'Tevye and Daughters' needs zip

Once a poem is set to music, it is dif-ficult to be at a recitation without hearing an echo of the melody. So it was at the Jewish Community Center's presentation of "Fevya and His Daughters," the Sholem Aleichem story from which "Piddler on the Root" was derived. The cast was respectable enough, but one wanted more - per-haps a little dance step, a bursting into

The musical was joyous and lively. This production tended to plod along. It also failed to bring out the broad social significance inherent in the story.

significance inherent in the story.

Briefly, the story concerns the Russian pogroms against the Jews at the turn of the century. It takes place in a small village where people persever through adherence to tradition, both religious and cultural. Despite great deversity and constant surveillance by the military, they greet each day with determination and without a flagging of spirits.

Review

THIS IS HOW we expected to see the simple village people. Instead we were given a tale of a man trying to marry off his seven daughters. Whether the fault hay in editing, in emphasis, or the fact that many lines, maybe significant ones, were miffled, is unclean. Whatever, the total impact was not great and the audience was left with the feeling of, is that all there is?

ing of, is that all there is?

Despite the many flaws — the aforesaid muffled lines, some anticipatory reactions, a lack of joyousness (the wedding party was not lightfooted, but rather hesitant as it clumped across the stage), an occasional covering up of missed lines — the play had a few good moments and showed evidence of preparation.

In the title role as Tevya, Lou Popper lacked the heavy sensuality of

Topol, from the movie, and Zero Mos-tel, from the play, but he was warm and sensitive and loving. At first he was too hearty to be heard, but eventu-ally he settled down and delivered well.

ally he settled down and delivered well. Popper is a physical actor, slapping tables, feeling wood, scratching head, adjusting his glasses, shruging, gesticulating, frowing — all with great effect. His constant parables and quotings from the Talmud, usually beginning with, "lis written," were tire-some and not likely written by the uthor. Harriet Goldman as Golde, his wife, was full of tou as the arranged for her daughters' betrothals, although at times sale was slightly shrill, lets strongest scene was when Tevya pre-

strongest scene was when Tevya pre-tended to be awakened by the vision of her long-dead grandmother. Ms. Gold-man truly seemed agitated, though not without an awareness of the humor in the situation, and urged him to spit three times to ward off evil spirits.

CLAUDIA SILLS as Tzeitl over-played facial expressions, but when it

came to crying, she was a master. The simulation of this act of emotion is always difficult, and she has perfected it. And Coldman as Hodel brought to make present a fullet. With some work on the present of the property of the proposed of

view of social revolution that will re-sult in all people coming together.

This is not "Fiddler," but it is Aleichem in his purest form. The mes-sage, more implied than actually stated, is still there to a degree. And you'll be sympathetic to the cast.

Additional performances will be held this weekend and next.

Meadow Brook opening French farce

Moliere's rollicking farce, "The Adventures of Scapin" (sku-pan), will open a four-week run at the Meadow Brook Theater at 8:30 p.m. Thursday, March 29, on the campus of Oakland University near Rochester.

John Ulmer, frequently a guest director at Meadow Brook, will stage the famous French farce. This version of "The Adventures of Scapin" is Ulmer's adaptation.

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The plot revolves around the title character, Scapin, an outrageous but beguiling servant, who races through a series of comic complications, talking himself into and out off trouble with lightning speed. He outwits his master to support the cause of young love and lines his pocket with gold at the same time.

Mistaken identities, irate fathers and foreign thieves add color to the con-

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stant action.

ERIC TAVARIS will play the title role of the countving servant, Seapin. Tavaris most recently appeared at Meadow Brook in "Ring Round the Moon," executing a torrid tange, and as a distillusioned actionality in "That Championship Season" last fail at the rinem is Lundon to play the role of Hyperic Meadow Brook production of "Picinic."

Melanie Kenick has returned from her home in Lundon to play the role of Hyperic Meadow Brook sproduction of "Picinic."

Other Meadow Brook production of "Picinic."

Other Meadow Brook sproduction of "Picinic."

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The Adventures of Scapin" will feature to the state following its run at Disciple" and "The Caine Mutuly Meadow Brook specialize in the Caine Mutuly Meadow Brook specialize in the Caine Mutuly Meadow Brook specialize in "The Adventures of Scapin" will special to the Caine Mutuly Meadow Brook specialize in the Caine Mutuly Meadow Brook specialize in Meadow Brook specialize in the Caine Mutuly Meadow Brook specialize in Meadow Brook spe

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