

CHORUS

It's the butcher's wife come from beyond the grave.
It's the butcher's dear, darling, departed wife,
Fruma-Sarah, Fruma-Sarah
Fruma-Sarah, Fruma-Sarah, Fruma-Sarah.

FRUMA-SARAH

Tevye! Tevye!

What is this about your daughter marrying my husband?

CHORUS

Yes, her husband.

FRUMA-SARAH

Would you do this to your friend and neighbor,
Fruma-Sarah?

CHORUS

Fruma-Sarah.

FRUMA-SARAH

Have you no consideration for a woman's feelings?

CHORUS

Woman's feelings.

FRUMA-SARAH

Handing over my belongings to a total stranger.

CHORUS

Total stranger.

FRUMA-SARAH

How can you allow it, how?
How can you let your daughter take my place?
Live in my house, carry my keys,
And wear my clothes, pearls—how?

CHORUS

How can you allow your daughter
To take her place?

FRUMA-SARAH

Pearls!

CHORUS

House!

FRUMA-SARAH

Pearls!

CHORUS

Keys!

FRUMA-SARAH

Pearls!

CHORUS

Clothes!

FRUMA-SARAH

Pearls!

CHORUS

How?

FRUMA-SARAH

Tevye!!

CHORUS

TEVYE!!

FRUMA-SARAH

Such a learned man as Tevye wouldn't let it happen.

CHORUS

Let it happen.

FRUMA-SARAH

Tell me that it isn't true, and then I wouldn't worry.

CHORUS

Wouldn't worry.

FRUMA-SARAH

Say you didn't give your blessing to your daughter's
Marriage.

CHORUS

Daughter's marriage.

FRUMA-SARAH

Let me tell you what would follow such a fatal wedding.

CHORUS

Fatal wedding.

Shh!

FRUMA-SARAH

If Tzeitel marries Lazar Wolf,
I pity them both.
She'll live with him three weeks,
And when three weeks are up,
I'll come to her by night,
I'll take her by the throat, and . . .
This I'll give your Tzeitel,
This I'll give your Tzeitel,
This I'll give your Tzeitel,

(Laughs wildly.)

Here's my wedding present if she marries Lazar Wolf!

(She starts choking TEVYE. The CHORUS exits screaming.)

GOLDE

(While TEVYE is being choked)

It's an evil spirit; may it fall into the river; may it sink into the earth.
Such a dark and horrible dream! And to think it was brought on by
that butcher. If my Grandmother Tzeitel, may she rest in peace,
took the trouble to come all the way from the other world to tell us
about the tailor, all we can say is that it is all for the best, and it
couldn't possibly be any better. Amen.

TEVYE

Amen.

GOLDE

(Sings.)

A blessing on my head, Mazeltov, Mazeltov,
Like Grandma Tzeitel said, Mazeltov, Mazeltov.

We'll have a son-in-law,
Like no one ever saw,
The tailor Motel Kamzoil.

TEVYE

We haven't got the man,

GOLDE

Mazeltov, Mazeltov.

TEVYE
We had when we began.

GOLDE
Mazeltov, Mazeltov.

TEVYE
But since your Grandma came,
She'll marry what's his name?

GOLDE
The tailor Motel Kamzoil.

TEVYE *and* GOLDE
The tailor Motel Kamzoil,
The tailor Motel Kamzoil,
The tailor Motel Kamzoil.

(GOLDE goes back to sleep. TEVYE mouths the words "Thank You" to God, and goes to sleep.)

SCENE EIGHT

The village street and the interior of MOTEL's tailor shop. MOTEL and CHAVA are in the shop. VILLAGERS pass by.

MAN
Bagels, fresh bagels.

WOMAN
(Excited)
Did you hear? Did you hear? Tevye's Tzeitel is marrying Motel,
not Lazar Wolf.

VILLAGERS
No!

WOMAN
Yes.

MENDEL
Tzeitel is marrying Motel?

WOMAN
Yes!

VILLAGERS

No! (*They rush into the shop and surround* MOTEL. MORDCHA *enters the street.*) Mazeltov, Motel. Congratulations.

MORDCHA

What's all the excitement?

AVRAM

Tevye's Tzeitel is going to marry —

MORDCHA

I know. Lazar Wolf, the butcher. It's wonderful.

AVRAM

No. Motel, the tailor.

MORDCHA

Motel, the tailor, that's terrible! (*Rushes into the shop.*) Mazeltov, Motel.

WOMAN

(*To SHANDEL, exiting from the shop*)

Imagine! Tzeitel is marrying Motel. I can't believe it!

SHANDEL

(*Outraged*)

What's wrong with my son, Motel?

WOMAN

Oh, excuse me, Shandel. Mazeltov.

VILLAGERS

(*Inside the shop*)

Mazeltov, Mazeltov.

MOTEL

Yussel, do you have a wedding hat for me?

YUSSEL

Lazar Wolf ordered a hat but it's not cheap.

MOTEL

I got his bride, I can get his hat!

YUSSEL

Then come, Motel, come.

MOTEL

Chava, can you watch the shop for a few minutes? I'll be back soon.

b. MOTEL

g Motel,

CHAVA

Of course.

MOTEL

Thank you, Chava. (*They all exit from the shop, calling Mazeltovs.*)

VILLAGERS

(*To CHAVA*)

We just heard about your sister. . . . Mazeltov, Chava. . . . Mazeltov, Chava.

CHAVA

Thanks — thank you very much.

(*All but CHAVA exit. FYEDKA, SASHA and another RUSSIAN enter at the same time. They cross to CHAVA, blocking her way into the shop.*)

SASHA and RUSSIAN

(*Mockingly, imitating others, with a slight mispronunciation*)

Mazeltov, Chava. Mazeltov, Chava.

CHAVA

Please may I pass.

SASHA

(*Getting in her way*)

Why? We're congratulating you.

RUSSIAN

Mazeltov, Chava.

FYEDKA

(*Calmly*)

All right, stop it.

SASHA

What's wrong with you?

FYEDKA

Just stop it.

SASHA

Now listen here, Fyedka —

FYEDKA

Goodbye, Sasha. (*SASHA and the RUSSIAN hesitate.*) I said goodbye! (*They look at FYEDKA curiously, then exit.*) I'm sorry about that. They mean no harm.

CHAVA

Don't they? (*She enters shop. He follows her.*) Is there something you want?

FYEDKA

Yes. I'd like to talk to you.

CHAVA

I'd rather not. (*She hesitates.*)

FYEDKA

I've often noticed you at the bookseller's. Not many girls in this village like to read. (*A sudden thought strikes him. He extends the book he is holding.*) Would you like to borrow this book? It's very good.

CHAVA

No, thank you.

FYEDKA

Why? Because I'm not Jewish? Do you feel about us the way they feel about you? I didn't think you would. And what do you know about me? Let me tell you about myself. I'm a pleasant fellow, charming, honest, ambitious, quite bright, and very modest.

CHAVA

I don't think we should be talking this way.

FYEDKA

I often do things I shouldn't. Go ahead, take the book. It's by Heinrich Heine. Happens to be Jewish, I believe.

CHAVA

That doesn't matter.

FYEDKA

You're quite right. (*She takes the book.*) Good. After you return it, I'll ask you how you like it, and we'll talk about it for a while. Then we'll talk about life, how we feel about things, and it can all turn out quite pleasant.

(*CHAVA puts the book on the table as MOTEL enters.*)

MOTEL

Oh, Fyedka! Can I do something for you?

FYEDKA

No, thank you. (*Starts to leave.*)

MOTEL
Oh. You forgot your book.

CHAVA
No, it's mine.

MOTEL
Thank you, Chava. (*CHAVA takes the book and leaves the shop with FYEDKA.*)

FYEDKA
(*Outside*)
Good day, Chava.

CHAVA
Good day.

FYEDKA
(*Pleasantly*)
Fyedka.

CHAVA
Good day, Fyedka. (*They exit. MOTEL puts on his wedding hat.*)

SCENE NINE

Part of TEVYE'S yard. Night. TZEITEL, in a bridal gown, enters, (followed by TEVYE, GOLDE, HODEL, BIELKE, CHAVA, SHPRINTZE, and RELATIONS. MOTEL enters, followed by his PARENTS and RELATIONS. Many GUESTS enter, carrying lit candles. The men take their places on the right, as a group, the women on the left; TZEITEL and MOTEL stand in the center. MOTEL places a veil over TZEITEL'S head. FOUR MEN enter, carrying a canopy. They are followed by the RABBI. The canopy is placed over MOTEL and TZEITEL. GUESTS start singing.

[“Sunrise, Sunset”]

TEVYE
Is this the little girl I carried?
Is this the little boy at play?

GOLDE
I don't remember growing older.
When did they?

TEVYE

When did she get to be a beauty?
When did he grow to be so tall?

GOLDE

Wasn't it yesterday when they were small?

MEN

Sunrise, sunset,
Sunrise, sunset,
Swiftly flow the days.
Seedlings turn overnight to sunflowers,
Blossoming even as we gaze.

WOMEN

Sunrise, sunset,
Sunrise, sunset,
Swiftly fly the years.
One season following another,
Laden with happiness and tears.

TEVYE

What words of wisdom can I give them?
How can I help to ease their way?

GOLDE

Now they must learn from one another
Day by day.

PERCHIK

They look so natural together.

HODEL

Just like two newlyweds should be.

PERCHIK *and* HODEL

Is there a canopy in store for me?

ALL

Sunrise, sunset,
Sunrise, sunset,
Swiftly fly the years.
One season following another,
Laden with happiness and tears.

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(During the song, the following mime is performed. The RABBI lifts TZEITEL's veil. He prays over a goblet of wine and hands it to the bride and groom. They each sip from it. TZEITEL slowly walks in a circle around MOTEL. MOTEL places a ring on TZEITEL's finger. The RABBI places a wineglass on the floor. The song ends. A moment pause. MOTEL treads on the glass.)

ALL

(At the moment the glass breaks)

Mazeltov!

SCENE TEN

The set opens to show the entire yard of TEVYE's house. Part of it is divided down the center by a short partition. Several tables are set up at the rear of each section. The MUSICIANS play, and all dance and then seat themselves on benches at the tables. The women are on the left, the men on the right. As the dance concludes, MORDCHA mounts a stool and signals for silence. The noise subsides.

ALL

Shah. Shah. Quiet. Reb Mordcha. Shah. Shah.

MORDCHA

My friends, we are gathered here to share the joy of the newlyweds, Motel and Tzeitel. May they live together in peace to a ripe old age. Amen.

ALL

Amen.

(The RABBI slowly makes his way to the table, assisted by MENDEL.)

MORDCHA

Ah, here comes our beloved rabbi. May he be with us for many, many years.

RABBI

(Ahead of the others)

Amen.

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Zero Mostel, Maria Karnilova, and villagers

FRIEDMAN-ABELES



EILEEN DABBY - GRAPHIC HOUSE

EILEEN DARBY - GRAPHIC HOUSE

*Maria Karnilova, Zero Mostel, Sue Babel, and villagers - dream
about Grandma Tzeitel*



EILEEN DARBY - GRAPHIC HOUSE

Villagers in bottle dance at Tzeitel's wedding



EILEEN DARBY - GRAPHIC HOUSE

Beatrice Arthur and villagers "Y first heard"

EILEEN DARBY - GRAPHIC HOUSE

ALL

Amen.

MORDCHA

I want to announce that the bride's parents are giving the newlyweds the following: a new featherbed, a pair of pillows —

GOLDE

(Shouting from the women's side)

Goose pillows.

MORDCHA

Goose pillows. And this pair of candlesticks.

ALL

Mazeltov!

MORDCHA

Now let us not in our joy tonight forget those who are no longer with us, our dear departed, who lived in pain and poverty and hardship and who died in pain and poverty and hardship. *(All sob. He pauses a moment.)* But enough tears. *(The mourning stops immediately.)* Let's be merry and content, like our good friend, Lazar Wolf, who has everything in the world, except a bride. *(Laughter.)* But Lazar has no ill feelings. In fact, he has a gift for the newlyweds that he wants to announce himself. Come, Lazar Wolf.

LAZAR

(Rising)

Like he said, I have no ill feelings. What's done is done. I am giving the newlyweds five chickens, one for each of the first five Sabbaths of their wedded life. *(Murmurs of appreciation from all.)*

TEVYE

(Rising)

Reb Lazar, you are a decent man. In the name of my daughter and her new husband, I accept your gift. There is a famous saying that —

LAZAR

Reb Tevye, I'm not marrying your daughter. I don't have to listen to your sayings.

TEVYE

If you would listen a second, I was only going to say —

LAZAR

Why should I listen to you? A man who breaks an agreement!

(Murmurs by the assemblage.)

MENDEL

Not now, Lazar, in the middle of a wedding.

LAZAR

I have a right to talk.

TEVYE

(Angry)

What right? This is not your wedding.

LAZAR

It should have been!

(Murmurs by the assemblage.)

MENDEL

Reb Lazar, don't shame Reb Tevye at his daughter's wedding.

LAZAR

But he shamed me in front of the whole village!

(An argument breaks out. Everyone takes sides.)

ALL

That's true. . . . The rabbi said . . . It was a shame . . . He has no feelings . . . This is not the place—

MENDEL

Shah. Shah. Quiet. The rabbi. The rabbi, the rabbi.

RABBI

(Rising, as the noise subsides.)

I say—Let's sit down. *(Sits.)*

TEVYE

We all heard the wise words of the rabbi.

(Everyone returns to his seat.)

MORDCHA

Now, I'd like to sing a little song that—

TEVYE

(Bursting out)

You can keep your diseased chickens!

LAZAR

Leave my chickens out of this. We made a bargain.

TEVYE

The terms weren't settled.

LAZAR

We drank on it—

FIRST MAN

I saw them, they drank on it.

SECOND MAN

But the terms weren't settled.

SHANDEL

What's done is done.

TEVYE

Once a butcher, always a butcher.

GOLDE

I had a sign. My own grandmother came to us from the grave.

YENTE

What sign? What grandmother? My grandfather came to me from the grave and told me that her grandmother was a big liar.

LAZAR

We drank on it.

*(Bedlam. MORDCHA tries to quiet the guests.
PERCHIK climbs onto a stool, banging two tin
plates together.)*

MORDCHA

Quiet, I'm singing.

TEVYE

The terms weren't settled.

GOLDE

I had a sign.

YENTE

An agreement is an agreement.

PERCHIK
(*Silences them.*)

Quiet! Quiet! What's all the screaming about? "They drank on it—" "An agreement—" "A sign." It's all nonsense. Tzeitel wanted to marry Motel and not Lazar.

MENDEL
A young girl decides for herself?

PERCHIK
Why not? Yes! They love each other.

AVRAM
Love!

LAZAR
Terrible!

MENDEL
He's a radical!

YENTE
What happens to the matchmaker?

(*Another violent argument breaks out.*)

RABBI
I say—I say— (*They all turn to him.*)

TEVYE
Let's sit down? (RABBI nods.)

MORDCHA
Musicians, play. A dance, a dance! (*The music starts, but no one dances.*) Come on, dance. It's a wedding.

YENTE
Some wedding!

(*PERCHIK crosses to the women's side.*)

AVRAM
What's he doing?

TEVYE
Perchik!

FIRST MAN
Stop him!

PERCHIK
(To HODEL)

Who will dance with me?

MENDEL

That's a sin!

PERCHIK

It's no sin to dance at a wedding.

AVRAM

But with a girl?

LAZAR

That's what comes from bringing a wild man into your house.

TEVYE

(Signalling PERCHIK to return to the men's side)

He's not a wild man. His ideas are a little different, but—

MENDEL

It's a sin.

PERCHIK

It's no sin. Ask the rabbi. Ask him. *(They all gather around the RABBI.)*

TEVYE

Well, Rabbi?

RABBI

(Thumbs through a book, finds the place.)

Dancing—Well, it's not exactly forbidden, but—

TEVYE

There, you see? It's not forbidden.

PERCHIK

(To HODEL)

And it's no sin. Now will someone dance with me? *(HODEL rises to dance.)*

GOLDE

Hodel!

HODEL

It's only a dance, Mama.

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PERCHIK

Play! (PERCHIK and HODEL dance.)

LAZAR

Look at Tevye's daughter.

MENDEL

She's dancing with a man.

TEVYE

I can see she's dancing. (*Starts toward them as if to stop them. Changes his mind.*) And I'm going to dance with my wife. Golde! (*Golde hesitates, then dances with him.*)

SHANDEL

Golde! (MOTEL crosses to TZEITEL.) Motel!

(*TZEITEL dances with MOTEL. Others join them. They all dance, except for LAZAR and YENTE, who storm off. As the dance reaches a wild climax, the CONSTABLE and his MEN enter, carrying clubs. The dancers see them and slowly stop.*)

CONSTABLE

I see we came at a bad time, Tevye. I'm sorry, but the orders are for tonight. For the whole village. (*To the MUSICIANS*) Go on, play, play. All right, men.

(*The RUSSIANS begin their destruction, turning over tables, throwing pillows, smashing dishes and the window of the house. One of them throws the wedding-gift candlesticks to the ground, and PERCHIK grapples with him. But he is hit with a club and falls to the ground. The GUESTS leave.*)

HODEL

(*Rushes to PERCHIK*)

No, Perchik!

(*The GUESTS have left during the above action.*)

CONSTABLE

(To his MEN)

All right, enough! (To TEVYE) I am genuinely sorry. You understand. (TEVYE does not answer. To his MEN) Come. (The CONSTABLE and his MEN exit.)

GOLDE

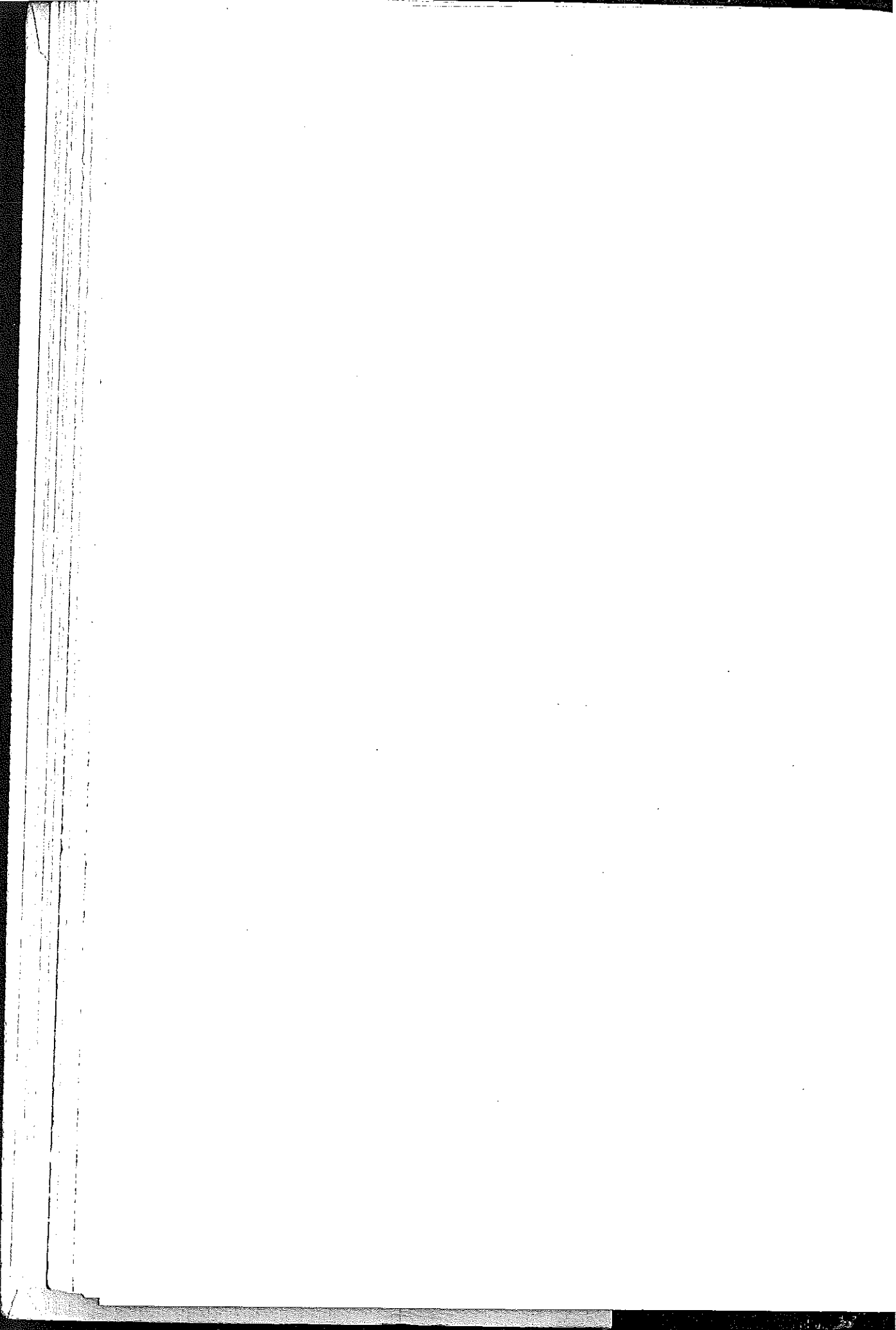
Take him in the house. (HODEL helps PERCHIK into the house.)

TEVYE

(Quietly)

What are you standing around for? Clean up. Clean up.

(They start straightening up, picking up broken dishes, bringing bedding back to the house. TZEITEL picks up candlesticks, one of which is broken. They freeze at sudden sounds of destruction in a nearby house, then continue straightening up as the curtain falls.)



ACT TWO

PROLOGUE

The exterior of TEVYE'S house. TEVYE is sitting on a bench.

TEVYE

(To heaven)

That was quite a dowry You gave my daughter Tzeitel at her wedding. Was that necessary? Anyway, Tzeitel and Motel have been married almost two months now. They work very hard, they are as poor as squirrels in winter. But they are both so happy they don't know how miserable they are. Motel keeps talking about a sewing machine. I know You're very busy—wars and revolutions, floods, plagues, all those little things that bring people to You—couldn't You take a second away from Your catastrophes and get it for him? How much trouble would it be? Oh, and while You're in the neighborhood, my horse's left leg—Am I bothering You too much? I'm sorry. As the Good Book says—Why should I tell You what the Good Book says? *(Exits.)*

SCENE ONE

The exterior of TEVYE'S house. Afternoon. HODEL enters, petulantly, followed by PERCHIK.

PERCHIK

Please don't be upset, Hodel.

HODEL

Why should I be upset? If you must leave, you must.

PERCHIK

I do have to. They expect me in Kiev tomorrow morning.

HODEL

So you told me. Then goodbye.

PERCHIK

Great changes are about to take place in this country. Tremendous changes. But they can't happen by themselves.

HODEL

So naturally you feel that you personally have to —

PERCHIK

Not only me. Many people. Jews, Gentiles, many people hate what is going on. Don't you understand?

HODEL

I understand, of course. You want to leave. Then goodbye.

PERCHIK

Hodel, your father, the others here, think what happened at Tzeitel's wedding was a little cloudburst and it's over and everything will now be peaceful again. It won't. Horrible things are happening all over the land — pogroms, violence — whole villages are being emptied of their people. And it's reaching everywhere, and it will reach here. You understand?

HODEL

Yes, I — I suppose I do.

PERCHIK

I have work to do. The greatest work a man can do.

HODEL

Then goodbye, Perchik.

PERCHIK

Before I go (*he hesitates, then summons up courage*), there is a certain question I wish to discuss with you.

HODEL

Yes?

PERCHIK

A political question.

HODEL

What is it?

PERCHIK

The question of marriage.

HODEL

This is a political question?

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PERCHIK

(Awkwardly)

In a theoretical sense, yes. The relationship between a man and woman known as marriage is based on mutual beliefs, a common attitude and philosophy towards society —

HODEL

And affection.

PERCHIK

And affection. This relationship has positive social values. It reflects a unity and solidarity —

HODEL

And affection.

PERCHIK

Yes. And I personally am in favor of it. Do you understand?

HODEL

I think you are asking me to marry you.

PERCHIK

In a theoretical sense, yes, I am.

HODEL

I was hoping you were.

PERCHIK

Then I take it you approve? And we can consider ourselves engaged, even though I am going away? (*She nods.*) I am very happy, Hodel. Very happy.

HODEL

So am I, Perchik.

PERCHIK

(Sings.)

["Now I Have Everything"]

I used to tell myself
That I had everything,
But that was only half true.
I had an aim in life,
And that was everything,
But now I even have you.

I have something that I would die for,
Someone that I can live for, too.

Yes, now I have everything—
Not only everything,
I have a little bit more—
Besides having everything,
I know what everything's for.

I used to wonder,
Could there be a wife
To share such a difficult, wand'ring kind of life.

HODEL

I was only out of sight,
Waiting right here.

PERCHIK

Who knows tomorrow
Where our home will be?

HODEL

I'll be with you and that's
Home enough for me.

PERCHIK

Everything is right at hand.

HODEL *and* PERCHIK

Simple and clear.

PERCHIK

I have something that I would die for,
Someone that I can live for, too.

Yes, now I have everything—
Not only everything,
I have a little bit more—
Besides having everything,
I know what everything's for.

HODEL

And when will we be married, Perchik?

PERCHIK

I will send for you as soon as I can. It will be a hard life, Hodel.

HODEL

But it will be less hard if we live it together.

PERCHIK

Yes.

(TEVYE enters.)

TEVYE

Good evening.

PERCHIK

Good evening. Reb Tevye, I have some bad news. I must leave this place.

TEVYE

When?

PERCHIK

Right away.

TEVYE

I'm sorry, Perchik. We will all miss you.

PERCHIK

But I also have some good news. You can congratulate me.

TEVYE

Congratulations. What for?

PERCHIK

We're engaged.

TEVYE

Engaged?

HODEL

Yes, Papa, we're engaged. (*Takes PERCHIK's hand.*)

TEVYE

(*Pleasantly, separating them*)

No, you're not. I know, you like him, and he likes you, but you're going away, and you're staying here, so have a nice trip, Perchik. I hope you'll be very happy, and my answer is no.

HODEL

Please, Papa, you don't understand.

TEVYE

I understand. I gave my permission to Motel and Tzeitel, so you feel

that you also have a right. I'm sorry, Perchik. I like you, but you're going away, so go in good health and my answer is still no.

HODEL

You don't understand, Papa.

TEVYE

(Patiently)

You're not listening. I say no. I'm sorry, Hodel, but we'll find someone else for you, here in Anatevka.

PERCHIK

Reb Tevye.

TEVYE

What is it?

PERCHIK

We are not asking for your permission, only for your blessing. We are going to get married.

TEVYE

(To HODEL)

You're not asking for my permission?

HODEL

But we would like your blessing, Papa.

TEVYE

[*"Tradition" Reprise*]

I can't believe my own ears. My blessing? For What?

For going over my head? Impossible.

At least with Tzeitel and Motel, they asked me,

They begged me.

But now, if I like it or not,

She'll marry him.

So what do you want from me? Go on, be wed.

And tear out my beard and uncover my head.

Tradition!

They're not even asking permission

From the papa.

What's happening to the tradition?

One little time I pulled out a thread

And where has it led? Where has it led?

but you're
no.

Where has it led? To this! A man tells me he is getting married.
He doesn't ask me, he tells me. But first, he abandons her.

HODEL

He is not abandoning me, Papa.

PERCHIK

As soon as I can, I will send for her and marry her. I love her.

TEVYE

(Mimicking him)

"I love her." Love. It's a new style. On the other hand, our old ways
were once new, weren't they? On the other hand, they decided with-
out parents, without a matchmaker. On the other hand, did Adam
and Eve have a matchmaker? Yes, they did. Then it seems these two
have the same matchmaker. *(Sings.)*

find some-

ssing. We

They're going over my head —
Unheard of, absurd.
For this they want to be blessed? —
Unthinkable.
I'll lock her up in her room.
I couldn't — I should! —
But look at my daughter's eyes.
She loves him.
Tradition!

(Shrugs.)

Very well, children, you have my blessing and my permission.

HODEL

Oh, thank you, Papa. You don't know how happy that makes me.

TEVYE

(To the audience)

What else could I do?

PERCHIK

Thank you, Papa.

TEVYE

(Worried)

"Thank you, Papa." What will I tell your mother? Another dream?

at?

PERCHIK

Perhaps if you tell her something — that I am going to visit a rich uncle — something like that.

TEVYE

Please, Perchik. I can handle my own wife. (*PERCHIK and HODEL exit. He calls aggressively.*) Golde! Golde! (*She enters from the house. He speaks timidly.*) Hello, Golde. I've just been talking to Perchik and Hodel.

GOLDE

Well?

TEVYE

They seem to be very fond of each other —

GOLDE

Well?

TEVYE

Well, I have decided to give them my permission to become engaged. (*Starts into the house.*)

GOLDE

(*Stopping him*)

What? Just like this? Without even asking me?

TEVYE

(*Roaring*)

Who asks you? I'm the father.

GOLDE

And who is he? A pauper. He has nothing, absolutely nothing!

TEVYE

(*Hesitating*)

I wouldn't say that. I hear he has a rich uncle, a very rich uncle. (*Changes the subject.*) He is a good man, Golde. I like him. He is a little crazy, but I like him. And what's more important, Hodel likes him. Hodel loves him. So what can we do? It's a new world, a new world. Love. (*Starts to go, then has a sudden thought.*) Golde — (*Sings.*)

["Do You Love Me?"]

Do you love me?

it a rich

DEL *exit.*
the house.
Perchik

engaged.

ing!

uncle.
He is a
del likes
, a new
Golde —

GOLDE

Do I what?

TEVYE

Do you love me?

GOLDE

Do I love you?

With our daughters getting married
And this trouble in the town,
You're upset, you're worn out,
Go inside, go lie down.
Maybe it's indigestion.

TEVYE

Golde, I'm asking you a question —

Do you love me?

GOLDE

You're a fool.

TEVYE

I know —

But do you love me?

GOLDE

Do I love you?

For twenty-five years I've washed your clothes,
Cooked your meals, cleaned your house,
Given you children, milked the cow.
After twenty-five years, why talk about
Love right now?

TEVYE

Golde, the first time I met you
Was on our wedding day.

I was scared.

GOLDE

I was shy.

TEVYE

I was nervous.

GOLDE

So was I.

TEVYE

But my father and my mother
Said we'd learn to love each other.
And now I'm asking, Golde,
Do you love me?

GOLDE

I'm your wife.

TEVYE

I know —

But do you love me?

GOLDE

Do I love him?
For twenty-five years I've lived with him,
Fought with him, starved with him.
Twenty-five years my bed is his.
If that's not love, what is?

TEVYE

Then you love me?

GOLDE

I suppose I do.

TEVYE

And I suppose I love you, too.

TEVYE *and* GOLDE

It doesn't change a thing,
But even so,
After twenty-five years,
It's nice to know.

SCENE TWO

*The village street. YENTE, TZEITEL, and other VILLAGERS cross.
YENTE and TZEITEL meet.*

FISH SELLER

Fish! Fresh fish!

YENTE

Oh, Tzeitel, Tzeitel darling. Guess who I just saw! Your sister Chava with that Fyedka! And it's not the first time I've seen them together.

TZEITEL

You saw Chava with Fyedka?

YENTE

Would I make it up? Oh, and Tzeitel, I happened to be at the post office today and the postman told me there was a letter there for your sister Hodel.

TZEITEL

Wonderful, I'll go get it. (*Starts off.*)

YENTE

I got it! It's from her intended, Perchik. (*Hands letter to TZEITEL.*)

TZEITEL

Hodel will be so happy, she's been waiting — But it's open.

YENTE

It happened to be open. (*TZEITEL exits. YENTE watches her leave, then turns to a group of VILLAGERS.*) Rifka, I have such news for you.

["I Just Heard"]

Remember Perchik, that crazy student?
Remember at the wedding,
When Tzeitel married Motel
And Perchik started dancing
With Tevye's daughter Hodel?
Well, I just learned
That Perchik's been arrested, in Kiev.

VILLAGERS

No!

YENTE

Yes!

(*YENTE and the FIRST GROUP exit. A WOMAN crosses to a SECOND GROUP.*)

FIRST WOMAN

Shandel, Shandel! Wait till I tell you —

Remember Perchik, that crazy student?

Remember at the wedding.

He danced with Tevye's Hodel?

Well,

I just heard

That Hodel's been arrested, in Kiev.

VILLAGERS

No! Terrible, terrible!

(The SECOND GROUP exits. A SECOND WOMAN crosses to a THIRD GROUP.)

SECOND WOMAN

Mirila!

Do you remember Perchik,

That student, from Kiev?

Remember how he acted

When Tzeitel married Motel?

Well, I just heard

That Motel's been arrested

For dancing at the wedding.

VILLAGERS

No!

SECOND WOMAN

In Kiev!

(The THIRD GROUP exits. MENDEL crosses to a FOURTH GROUP.)

MENDEL

Rabbit Rabbit!

Remember Perchik, with all his strange ideas?

Remember Tzeitel's wedding

Where Tevye danced with Golde?

Well I just heard

That Tevye's been arrested

And Golde's gone to Kiev.

VILLAGERS

No!

MENDEL

God forbid.

VILLAGERS

She didn't.

MENDEL

She did.

(*The FOURTH GROUP exits. AVRAM crosses to the FIFTH GROUP. YENTE enters and stands at the edge of the GROUP to listen.*)

AVRAM

Listen, everybody, terrible news — terrible —

Remember Perchik,

Who started all the trouble?

Well, I just heard, from someone who should know,

That Golde's been arrested,

And Hodel's gone to Kiev.

Motel studies dancing,

And Tevye's acting strange.

Shprintze has the measles,

And Bielke has the mumps.

YENTE

And that's what comes from men and women dancing!

SCENE THREE

The exterior of the railroad station. Morning. HODEL enters and walks over to a bench. TEVYE follows, carrying her suitcase.

HODEL

You don't have to wait for the train, Papa. You'll be late for your customers.

TEVYE

Just a few more minutes. Is he in bad trouble, that hero of yours? (*She nods.*) Arrested? (*She nods.*) And convicted?

HODEL

Yes, but he did nothing wrong. He cares nothing for himself. Everything he does is for humanity.

TEVYE

But if he did nothing wrong, he wouldn't be in trouble.

HODEL

Papa, how can you say that, a learned man like you? What wrongs did Joseph do, and Abraham, and Moses? And they had troubles.

TEVYE

But why won't you tell me where he is now, this Joseph of yours?

HODEL

It is far, Papa, terribly far. He is in a settlement in Siberia.

TEVYE

Siberia! And he asks you to leave your father and mother and join him in that frozen wasteland, and marry him there?

HODEL

No, Papa, he did not ask me to go. I want to go. I don't want him to be alone. I want to help him in his work. It is the greatest work a man can do.

TEVYE

But Hodel, baby —

HODEL

Papa — (*Sings.*)

["Far From the Home I Love"]

How can I hope to make you understand

Why I do what I do,

Why I must travel to a distant land

Far from the home I love?

Once I was happily content to be

As I was, where I was,

Close to the people who are close to me

Here in the home I love.

Who could see that a man would come
Who would change the shape of my dreams?

Helpless, now, I stand with him

Watching older dreams grow dim.

Oh, what a melancholy choice this is,
Wanting home, wanting him,
Closing my heart to every hope but his,
Leaving the home I love.

There where my heart has settled long ago
I must go, I must go.
Who could imagine I'd be wand'ring so
Far from the home I love?
Yet, there with my love, I'm home.

TEVYE

And who, my child, will there be to perform a marriage, there in the wilderness?

HODEL

Papa, I promise you, we will be married under a canopy.

TEVYE

No doubt a rabbi or two was also arrested. Well, give him my regards, this Moses of yours. I always thought he was a good man. Tell him I rely on his honor to treat my daughter well. Tell him that.

HODEL

Papa, God alone knows when we shall see each other again.

TEVYE

Then we will leave it in His hands. (*He kisses HODEL, starts to go, stops, looks back, then looks to heaven.*) Take care of her. See that she dresses warm. (*He exits, leaving HODEL seated on the station platform.*)

SCENE FOUR

The village street, some months later. The VILLAGERS enter.

AVRAM

Reb Mordcha, did you hear the news? A new arrival at Motel and Tzeitel's.

MORDCHA

A new arrival at Motel and Tzeitel's? I must congratulate him.

AVRAM

Rabbi, did you hear the news? A new arrival at Motel and Tzeitel's.

Really?
Mazeltov.
Mazeltov.
Mazeltov.

RABBI
MENDEL
FIRST MAN
SECOND MAN

(SHANDEL crosses quickly, meeting a WOMAN.)

Shandel, where are you running?
To my boy, Motel. There's a new arrival there.
Mazeltov, Mazeltov, Mazeltov, Shandel.

WOMAN
SHANDEL
VILLAGERS

SCENE FIVE

MOTEL's tailor shop. MOTEL and CHAVA are in the shop. GOLDE and the VILLAGERS crowd around MOTEL, congratulating him. They fall back, revealing a used sewing machine.

Mazeltov, Motel. We just heard. Congratulations. Wonderful.
Thank you, thank you, very much.

VILLAGERS
MOTEL

(TZEITEL enters.)

Mazeltov, Tzeitel.
You got it!
I got it!

AVRAM
TZEITEL
(Ecstatic)
MOTEL

TZEITEL

It's beautiful.

MOTEL

I know!

TZEITEL

Have you tried it yet?

MOTEL

(Holds up two different-colored pieces of cloth sewn together.)

Look.

TZEITEL

Beautiful.

MOTEL

I know. And in less than a minute. And see how close and even the stitches are.

TZEITEL

Beautiful.

MOTEL

I know. From now on, my clothes will be perfect, made by machine. No more handmade clothes.

(The RABBI enters.)

MORDCHA

The rabbi, the rabbi.

MOTEL

Look, Rabbi, my new sewing machine.

RABBI

Mazeltov.

TZEITEL

Rabbi, is there a blessing for a sewing machine?

RABBI

There is a blessing for everything. *(Prays.)* Amen.

VILLAGERS

Amen. . . . Mazeltov. *(VILLAGERS, RABBI exit.)*

GOLDE

And the baby? How is the baby?

LDE and
they fall

ful.

TZEITEL

He's wonderful, Mama.

(FYEDKA enters. *There is an awkward pause.*)

FYEDKA

Good afternoon.

MOTEL

Good afternoon, Fyedka.

FYEDKA

I came for the shirt.

MOTEL

It's ready.

TZEITEL

See, it's my new sewing machine.

FYEDKA

I see. Congratulations.

MOTEL

Thank you.

FYEDKA

(*After another awkward moment*)

Good day. (*Leaves the shop.*)

MOTEL

Good day.

GOLDE

How does it work?

MOTEL

See, it's an amazing thing. You work it with your foot and your hand.

(*CHAVA exits from the shop and meets
FYEDKA outside.*)

FYEDKA

They still don't know about us? (*She shakes her head.*) You must tell them.

CHAVA

I will, but I'm afraid.

FYEDKA

Chava, let me talk to your father.

CHAVA

No, that would be the worst thing, I'm sure of it.

FYEDKA

Let me try.

CHAVA

No, I'll talk to him. I promise.

(TEVYE enters.)

FYEDKA

(Extending his hand)

Good afternoon.

TEVYE

(Takes the hand limply.)

Good afternoon.

FYEDKA

(Looks at CHAVA)

Good day. (Exits.)

TEVYE

Good day. What were you and he talking about?

CHAVA

Nothing, we were just talking. (TEVYE turns to go into MOTEL's shop.) Papa, Fyedka and I have known each other for a long time and and—

TEVYE

(Turning back)

Chava, I would be much happier if you would remain friends from a distance. You must not forget who you are and who that man is.

CHAVA

He has a name, Papa.

TEVYE

Of course. All creatures on earth have a name.

CHAVA

Fyedka is not a creature, Papa. Fyedka is a man.

and your

You must

TEVYE

Who says that he isn't? It's just that he is a different kind of man. As the Good Book says, "Each shall seek his own kind." Which, translated, means, "A bird may love a fish, but where would they build a home together?" (*He starts toward the shop, but CHAVA seizes his arm.*)

CHAVA

The world is changing, Papa.

TEVYE

No. Some things do not change for us. Some things will never change.

CHAVA

We don't feel that way.

TEVYE

We?

CHAVA

Fyedka and I. We want to be married.

TEVYE

Are you out of your mind? Don't you know what this means, marrying outside of the faith?

CHAVA

But, Papa —

TEVYE

No, Chava! I said no! Never talk about this again! Never mention his name again! Never see him again! Never! Do you understand me?

CHAVA

Yes, Papa. I understand you.

(GOLDE enters from the shop, followed by SHPRINTZE and BIELKE.)

GOLDE

You're finally here? Let's go home. It's time for supper.

TEVYE

I want to see Motel's new machine.

GOLDE

You'll see it some other time. It's late.

TEVYE

Quiet, woman, before I get angry. And when I get angry, even flies don't dare to fly.

GOLDE

I'm very frightened of you. After we finish supper, I'll faint. Come home.

TEVYE

(Sternly)

Golde. I am the man in the family. I am head of the house. I want to see Motel's new machine, now! *(Strides to the door of the shop, opens it, looks in, closes the door, turns to GOLDE.)* Now, let's go home! *(They exit. CHAVA remains looking after them.)*

SCENE SIX

A road. Late afternoon. TEVYE is pushing his cart.

TEVYE

(Sinks down on the cart.)

How long can that miserable horse of mine complain about his leg? *(Looks up.)* Dear God, if I can walk on two legs, why can't he walk on three? I know I shouldn't be too upset with him. He is one of Your creatures and he has the same rights as I have: the right to be sick, the right to be hungry, the right to work like a horse. And, dear God, I'm sick and tired of pulling this cart. I know, I know, I should push it a while. *(He starts pushing the cart.)*

GOLDE

(Offstage)

Tevye! *(She enters, upset.)* Tevye!

TEVYE

(Struck by her manner)

What? What is it?

GOLDE

It's Chava. She left home this morning. With Fyedka.

TEVYE

What?

GOLDE

I looked all over for her. I even went to the priest. He told me—
they were married.

TEVYE

Married! (*She nods.*) Go home, Golde. We have other children at
home. Go home, Golde. You have work to do. I have work to do.

GOLDE

But, Chava—

TEVYE

Chava is dead to us! We will forget her. Go home. (*GOLDE exits.*
TEVYE sings.)

["Chavaleh"]

TEVYE

Little bird, little Chavaleh,
I don't understand what's happening today.
Everything is all a blur.
All I can see is a happy child,
The sweet little bird you were,
Chavaleh, Chavaleh.

Little bird, little Chavaleh,
You were always such a pretty little thing.
Everybody's fav'rite child,
Gentle and kind and affectionate,
What a sweet little bird you were,
Chavaleh, Chavaleh.

(*CHAVA enters.*)

CHAVA

Papa, I want to talk with you. Papa, stop. At least listen to me.
Papa, I beg you to accept us.

TEVYE

(*To heaven*)

Accept them? How can I accept them. Can I deny everything I be-
lieve in? On the other hand, can I deny my own child? On the other
hand, how can I turn my back on my faith, my people? If I try to

bend that far, I will break. On the other hand . . . there is no other hand. No Chava. No — no — no!

CHAVA

Papa. Papa.

VILLAGERS

(*Seen behind a transparent curtain, sing as CHAVA exits slowly.*)
Tradition. Tradition. Tradition.

SCENE SEVEN

TEVYE'S barn. YENTE enters with two BOYS, teenage students, who are obviously uncomfortable in the situation.

YENTE

Golde, are you home? I've got the two boys, the boys I told you about.

(*GOLDE enters, followed by SHPRINTZE and BIELKE.*)

Golde darling, here they are, wonderful boys, both learned boys, Golde, from good families, each of them a prize, a jewel. You couldn't do better for your girls — just right. From the top of the tree.

GOLDE

I don't know, Yente. My girls are still so young.

YENTE

So what do they look like, grandfathers? Meanwhile they'll be engaged, nothing to worry about later, no looking around, their future all signed and sealed.

GOLDE

Which one for which one?

YENTE

What's the difference? Take your pick.

GOLDE

I don't know, Yente. I'll have to talk with —

(*Enter LAZAR WOLF, AVRAM, MENDEL, MORDCHA, and other VILLAGERS.*)

AVRAM

Golde, is Reb Tevye home?

GOLDE

Yes, but he's in the house. Why, is there some trouble?

AVRAM

(To BIELKE and SHPRINTZE)

Call your father. (*They exit.*)

YENTE

(To the BOYS)

Go home. Tell your parents I'll talk to them. (*They exit.*)

GOLDE

What is it? Why are you all gathered together like a bunch of goats? What's—

(TEVYE enters.)

AVRAM

Reb Tevye, have you seen the constable today?

TEVYE

No. Why?

LAZAR

There are some rumors in town. We thought because you knew him so well, maybe he told you what is true and what is not.

TEVYE

What rumors?

AVRAM

Someone from Zolodin told me that there was an edict issued in St. Petersburg that all— Shh, shh.

(*He stops as the CONSTABLE enters with TWO MEN.*)

TEVYE

Welcome, your Honor. What's the good news in the world?

CONSTABLE

I see you have company.

TEVYE

They are my friends.

CONSTABLE

It's just as well. What I have to say is for their ears also. Tevye, how much time do you need to sell your house and all your household goods? (*There is a gasp from the VILLAGERS. They are stunned. They look to TEVYE.*)

TEVYE

Why should I sell my house? Is it in anybody's way?

CONSTABLE

I came here to tell you that you are going to have to leave Anatevka.

TEVYE

And how did I come to deserve such an honor?

CONSTABLE

Not just you, of course, but all of you. At first I thought you might be spared, Tevye, because of your daughter Chava, who married—

TEVYE

My daughter is dead!

CONSTABLE

I understand. At any rate, it affects all of you. You have to leave.

TEVYE

But this corner of the world has always been our home. Why should we leave?

CONSTABLE

(*Irritated*)

I don't know why. There's trouble in the world. Troublemakers.

TEVYE

(*Ironically*)

Like us!

CONSTABLE

You aren't the only ones. Your people must leave all the villages—Zolodin, Rabalevka. The whole district must be emptied. (*Horrified and amazed exclamations from the VILLAGERS.*) I have an order here, and it says that you must sell your homes and be out of here in three days.

VILLAGERS

Three days! . . . Out in three days!

TEVYE

And you who have known us all your life, you'd carry out this order?

CONSTABLE

I have nothing to do with it, don't you understand?

TEVYE

(Bitterly)

We understand.

FIRST MAN

And what if we refuse to go?

CONSTABLE

You will be forced out.

LAZAR

We will defend ourselves.

VILLAGERS

Stay in our homes . . . Refuse to leave . . . Keep our land.

SECOND MAN

Fight!

CONSTABLE

Against our army? I wouldn't advise it!

TEVYE

I have some advice for you. Get off my land! (*The VILLAGERS crowd toward the CONSTABLE and his MEN.*) This is still my home, my land. Get off my land! (*The CONSTABLE and his men start to go. The CONSTABLE turns.*)

CONSTABLE

You have three days! (*Exits.*)

FIRST MAN

After a lifetime, a piece of paper and get thee out.

MORDCHA

We should get together with the people of Zolodin. Maybe they have a plan.

FIRST MAN

We should defend ourselves. An eye for an eye, a tooth for a tooth.

TEVYE

Very good. And that way, the whole world will be blind and toothless.

MENDEL

Rabbi, we've been waiting for the Messiah all our lives. Wouldn't this be a good time for him to come?

RABBI

We'll have to wait for him someplace else. Meanwhile, let's start packing. (*The VILLAGERS start to go, talking together.*)

VILLAGERS

He's right. . . . I'll see you before I go.

FIRST MAN

Three days!

MORDCHA

How will I be able to sell my shop? My merchandise?

THIRD MAN

Where can I go with a wife, her parents, and three children?

(*Exit all but YENTE, GOLDE, AVRAM, LAZAR, MENDEL, and TEVYE.*)

YENTE

Well, Anatevka hasn't been exactly the Garden of Eden.

AVRAM

That's true.

GOLDE

After all, what've we got here? (*Sings.*)

["Anatevka"]

A little bit of this,
A little bit of that,

YENTE

A pot,

LAZAR

A pan,

MENDEL

A broom,

AVRAM

A hat.

TEVYE

Someone should have set a match to this place long ago.

MENDEL

A bench,

AVRAM

A tree,

GOLDE

So what's a stove?

LAZAR

Or a house?

MENDEL

(Speaks.)

People who pass through Anatevka don't even know they've been here.

GOLDE

A stick of wood,

YENTE

A piece of cloth.

ALL

What do we leave?

Nothing much,

Only Anatevka. . . .

Anatevka, Anatevka,

Underfed, overworked Anatevka,

Where else could Sabbath be so sweet?

Anatevka, Anatevka

Intimate, obstinate Anatevka,

Where I know everyone I meet.

Soon I'll be a stranger in a strange new place,

Searching for an old familiar face

From Anatevka.

I belong in Anatevka,

Tumbledown, workaday Anatevka,

Dear little village, little town of mine.

GOLDE

Eh, it's just a place.

MENDEL

And our forefathers have been forced out of many, many places at a moment's notice.

TEVYE

(*Shrugs.*)

Maybe that's why we always wear our hats.

SCENE EIGHT

Outside TEVYE's house. MOTEL and TZEITEL are packing baggage into a cart and a wagon. SHPRINTZE and BIELKE enter with bundles.

SHPRINTZE

Where will we live in America?

MOTEL

With Uncle Abram, but he doesn't know it yet.

SHPRINTZE

I wish you and the baby were coming with us.

TZEITEL

We'll be staying in Warsaw until we have enough money to join you.

GOLDE

(*Entering, with goblets*)

Motel, be careful with these. My mother and father, may they rest in peace, gave them to us on our wedding day.

TZEITEL

(*To BIELKE and SHPRINTZE*)

Come, children, help me pack the rest of the clothes. (*They exit into house.*)

YENTE

(*Enters*)

Golde darling, I had to see you before I left because I have such news for you. Golde darling, you remember I told you yesterday I didn't know where to go, what to do with these old bones? Now I know! You want to hear? I'll tell you. Golde darling, all my life I've dreamed of going to one place and now I'll walk, I'll crawl, I'll get

there. Guess where. You'll never guess. Every year at Passover, what do we say? "Next year in Jerusalem, next year in the Holy Land."

GOLDE

You're going to the Holy Land!

YENTE

You guessed! And you know why? In my sleep, my husband, my Aaron, came to me and said, "Yente, go to the Holy Land." Usually, of course, I wouldn't listen to him, because, good as he was, too much brains he wasn't blessed with. But in my sleep it's a sign. Right? So, somehow or other, I'll get to the Holy Land. And you want to know what I'll do there? I'm a matchmaker, no? I'll arrange marriages, yes? Children come from marriages, no? So I'm going to the Holy Land to help our people increase and multiply. It's my mission. So goodbye, Golde.

GOLDE

Goodbye, Yente. Be well and go in peace. (*They embrace.*)

YENTE

(*Exiting*)

Maybe next time, Golde, we will meet on happier occasions. Meanwhile, we suffer, we suffer, we suffer in silence! Right? Of course, right. (*She exits. GOLDE sits on a large straw trunk, sadly wrapping a pair of silver goblets. TEVYE enters, carrying a bundle of books, and puts them on the wagon.*)

TEVYE

We'll have to hurry, Golde. (*She is looking at the goblets.*) Come, Golde, we have to leave soon.

GOLDE

Leave. It sounds so easy.

TEVYE

We'll all be together soon. Motel, Tzeitel and the baby, they'll come too, you'll see. That Motel is a person.

GOLDE

And Hodel and Perchik? When will we ever see them?

TEVYE

Do they come visiting us from Siberia every Sabbath? You know what she writes. He sits in prison, and she works, and soon he will

be set free and together they will turn the world upside down. She couldn't be happier. And the other children will be with us.

GOLDE
(*Quietly*)

Not all.

TEVYE
(*Sharply*)

All. Come, Golde, we have to get finished.

GOLDE

I still have to sweep the floor.

TEVYE

Sweep the floor?

GOLDE

I don't want to leave a dirty house. (*She exits behind the house as LAZAR enters, carrying a large suitcase.*)

LAZAR

Well, Tevye, I'm on my way.

TEVYE

Where are you going?

LAZAR

Chicago. In America. My wife, Fruma-Sarah, may she rest in peace, has a brother there.

TEVYE

That's nice.

LAZAR

I hate him, but a relative is a relative! (*They embrace.*) Goodbye, Tevye. (*LAZAR exits. TEVYE enters the house, passing TZEITEL, who enters with a blanket and a small bundle.*)

TEVYE

Tzeitel, are they finished inside?

TZEITEL

Almost, Papa. (*TZEITEL puts the blanket on MOTEL's wagon, kneels down, and begins rummaging in the bundle. CHAVA and FYEDKA enter. TZEITEL turns to enter the house, and sees them.*) Chava! (*CHAVA runs to her. They embrace. TZEITEL looks toward the house.*) Papa will see you.

CHAVA

I want him to. I want to say goodbye to him.

TZEITEL

He will not listen.

CHAVA

But at least he will hear.

TZEITEL

Maybe it would be better if I went inside and told Mama that—

(GOLDE comes round the side of the house.)

GOLDE

Chava!

(She starts toward her as TEVYE enters from the house with a length of rope. He sees them, turns, re-enters house, re-turns, and bends down to tie up the straw trunk, his back to CHAVA and FYEDKA.)

CHAVA

Papa, we came to say goodbye. *(TEVYE does not respond, but goes on working.)* We are also leaving this place. We are going to Cracow.

FYEDKA

We cannot stay among people who can do such things to others.

CHAVA

We wanted you to know that. Goodbye, Papa, Mama. *(She waits for an answer, gets none, and turns to go.)*

FYEDKA

Yes, we are also moving. Some are driven away by edicts, others by silence. Come, Chava.

TZEITEL

Goodbye, Chava, Fyedka.

TEVYE

(To TZEITEL, prompting her under his breath as he turns to another box)

God be with you!

TZEITEL

(Looks at him, then speaks to CHAVA, gently.)

God be with you!

CHAVA

We will write to you in America. If you like.

GOLDE

We will be staying with Uncle Abram.

CHAVA

Yes, Mama. *(CHAVA and FYEDKA exit. TEVYE turns and watches them leave. There is a moment of silence; then he turns on GOLDE.)*

TEVYE

(With mock irritation)

We will be staying with Uncle Abram! We will be staying with Uncle Abram! The whole world has to know our business!

GOLDE

Stop yelling and finish packing. We have a train to catch.

(MOTEL, SHPRINTZE, and BIELKE enter from the house.)

TEVYE

I don't need your advice, Golde. Tzeitel, don't forget the baby. We have to catch a train, and a boat. Bielke, Shprintze, put the bundles on the wagon.

(TEVYE moves the wagon to the center of the stage, and MOTEL puts the trunk on it. TZEITEL brings the baby out of the house. They turn to one another for goodbyes.)

TZEITEL

Goodbye, Papa. *(They embrace.)*

GOLDE

Goodbye, Motel.

MOTEL

Goodbye, Mama.

(TZEITEL and GOLDE embrace.)

TEVYE

Work hard, Motel. Come to us soon.

MOTEL

I will, Reb Tevye. I'll work hard. (TEVYE takes one last look at the baby, then TZEITEL and MOTEL exit with their cart. When they are gone, TEVYE turns to the wagon.)

TEVYE

(Picking up pots)

Come, children. Golde, we can leave these pots.

GOLDE

No, we can't.

TEVYE

All right, we'll take them. (Puts them back.)

BIELKE

(Childishly, swinging around with SHPRINTZE)

We're going on a train and a boat. We're going on a—

GOLDE

(Sharply)

Stop that! Behave yourself! We're not in America yet!

TEVYE

Come, children. Let's go.

(The stage begins to revolve, and TEVYE begins to pull the wagon in the opposite direction. The other VILLAGERS, including the FIDDLER, join the circle. The revolve stops. There is a last moment together, and the VILLAGERS exit, at different times and in opposite directions, leaving the family on stage. TEVYE begins to pull his wagon upstage, revealing the FIDDLER, playing his theme. TEVYE stops, turns, beckons to him. The FIDDLER tucks his violin under his arm and follows the family upstage as the curtain falls.)