a more complete listing of make-up and supplies see Appendix 4

is powdered and moist eyeshadows are applied before the face is powdered. Brown and gray shades work best for fair complexions. People with darker complexions will do better with lighter shades such as toast, mushroom, or soft yellows.

- (4) Apply a generous amount of powder to the face. The more powder that is packed into the base, the longer the effect will last. If too little is used, a shine will be the result. Brush off excess powder with a large soft brush or a piece of cotton. Fair complexions do best with translucent powder while darker complexions need a powder tinted to match the make-up base.

- (5) Next the eyeliner is applied. There are two ways to do the upper lids. One style is the extended line where you extend the line on the upper eyelid past the outside corner of the eye. This creates an almond shaped eye and gives length. The other style is the non-extended line which concentrates the heaviness over the center of the eye. This widens the eye producing

what is called the "owl eye". For males an eyebrow pencil blended across the eyelid is usually sufficient.

- (6) Next draw a thin line under the eye. Begin about 1/4 inch from the inside corner and draw the line under the eye next to the lashes. Extend the line slightly to widen the eye. Also, for females, individual lower lashes can be drawn in.
- (7) Next, follow the natural eyebrow line with a soft gray pencil. After this, draw a fine hairline stroke in a color that matches the eyebrow.
- (8) To further accent the eyes, brush mascara on both the upper and lower lashes. For most people, black is a good choice. However, men and very fair-skinned women could use brown.
- (9) If desired, for women, false eyelashes can be applied instead of mascara.
- (10) Last, but by no means least, the lipstick is applied. Fair complexions will have best results with the medium range of natural shades -- pink and coral. Brown

complexions will do best with natural shades of coral and orange. Red shades should be avoided. Lipstick on men should be a natural shade, lightly applied. A small dot of red lipstick should be placed on the side of the nose at the corner of the eye. Without this, the actor will look cross-eyed.

These are the standards for straight make-up. This procedure can be followed by all members of the chorus and by any main characters that need to appear close to their own age. Also, for those who need no special effects. For a list of sources for these make-up supplies, see Appendix 5.

PUBLICITY

Publicity will be vital to this production. If nobody shows up for the performance, what good have all those hours of work done? Posters must be strategically placed around the school campus. Also many local businesses will be happy to put posters in their window or on their door. Local newspapers will often write a short article to tell the public about the show. Announcements can be made over the public address system at the school every day for a week or two before the performance. Many local radio stations

will air announcements of this nature as a public service. Every available method should be used to insure a good crowd for each performance.

Publicity should include the following information:

Name of show

Name of group presenting show

Place

Dates

Time

Ticket price

Number to call for further information

Posters should include some kind of a picture to illustrate the show, perhaps the one used on the program cover. However, avoid having a cluttered poster, as most people will not bother to read it. They should be consise and clear so they may be read quickly and the information can be retained.

The art department of your school should be a good place to have these posters done. This would make an excellent project for their class. Also, volunteers could be used if needed or desired.

Remember, the better your publicity, the better your crowds. Use any and all areas available to you and learn to use them well.

PROGRAMS

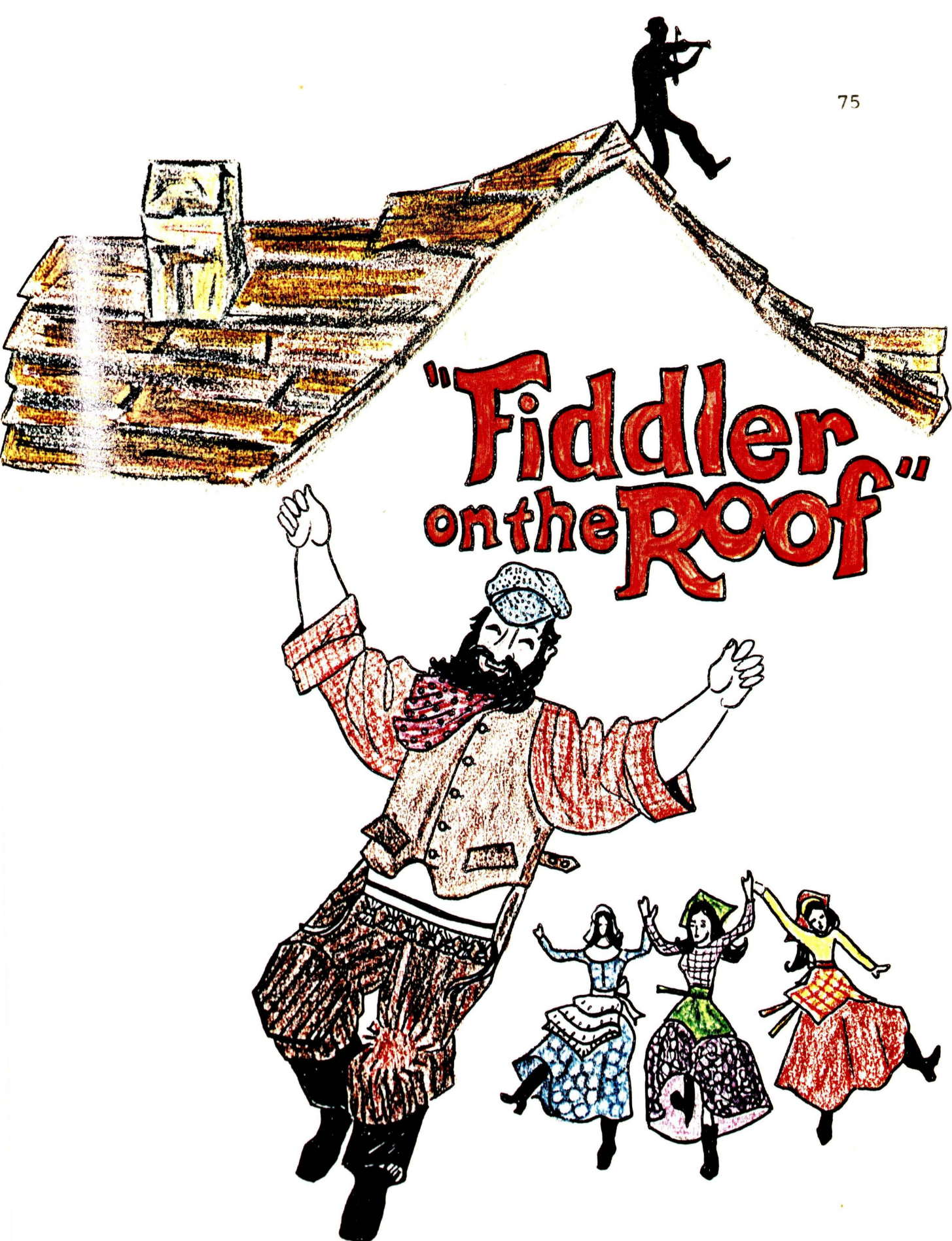
Printed programs are a must at a presentation of this kind. Here several options are available. If the school has a print shop, this would be a good project for them to do. Some choral directors choose to sell advertising to local businesses to pay for having these programs printed professionally. This requires leg work and man hours, but is well worth the effort because the programs are professional looking. Also, the businesses enjoy helping out the school. This also raises money for other aspects of the show such as royalties and props.

You could have the cast members design and print their own or have volunteers from the art department to do this. Attractive covers and well done programs are an asset to any group's performance.

Be sure to include credit for special helps that were received. These special thanks are very meaningful to these people and are a help to the public image of your group. Programs mean a lot to the student actors and their parents. For some students, this may be the first time they have ever had their name in print in this manner.

VOLUNTEERS

Many of the committees and crews can be manned by volunteers. These students may be choir members or they



Sample Program Cover

may not be involved with the choral department at all. An announcement should be made concerning which jobs need to be filled and a time for all volunteers to meet announced.

Here are some suggestions for the committees that might volunteer:

make-up

publicity

prop and set

stage crew

Other committees might be volunteer if the director feels this wise in his particular situation.

Volunteers are a good idea because they involve everybody who wants a chance to participate. This is good for both the choral and drama departments of the school.

NIGHT OF THE SHOW

The cast should be backstage in full make-up and costume an hour before the curtain goes up. This may sound like a long time, but remember not all of them will be on time. Also, it is not a good idea for the actors to be seen by the audience in costume before the performance. This spoils the effect of what is to come. Caution the cast not to go out in the audience, peek through the curtains, or walk across the stage before the performance for anything no matter how important it may seem.

Everyone in the opening should be ready for their entrance before the overture begins. The way there are no missed cues. Everyone should be warmed up prior to letting the audience into the auditorium. There is nothing worse than hearing a solo by a leading character who has not warmed up.

Reminders of the quiet backstage rule should be posted in several places in the backstage area. Nothing spoils a show faster than having a great deal of talking and noise backstage. The cast should understand and appreciate this rule.

Have the cast members give a final check of their particular props and costumes to be sure that everything is where it is supposed to be. It is quite embarrassing to discover just as one goes on stage that a major prop has been moved. This can also upset a young actor to the point of hurting his or her performance. Also, it appears odd to discuss an item which an actor is supposed to have and does not.

Most important of all, relax. If the director is all uptight, then the cast will be also. Smile and show confidence and the cast will follow this example.

Have flowers available for the leading lady and a gift of some sort for the leading man. These should be presented at the close of the performance after the curtain calls.

CHAPTER IV

CONCLUSIONS-THE MODEL MUSICAL

By compiling the results of the questionnaire with other findings, a composite of "the model musical" was simplified. Most likely, no musical director would follow this plan exactly, but it gives an idea of what other choral directors do and could lead to improved programs.

The average high school presents a musical every year. The specific show is selected on the basis of size of the cast, number of sets required, number of principal characters, and cost of the production. The show is presented for educational and entertainment purposes and, hopefully, a small profit which goes to the music and drama departments of the individual school.

Musicals usually cost more than \$1500 to produce. These costs are incurred several ways. Most schools hire a choreographer. Quite often costumes are made or rented. Sometimes outside musicians must be hired. Properties and sets sometimes must be bought or rented. Royalties and rental of scripts and scores account for a large part of this amount.

Cast members are selected by a panel of judges. The director selects a stage manager to help with organi-

zation, keeping quiet backstage, and keeping up with deadlines. Understudies are not selected. A pit band is selected by the choral director and is rehearsed by the band director.

Rehearsals last more than ten hours weekly, but do not extend later than ten p.m. Each rehearsal lasts more than two hours. These rehearsals extend for six to nine weeks concluding in three performances. Schools do not have guidelines concerning rehearsals, cast, costumes, or language. However, the choral director changes or omits questionable scenes or curse words. Chorus directors do allow their students to listen to the soundtrack and/or see the show itself.

The choir members and/or volunteers are responsible for properties, sets, stage crew, make-up, lights, and all programs and advertising is sold.

APPENDIX 1

HIT SONGS FROM MUSICALS

SHOW	SONG	COMPOSER	YEAR
BABES IN TOYLAND	"March of the Toys"	Victor Herbert	1903
LITTLE JOHNNY JONES	"Yankee Doodle Boy"	George M. Cohan	1904
45 MINUTES FROM BROADWAY	"45 Minutes From Broadway"	George M. Cohan	1906
GEORGE WASHINGTON, JR.	"Your're a Grand Old Flag"	George M. Cohan	1906
LADY BE GOOD	"Fascinating Rhythm"	George Gershwin	1924
NO, NO NANETTE	"Tea For Two"	Vincent Youmans	1925
OH, KAY!	"Someone To Watch Over Me"	George Gershwin	1926
GEORGE WHITE'S SCANDALS Eighth Edition	"Birth of the Blues"	Ray Henderson	1926
FUNNY FACE	"'S Wonderful"	George Gershwin	1927
A CONNECTICUT YANKEE	"Thou Swell"	Richard Rodgers	1927
SHOW BOAT	"Ol' Man River"	Jerome Kern	1927
WALK A LITTLE FASTER	"April in Paris"	Vernon Duke	1932
ROBERTA	"Smoke Gets in Your Eyes"	Jerome Kern	1933
ANYTHING GOES	"I Get a Kick Out of You"	Cole Porter	1934

SHOW	SONG	COMPOSER	YEAR
ANYTHING GOES	"Anything Goes"	Cole Porter	1934
PORGY AND BESS	"Summertime"	George Gershwin	1935
BABES IN ARMS	"My Funny Valentine"	Richard Rodgers	1937
CABIN IN THE SKY	"Taking a Chance on Love"	Vernon Duke	1940
OKLAHOMA!	"Oh What a Beautiful Mornin'"	Richard Rodgers	1943
OKLAHOMA!	"Oklahoma!"	Richard Rodgers	1943
CAROUSEL	"You'll Never Walk Alone"	Richard Rodgers	1945
ANNIE GET YOUR GUN	"There's No Business Like Show Business"	Irving Berlin	1946
ANNIE GET YOUR GUN	"I've Got the Sun in the Morning"	Irving Berlin	1946
FINIAN'S RAINBOW	"How are Things in Floca Morra?"	Burton Lane	1947
BRIGADOON	"Almost Like Being in Love"	Frederick Loewe	1947
SOUTH PACIFIC	"Bali Ha'i"	Richard Rodgers	1949
THE KING AND I	"Getting to Know You"	Richard Rodgers	1951
PAINT YOUR WAGON	"They Call the Wind Maria"	Frederick Loewe	1951
THE PAJAMA GAME	"Hernando's Hideaway"	Richard Alder and Jerry Ross	1954

SHOW	SONG	COMPOSER	YEAR
MY FAIR LADY	"I Could Have Danced All Night"	Frederick Loewe	1956
MY FAIR LADY	"Get Me to the Church on Time"	Frederick Loewe	1956
THE MOST HAPPY FELLA	"Big' D'"	Frank Loesser	1956
WEST SIDE STORY	"Maria"	Leonard Bernstein	1957
WEST SIDE STORY	"Tonight"	Leonard Bernstein	1957
THE MUSIC MAN	"76 Trombones"	Meridith Wilson	1957
FLOWER DRUM SONG	"I Enjoy Being a Girl"	Richard Rodgers	1958
THE SOUND OF MUSIC	"The Sound of Music"	Richard Rodgers	1959
THE SOUND OF MUSIC	"My Favorite Thing"	Richard Rodgers	1959
GYPSY	"Let Me Entertain You"	Jule Styne	1959
GYPSY	"Everythings' Coming Up Roses"	Jule Styne	1959
THE UNSINKABLE MOLLY BROWN	"I Ain't Down Yet"	Meridith Wilson	1960
BYE, BYE BIRDIE	"Put on a Happy Face"	Charles Strouse	1960
WILDCAT	"Hey, Look Me Over"	Cy Coleman	1960
CARNIVAL	"Love Makes the World Go Round"	Bob Merrill	1961

SHOW	SONG	COMPOSER	YEAR
FIDDLER ON THE ROOF	"Matchmaker, Matchmaker"	Jerry Rock	1964
FIDDLER ON THE ROOF	"Sunrise, Sunset"	Jerry Bock	1964
ON A CLEAR DAY YOU CAN SEE FOREVER	"On a Clear Day You Can See Forever"	Burton Lane	1965
MAN OF LA MANCHA	"The Impossible Dream"	Mitch Leigh	1965
I DO! I DO!	"My Cup Runneth Over With Love"	Harvey Schmidt	1966
SWEET CHARITY	"Big Spender"	Cy Coleman	1966
SWEET CHARITY	"If My Friends Could See Me Now"	Cy Coleman	1966
HELLO DOLLY	"Hello, Dolly"	Jerry Herman	1966
CABARET	"Cabaret"	John Kander	1966
HOW NOW DOW JONES	"Step to the Rear"	Cy Coleman	1967
YOU'RE A GOOD MAN CHARLIE BROWN	"Happiness Is"	Clark Gesner	1967
GEORGE M!	"Over There"	George M. Cohan	1968
HAIR	"Aquarius"	Galt MacDermot	1968
PROMISES, PROMISES	"Promises, Promises"	Burt Bacharach	1968
1776	"The Lees of Old Virginia"	Sherman Edwards	1969

SHOW	SONG	COMPOSER	YEAR
APPLAUSE	"Applause"	Charles Strouse	1070
GODSPELL	"Day by Day"	Stephen Schwartz	1971
JESUS CHRIST SUPERSTAR	"Jesus Christ Superstar"	Andrew Lloyd Webber	1971
A LITTLE NIGHT MUSIC	"Send in the Clowns"	Stephen Sondheim	1973

APPENDIX 2

SAMPLE QUESTIONNAIRE WITH SUMMARY
OF ANSWERS RECEIVED

1. How often does your school present a musical comedy?
 every year?.....(81.4%)
 every other year?.....(14.8%)
 every four years?*......(3.8%)

2. What factors are considered when selecting a show?
 (Check as many as apply)
 size of cast.....(26.5%)
 no. of sets required.....(24.5%)
 no. of principal characters.....(22.4%)
 cost of production.....(14.4%)
 length of show.....(6.1%)
 other.....(6.1%)
 popularity of show.....(2%)
 costumes*.....(1%)
 musical score*.....(3%)
 no. of female roles*.....(1%)
 suitable situation*.....(2%)
 educational*.....(1%)
 whether done recently in area*.....(1%)
 available talent*.....(3%)
 vocal range*.....(2%)

3. Do you spend more or less than \$1500 in the production
 of the show?
 more.....(51.9%)
 less.....(48.1%)

4. Why is this show presented? (Check as many as apply)
 educational.....(27.3%)
 entertainment.....(25.8%)
 both.....(19.7%)
 profit.....(16.7%)
 to break even.....(16.6%)

5. Do you charge admission?
 yes.....(100%)
 no.....(0%)

*These answers were added by the people answering the questionnaire.

6. Does this money go the music department of your school?
- yes..... (53.8%)
 - no..... (23.1%)
 - split between drama, instrumental and choral*..... (23.1%)
7. Do you hire a choreographer?
- yes..... (51.8%)
 - no..... (48.1%)
8. Costumes:
- are they made..... (35.1%)
 - rented?..... (22.8%)
 - cast provide own?..... (42.1%)
9. Who selects cast members?
- you..... (42.4%)
 - panel of judges..... (54.5%)
 - other students..... (0%)
 - professional..... (12.1%)
10. Do you choose a student director?
- yes..... (61.5%)
 - no..... (38.5%)
- His or her responsibilities are:
- discipline..... (24.5%)
 - directing..... (11.3%)
 - keeping quiet back stage..... (22.6%)
 - make sure everything done on time..... (20.7%)
 - other..... (5.6%)
 - check attendance at rehearsal*.. (1.8%)
11. Do you select understudies?
- yes..... (26.9%)
 - no..... (69.3%)
 - sometimes*..... (3.8%)
- Their responsibilities are:
- backstage crew..... (18.2%)
 - publicity..... (9.1%)
 - costumes..... (0%)
 - make-up..... (9.1%)
 - other..... (0%)
 - someone from chorus*..... (36.3%)
 - double cast*..... (9.1%)
 - major parts*..... (18.2%)

12. Do you use a pit band?
- yes..... (50%)
 - piano accompaniment..... (37.5%)
 - orchestra*..... (12.5%)
- Accompanists are selected by:
- audition..... (9.1%)
 - director: band..... (18.2%)
 - director: choir..... (72.7%)
- The pit band is rehearsed by:
- choral director..... (29.6%)
 - band director..... (51.9%)
 - other..... (0%)
 - orchestra*..... (18.5%)
13. How many performances do you present?
- one..... (3.5%)
 - two..... (34.5%)
 - three..... (37.9%)
 - four..... (17.2%)
 - five..... (6.9%)
14. Do you rehearse more than ten hours a week or less than ten hours a week?
- more..... (76.9%)
 - less..... (15.4%)
 - about 10*..... (7.7%)
- Do you rehearse past ten p.m.?
- yes..... (29.5%)
 - no..... (70.4%)
- Rehearsals last:
- more than two hours..... (84.4%)
 - less than two hours..... (11.5%)
 - about two hours*..... (3.9%)
15. Do you change or omit curse words and/or questionable scenes?
- yes..... (84.6%)
 - no..... (15.4%)
- Does your school require you to do this?
- yes..... (18.2%)
 - no..... (81.8%)
16. Does your school give you a guideline to follow concerning:
- rehearsals: yes..... (18.5%)
 - no..... (81.8%)

- cost: yes..... (22.2%)
 no..... (77.8%)
 costumes: yes..... (11.5%)
 no..... (88.5%)
 language: yes..... (19.2%)
 no..... (80.8%)
17. Do you allow your students to see or hear the show
 or the soundtrack from the show?
 yes..... (88%)
 no..... (12%)
18. What group is responsible for props and sets?
 choir members..... (26.9%)
 volunteers..... (16.4%)
 art class..... (14.4%)
 drama class..... (33.1%)
 other..... (4%)
 combination*..... (2.6%)
 entire cast responsible*..... (2.6%)
19. Stage crew responsibilities are:
 keeping quiet backstage..... (25.8%)
 see that the props are in place. (41.4%)
 see that costumes are in place.. (12.1%)
 other..... (3.5%)
 lights*..... (5.2%)
 special effects*..... (1.7%)
 traffic control of cast*..... (1.7%)
 moving sets*..... (5.2%)
 all backstage responsibility*.... (1.7%)
 build the set*..... (1.7%)
20. Does the cast do their own make-up?
 yes..... (60%)
 no..... (40%)
21. Is the light crew professional?
 yes..... (4%)
 no..... (96%)
22. Is the publicity committee voluntary?
 yes..... (92%)
 no..... (8%)
23. Does the school or a local business print your
 programs?
 school..... (32%)
 business..... (68%)

24. Do you use advertising in your programs?

yes.....	(60%)
no.....	(36%)
sometimes*.....	(4%)

APPENDIX 3

COSTUME RENTAL ESTIMATES

TEXAS COSTUME COMPANY
 2125 N. Harwood
 DALLAS, TEXAS
 748-4581

Tevye - 4 costume changes	
Main	\$18.80
Wedding	15.50
Nightshirt	10.50
Closing costume	10.50
Low boots	8.50
TOTAL.....	\$63.50
Golde - 4 costume changes	
Main	\$18.50
Wedding	17.50
Nightgown	10.50
Coat for closing	10.50
Wig	10.50
TOTAL.....	\$67.50
Tzeitel - 3 costume changes	
Main	\$18.50
Wedding dress and veil	18.50
Coat for closing	10.50
TOTAL.....	\$47.50
Hodel - 2 costume changes	
Main	\$18.50
Other	18.50
TOTAL.....	\$37.00
Chava - 1 costume-Main	
Main	\$18.50
TOTAL.....	\$18.50
Rabbi - 2 costume changes	
Main	\$19.50
Ceremonial robe	15.50
TOTAL.....	\$35.00
Butcher - 3 costume changes	
Main	\$18.50
Apron	5.50
Wedding	15.50
Low boots	8.50
TOTAL.....	\$48.00
GRAND TOTAL FOR MAIN CHARACTERS.....	
	\$317.00

APPENDIX 4

BASIC MAKE-UP EQUIPMENT

1. Make-up
2. Base make-up
3. White rubber sponge
4. Dark brown eye brow pencil
5. Powder puff or cotton
6. Translucent and tinted powder
7. Artist's water color brush
no. 8 flat
8. Cleansing cream
9. Tissues

BASIC EQUIPMENT-FEMALE

All of the above plus:

11. Mascara
12. Rouge
13. Eyeliner
14. Lipstick
15. Eye shadow

Additional items are optional.

DETAILED LIST OF EQUIPMENT

1. Base make-up colors
 - Straight base
 - Shadow
 - Under base
 - Dark shade
 - Clown white
 - Black
 - Assorted
2. Body make-up
 - To match base make-up
3. Sponge
 - White rubber
 - Red stipple
 - Yellow sea or animal

4. Powder
 - Translucent
 - Tinted
 - Talc
 - Powder puff
5. Brushes
 - Powder
 - Spirit gum (1/2 inch casine)
 - Eye brow brush or tooth brush
 - Assorted water color brushes
6. Pencils
 - Black
 - Dark brown
 - Medium brown
 - Light brown
 - Auburn
 - Red
 - Green
 - Blue
 - Maroon
 - Gray drafting pencil
7. Eye shadow (dry and/or moist)
 - Brown
 - Gray
 - Blue
 - Green
 - White or pale
 - Assorted brushes
8. Mascara (cake or roller)
 - Black
 - Brown
9. Eyeliner (cake or liquid)
 - Black
 - Brown
10. Rouge (dry brush-on, moist, or liquid)
 - Pink
 - Peach
 - Coral
 - Tawny

11. Lipstick
 - Pink
 - Coral
 - Orange
 - Red
 - Natural
 - Lip gloss
12. Miscellaneous
 - Cover make-up
 - Eyelashes
 - Eyelash adhesive
 - Astringent
 - Skin freshner
 - Moisturizer
 - Cotton
 - Cotton swabs
 - Razor blades
 - Tissues
 - Hair cloth
 - Castor oil
 - Facial spray (make-up set)

ADDITIONAL SUPPLIES FOR CHARACTER MAKE-UP

1. Rubber grease base
2. Blood
3. Modeling wax
4. Plastic sealer or surgical spray bandage
5. Liners or grease colors in shades of brown, blue, green, yellow, gray, red, purple, maroon, black, and white.
6. Plastic bottles that will fit into kit (to hold liquids)

HAIR SUPPLIES

1. Adhesives
 - Spirit gum
 - Liquid latex
2. Crepe wool
 - Light blond
 - Dark blond
 - Light brown
 - Medium brown

Dark brown
Auburn
White
Gray
Black

3. Sprays
Color sprays
Hair spray
Clear acrylic spray

4. Moustache wax
White
Brown

5. Combs
Barber
Tail

6. Scissors
Hair-cutting
Utility

7. Hair dressing
Conditioner-lanolin
Setting-non-oily

8. Tweezers

CLEAN-UP

1. Soap
2. Towels
3. Cold cream
4. Shampoo
5. Clean make-up remover
6. Alcohol
7. Wig cleaner

APPENDIX 5

SUPPLY SOURCES FOR MAKE-UP

Theatrical suppliers for cosmetics,
wigs, hairgoods, and latex

Paramount Theatrical Supplies
Alcone Company, Inc.
32 West 20th Street
New York, New York 10011

Olesen Company
1535 Ivar Avenue
Hollywood, California 90028

Beauty suppliers for cosmetics and
hairgoods

Jack Spriling Beauty Supply
13639 Vanowen
Van Nuys, California 91405
Distributor of Clens, Nextel
sinulated blood, and Bob Kelly
Cosmetics

Frends Beauty Supply
5202 Laurel Canyon Blvd.
North Hollywood, California 91607
Distributor of Clens, Nextel
sinulated blood

Cosmetics

Max Factor
1655 North McCadden Place
Hollywood, California 90028

Bob Kelly Cosmetic Co.
151 West 46th Street
New York, New York 10036
Distributor of wigs, hairgoods
and make-up kits

Ben Nye Studio
11571 Santa Monica Blvd.
West Los Angeles, California 90025
Distributor of make-up kits

Wigs

Favian Hair Inc.
6542 Greenbrush Avenue
Van Nuys, California 91401

Ira Senz Wigs
580 5th Street
New York, New York 10036

Prosthetic Materials

Douglas and Sturgess
730 Bryant Street
San Francisco, California 94107
Distributor of moulage and
related materials

Johnson and Johnson
New Brunswick, New Jersey
Distributor of plaster bandage
and clear tape

Don Post Studio
10940 1/2 Burbank Blvd.
North Hollywood, California 91601
Distributor of latex, polyfoam,
masks, and latex bald caps

Scientific Surgical Supply
15137 Califa Street
Van Nuys, California 91401
Distributor of plaster bandage,
clear tape, plastic spray band-
age

S. S. White Dental Supply
A Division of Penwalt Corp.
1138 Wilshire Blvd.
Los Angeles, California 90017
Distributor of duplicating compound,
alginate, and dental stone (plaster)

Artist Supplies

Carter Sexton, Inc.
5308 Laural Canyon Blvd.
North Hollywood, California 91607

Make-up specialties

John Chambers Studio
330 South Myers Street
Burbank, California 91506
Distributor of plastic bald caps,
plastic scar material, and cus-
tom masks

APPENDIX 6

COSTUME SUPPLY SOURCES

Dallas Costume Shop
3905 Main
Dallas, Texas 75226
(214) 428-4613

Texas Costume
2125 N. Harwood
Dallas, Texas 75215
(214) 748-4581

Brooks-Van Horn Costumes
16 West 61st Street
New York, New York 10023

Brooks-Van Horn Costumes
323 North 11th Street
Philadelphia, Pa. 19107

Manhattan Costume Company
614 West 51st Street
New York, New Yor, 10019

Barnes Costume Company
1304 W. Fourth Street
Davenport, Iowa 52802

Eaves Costumes
151 West 46th Street
New York, New York 10036

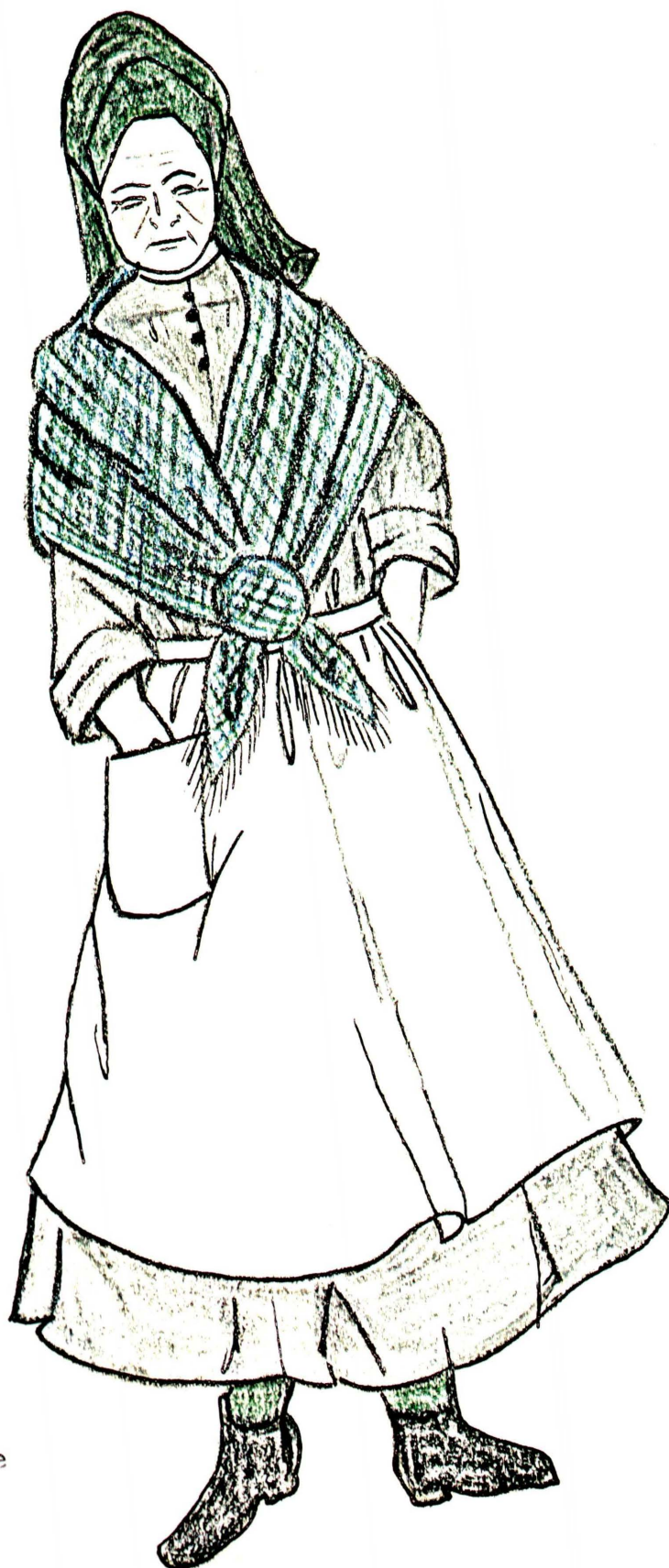
APPENDIX 7

COSTUME SKETCHES FOR FIDDLER ON THE ROOF

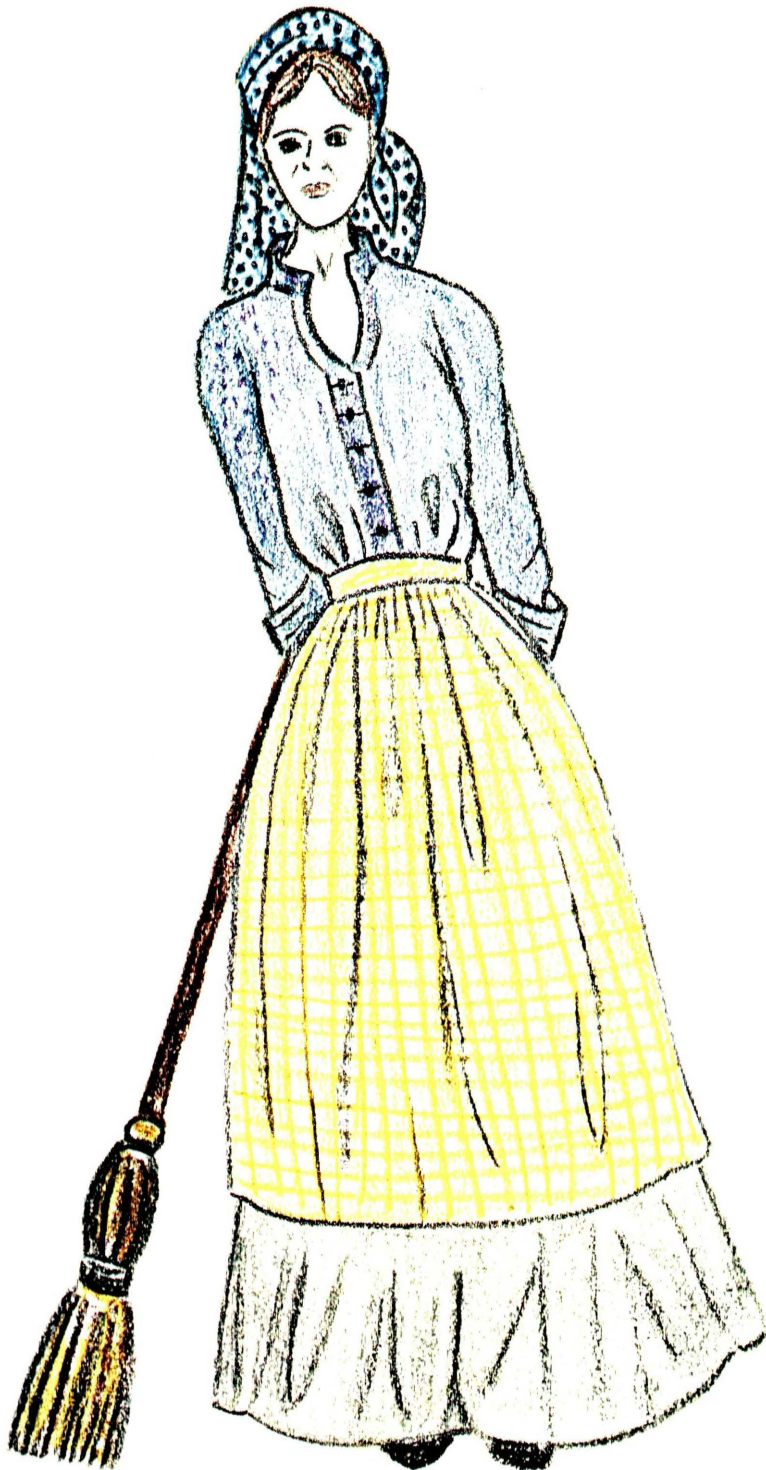
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Traditional wedding dress worn by Tzeitel	103
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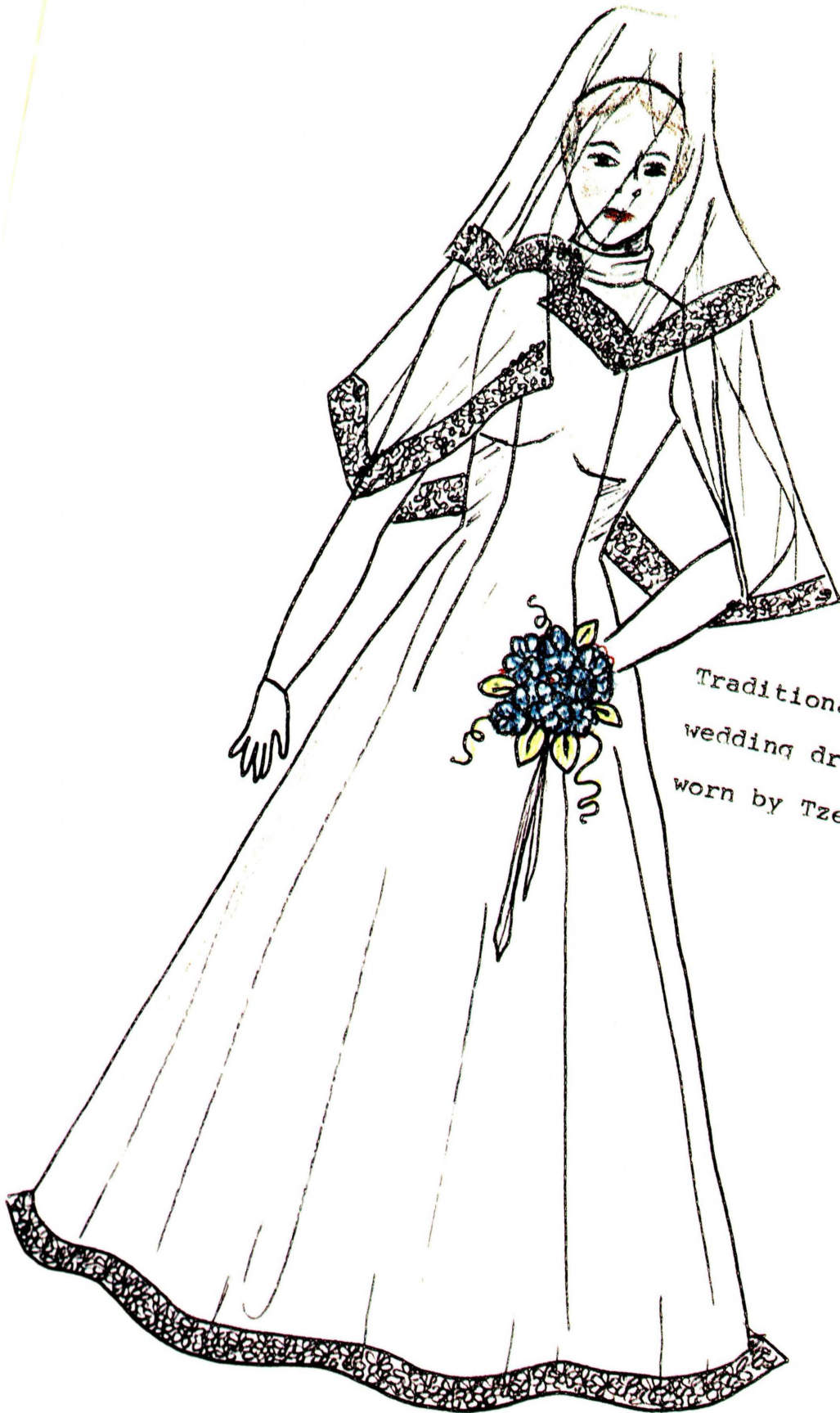
Traditional Costume for Tevye



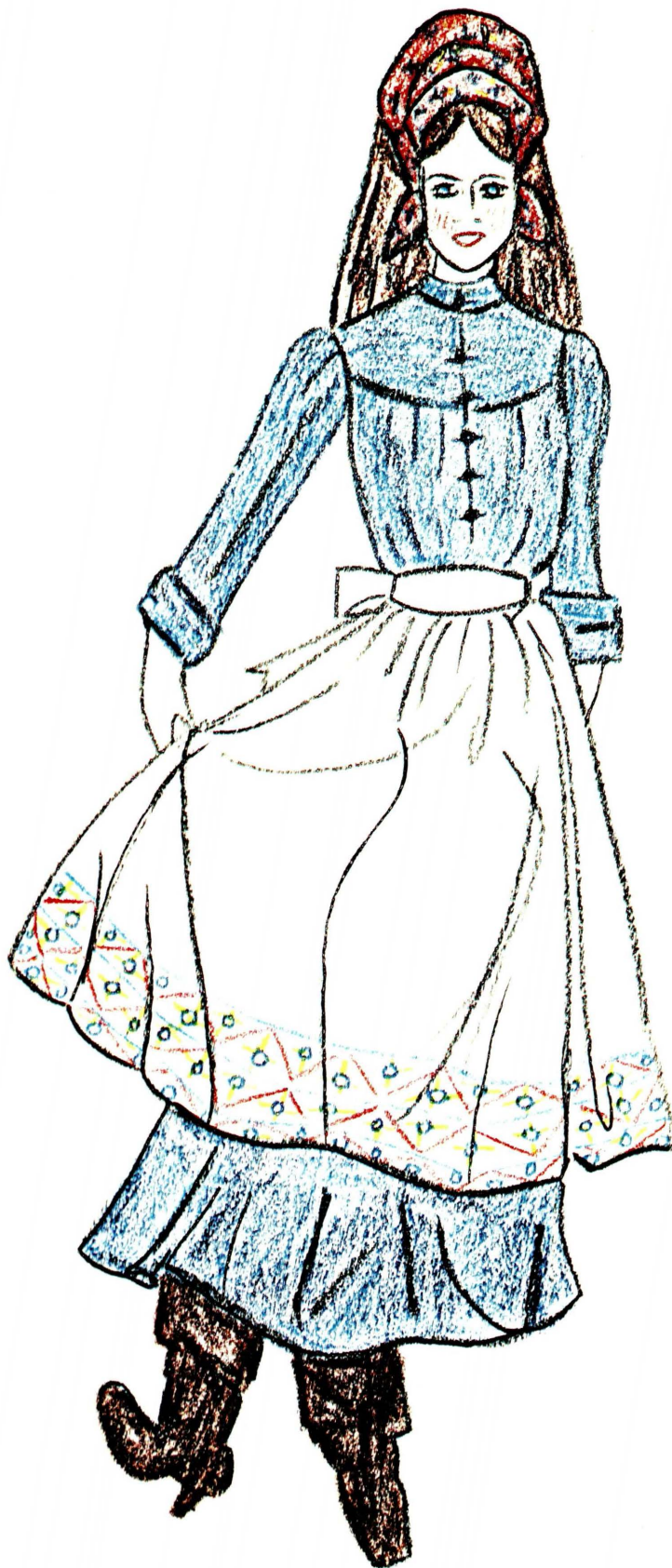
Basic costume
for Golde



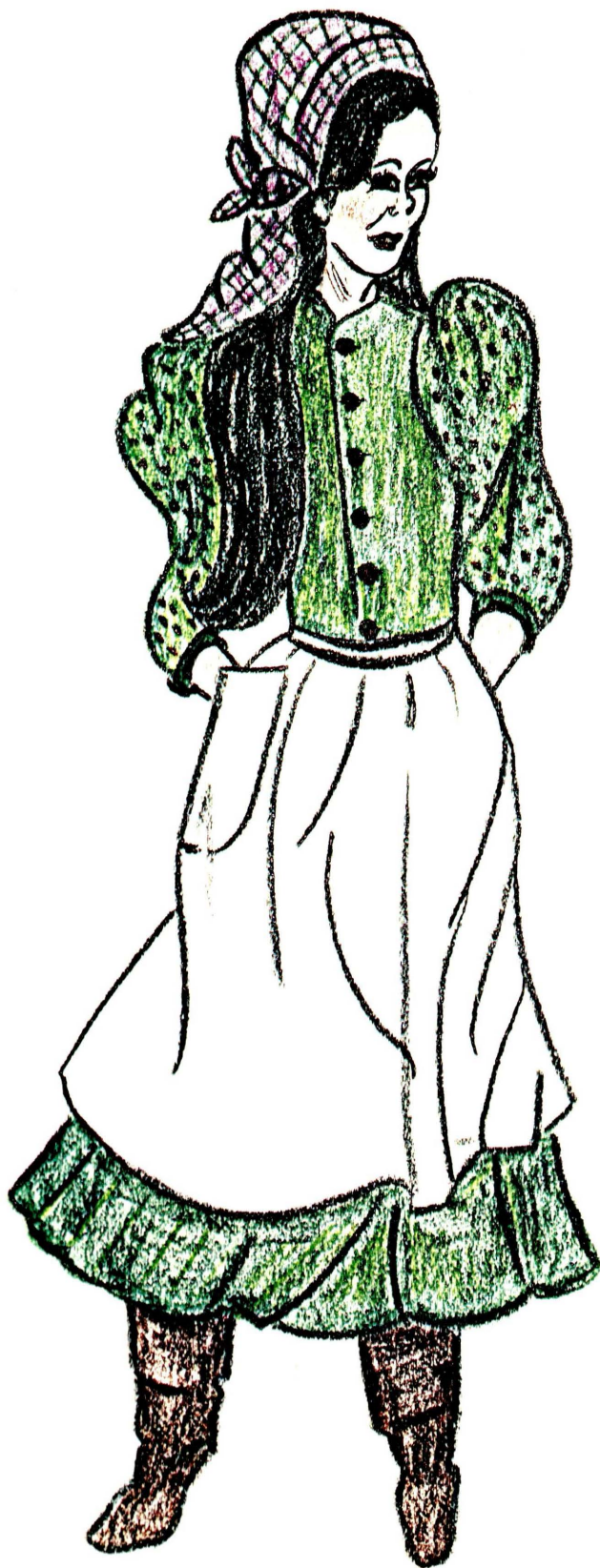
Tzeitel, the oldest daughter. She was the first to break the old Jewish traditional of using the matchmaker.



Traditional
wedding dress
worn by Tzeitel



Hodel, the daughter who married Perchick



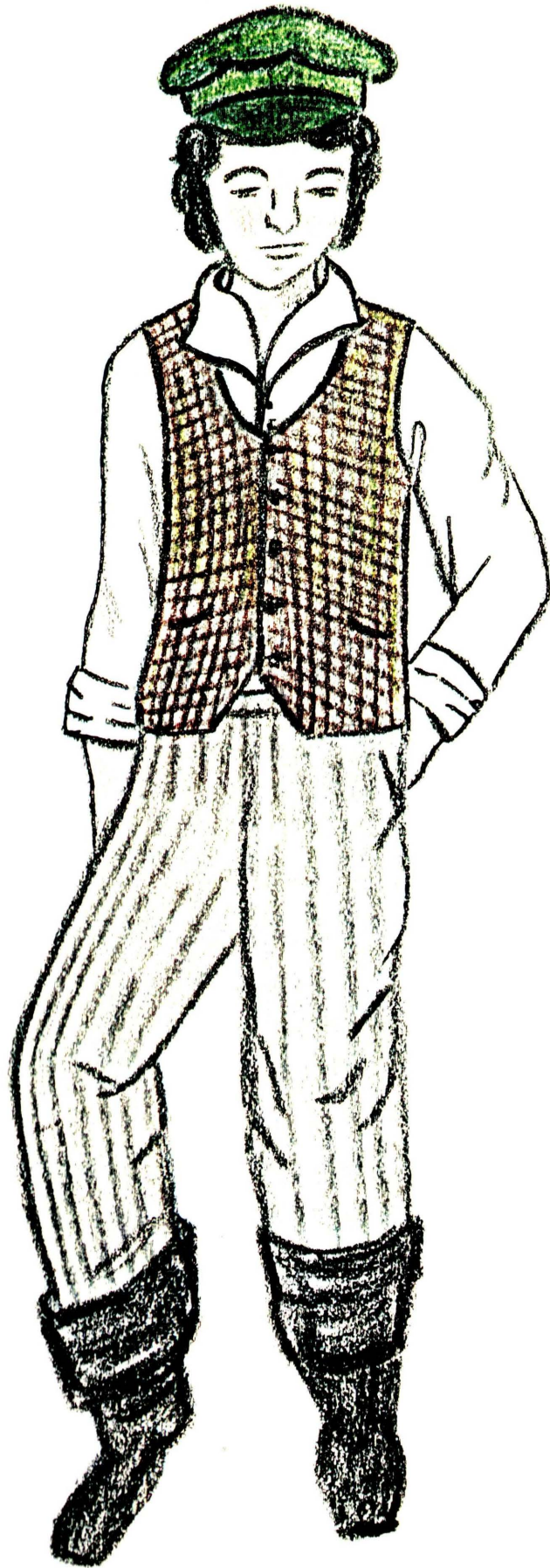
Chava, the daughter who married outside her faith



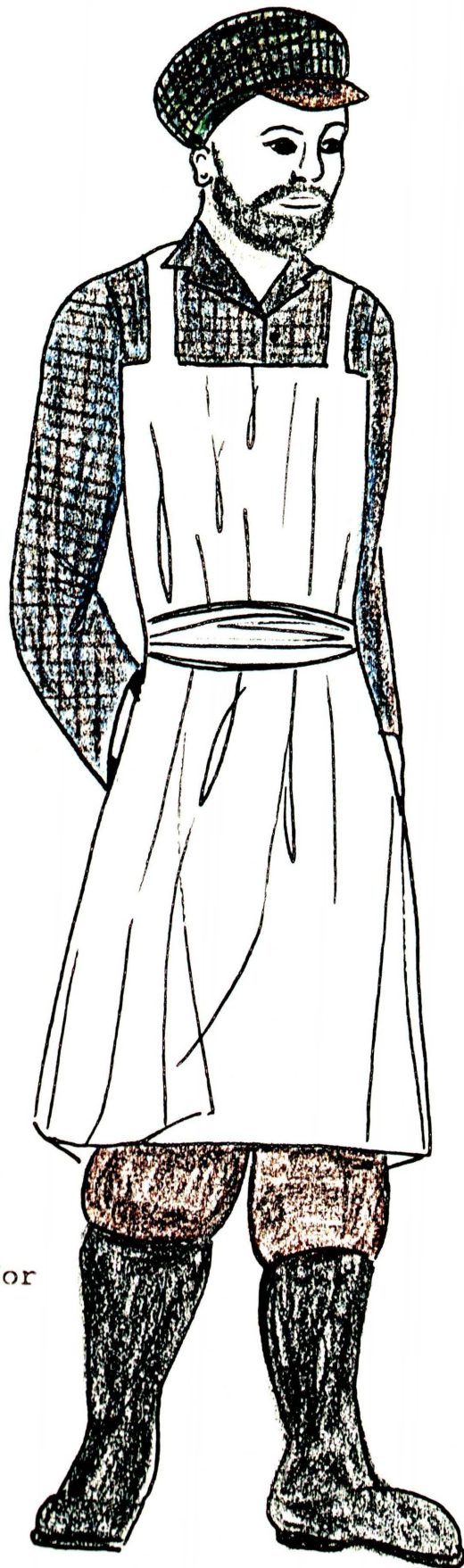
Costume sketch for Shprintze



Costume sketch for Bielke, the youngest daughter



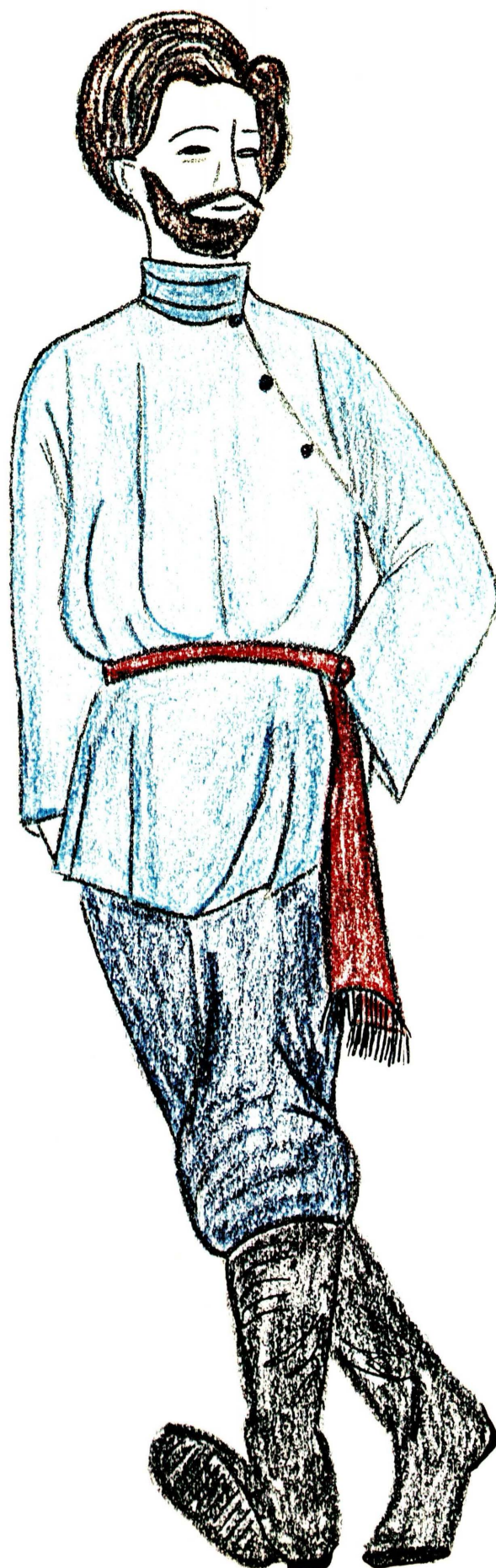
Costume sketch
for Perchick



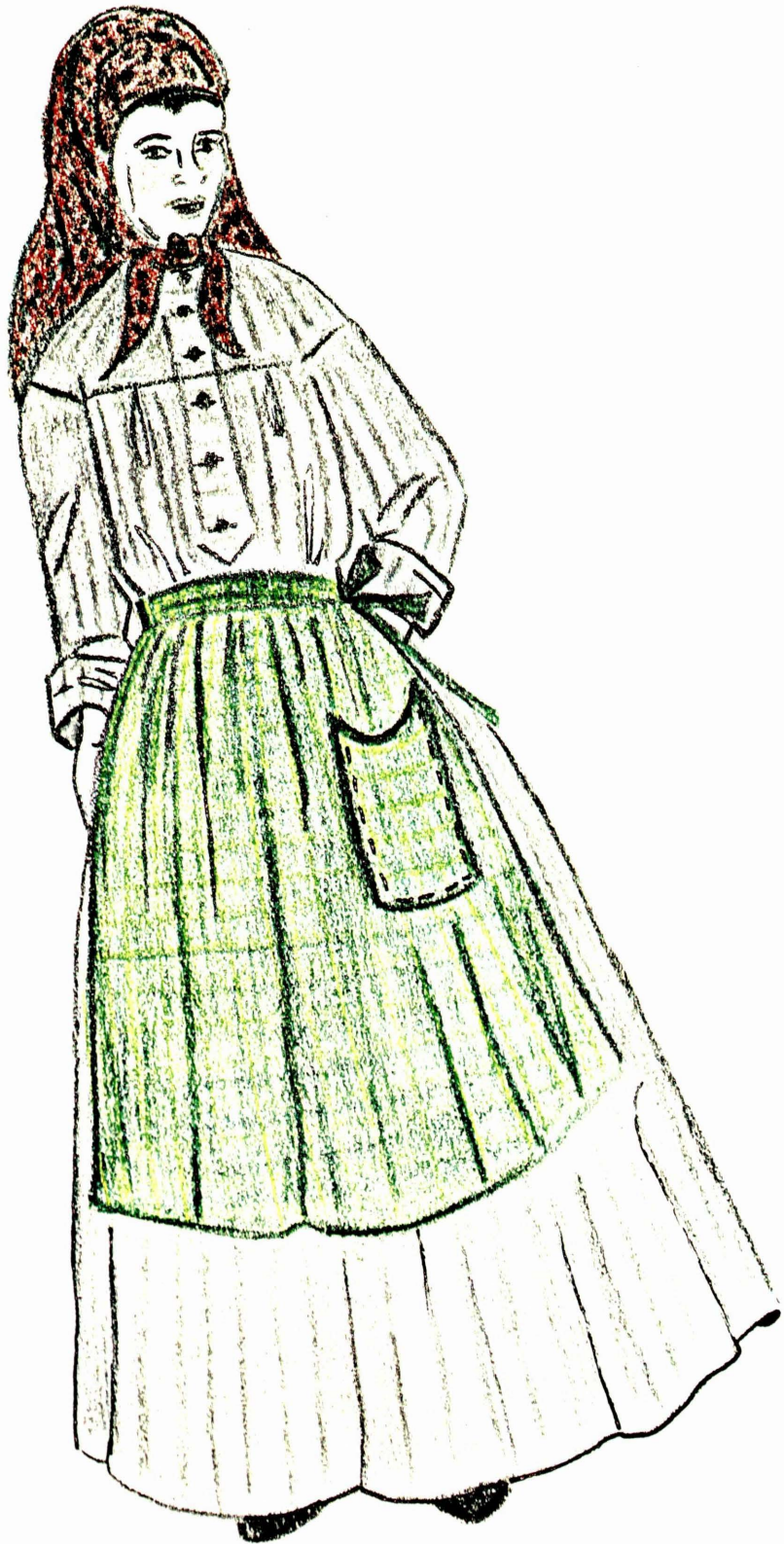
Costume sketch for
Lazar Wolf
the butcher



Costume sketch
for Rabbi



Costume sketch
for Russians



Traditional costume for village women



Ghost of Fruma-Sarah from the dream sequence

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