

MAD Drama Presents
**Fiddler on
the Roof**
April 26th, 27th, 28th 2018

Directed by Mr. Marshall Henderson
Vocal Direction by Mr. Kerry Wilkerson
Orchestral Direction by Mr. Andrew Wilkins
Choreography by Ms. Grace Feutcher
Stage Management by Ms. Leah Glicker

Fiddler on the Roof is presented through special arrangement with Music
Theatre International, 423 West 55th Street Second Floor New York, NY 10019

HOW TO STAGE AUDITION FOR *FIDDLER ON THE ROOF*

There are no "set in stone" rules for auditioning for a director, a set of directors and/or producers for a production. Common sense and courtesy are your best guidelines. That said, here are many of the lessons that I and others have learned over many years that may help you in your quest for the role you're looking for. If there's something here that you don't understand, ask Mr. Henderson! Remember, these are only guidelines, suggestions -- but they are time-tested.

Here is something you should very much be aware of: We are looking for TEAM PLAYERS. You can enlarge and feed your ego in many other venues. Don't do it on our time.

The best advice is to simply show up to the auditions and have fun! People who don't audition don't get cast -- that's the one thing I *can* guarantee.

ACTING (MONOLOGUE) SUGGESTIONS

MATERIAL

Choose material (a monologue) that you are comfortable with. Choose something that will allow you to create a character on stage that comes alive for those few minutes you have on stage. Libraries, including the one at Madison, are packed with plays on the shelves that can provide you with monologues. *Don't choose a monologue from the play you are auditioning for.* If you find a section of a play's text that doesn't seem *quite* long enough (say, 1 to 2 minutes), then consider simply cutting out the interrupting dialogue of the other character(s) and see if it still works and remains logical and playable. Ready for some work? Read the ENTIRE play. Sounds like work? It's not. Take the time for yourself to read it. Many full-length plays can be read in about an hour and a half at one sitting. Reading good plays is an amazing experience. It's really the only way to truly understand the character you are playing and how he/she fits into the world of the play.

INTERNET-FOUND/SELF-WRITTEN/"SYNTHETIC"/CHARACTERLESS MONOLOGUES

You know what we're talking about. That stuff that comes up when you Google "monologues for men" or "monologues for women." You may use a "generic" monologue or one that you have located via the internet or one that you have written yourself. However, it is usually recommended that you locate a monologue from an actual published play. Many, many "internet" monologues end up sounding like "stand up" routines that a comic might use. That may be fine, but it NEVER shows off your ability to create an actual character with emotions, thoughts and dreams. Unless you're shooting for the character of "stand up comic" or "generic person" avoid generic "internet" monologues.

RESUME/HEADSHOT

If you have them, bring them. If not, that's ok. You can always develop this material as you go. If you don't know what a "headshot" is, don't sweat it.

APPROPRIATENESS

Avoid, at all costs, monologues that are filled with vulgarity or reckless hate. It's perfectly fine if a monologue is *dramatic* but not at the expense of you and your character appearing bigoted, violent or sexually inappropriate. Such monologues work in the *context* of the plays in which they appear and are legitimate in that framework, but they are distracting and useless in attempting to audition for a production.

DRAMATIC TONE

If you are auditioning for a comedy or a musical, find something upbeat or clever. You don't have to try to be hysterically funny, but find something light and breezy you can work with. If auditioning for a

drama, feel free to choose something that allows you to explore a range of dramatic emotions.

LENGTH

MAD Drama monologues are 1 to 2 minutes in length.

PROPS/CHAIRS

Avoid any monologue that would require you to use a lot of props. One or two simple things might be ok, such as a handkerchief or something your character is expected to handle or use while speaking. However, avoid props if you can. You won't have the time to set up an entire scene or deal with a lot of props. You will be provided with an optional chair if your character is going to sit during any part of or all of your monologue. You can certainly sit on the floor if your characterization requires it. Be careful of lying down fully, however; it's very hard to project your voice while lying down without some practice and, of course, your face is hard to see. Lying down isn't against any "rule" but be certain that your characterization really, really requires it before you try it.

YOUR SCRIPT

Don't bring it on stage. *Become* the character by having your monologue fully memorized days, weeks or months in advance. If you *must* bring your script on stage out of fear of forgetting, then do so, but avoid doing so to the best of your ability.

CLOTHING

Don't try to "look" like the character in your monologue or one from the play you are auditioning from. Be yourself. However, some tips are:

- don't wear clothing with writing on it; it's distracting; clothes that don't distract from *you* are the best.
- don't wear ripped, torn, or overly sloppy clothing. It just makes you look careless and sloppy.
- wear something comfortable, something you can move in without any issues.
- girls: keep the jewelry to almost zero.
- girls: wear low heels.

SLATING

If you want to look like a real pro, "slate" yourself. It works like this. Just before you start your monologue, say:

"Good morning/afternoon/evening.

My name is...

I will be performing the role of 'Tom' from 'The Glass Menagerie' by Tennessee Williams."

I will assume you will be aware of whether it's morning, afternoon or evening and that you will know your own name. If you don't know the name of your character, the name of the play and the name of the author, then perhaps you haven't done enough (any?) research on the monologue you are about to perform.

SINGING SUGGESTIONS FOR MUSICALS

VOCAL SURETY

Choose a song that shows off the strongest and most secure parts of your vocal range, not one that stretches your voice to its limits.

MATERIAL

Try to find a song from a Broadway musical. Go for an upbeat, up tempo (Broadway) number for a comedic musical, perhaps try a more moody (Broadway) ballad for a musical with darker dramatic

tones. *Don't choose a song from the musical you are auditioning for.*

AVOID POP SONGS

Reasons? Where do we start? Some include: pop songs are poor for “acting out” or playing a character as you sing. Pop songs almost always have a different sound and purpose from Broadway songs. The sound of the recording artist is as locked into the head of the casting director as it is for you, so it's hard to out-sing the pop star who made it famous, etc. and you might end up sounding like a poor cover band singer.

DON'T JUST STAND THERE

So many actors focus so much on their singing during a vocal audition that they forget that a song from a musical is very much a sung monologue. Almost every character singing a Broadway song is *expressing* something. Show that expression in your body, face and voice. Avoid standing frozen and glassy-eyed while you try to perfect your notes. It's more interesting to see a performer really expressing the song with some minor vocal imperfections than to hear a perfect voice sing an emotionless tune.

AGE APPROPRIATENESS

Choose material that matches the age range that you can comfortably play. Since we are in high school, you may be shooting for an older or younger character that won't be filled by actors in those ranges. In that case, it's OK to try something with a different age from yourself but don't try to specialize too much or you might limit yourself.

DRAMATIC TONE

Find material that is positive in nature rather than offensive or cynical. Keep away from hate songs, suicide songs, sexual-orientation songs, and parodies, because you may never know who you may insult (or frighten). Choose a song that you really love singing and that shows off a positive aspect of your personality.

LENGTH

16-bars, or about 60 seconds (whichever comes first) is pretty standard. Try to stay away from complex “narrative story” songs that would be hard to summarize in 16 bars; you might end up with a joke with no punchline or a punchline with no joke. Often, you won't go the full 16-bars nor 60 seconds but have it prepared in all cases.

REPETITION

Avoid songs with repetitious melody lines. It might be a waste of your time to demonstrate the same 3 or 4 notes over and over in your 16-bar cut!

SIGNATURE SONGS

This is similar to the problem with pop tunes. Think twice about songs that are too connected to a specific star performer. The song “People,” for example, is forever associated with Barbara Streisand. It's going to be hard to “out compete” a star performer in the mind of a director listening to you.

CLOTHING

Don't try to “look” like anything other than yourself. However, some tips are:
don't wear clothing with writing on it; it's distracting; clothes that don't distract from *you* are the best.
don't wear ripped, torn, or overly sloppy clothing. It just makes you look careless and sloppy.
wear something comfortable, something you can breathe in without any issues.

DANCING SUGGESTIONS FOR MUSICALS

WE TEACH YOU

You don't have to show up knowing anything. For dance auditions, we simply need to see how you move and how quickly you can pick up some steps and/or some moves as they are being taught to you. We're also observing how well you listen and take instruction. If you pay respectful attention to and try out the steps the choreographer is giving to you, you will likely do well in a dance audition.

WORKSHOPS

Take advantage of any workshops that MAD Drama may offer *before* the dance auditions. They will help you get that little edge before you go into the real thing.

CLOTHING

Avoid clothing with large writing on it as always. Comfort is the key here. Sweats, t-shirts, and very comfortable shoes are what you want. Avoid jewelry. If you bring a spare set of clothes you may not have to go home or spend the rest of the day in sweaty dance clothes.

AFTER THE AUDITIONS AND CALL-BACKS

POST AUDITION

This is probably the toughest part of the audition, even more so than monologue hunting. This is the time when you feel most helpless - your fate, at least for this one production - is now out of your hands. Before you leave, make sure you know where the callback list will be posted. Once home, don't stress about the audition. Most times, actors post-audition will psyche themselves out by analyzing each and every part of the audition, then agonizing until they see the cast list. One word: DON'T. Sometimes there will be a day or two in between auditions and final casting.

If you are called back, then be prepared to work with other actors in scenes from the play, and possibly even read for characters you don't want the roles for. But whatever you do before the cast list goes up, don't stress out. It's out of your control, and if you don't get cast, it's not because you are a bad actor. MAD Drama is filled with talented performers like yourself and roles are very, very hard to come by. If you were not cast, don't get upset with anyone. It's perfectly fine and even expected for you to feel sad and extremely disappointed but do not succumb to the emotional sensation of *rejection*. Casting is based on "acceptance" and is never based on a "rejection." Think about that for a minute. I'll wait...Therefore, if you are not cast, this is no time to start blaming anyone for anything, including yourself. Remember, you will likely spend hours preparing, auditioning and going through a grueling call back process and still not get cast. That is the very nature of theatre and this process. Don't let it throw you into an emotional ditch. Proudly work on the production in any of the other thousands of ways you can contribute and get ready for next time.

Cast or not cast, after the cast list is posted, it's perfectly fine to arrange a time to speak to Mr. Henderson about your audition. If you are cast in the show, congratulations! Be considerate of others who might not have been cast for a particular production. Find the time to sincerely congratulate those who were cast.

FREQUENTLY ASKED QUESTIONS ABOUT AUDITIONING FOR MAD DRAMA

Q. Who can audition?

Any James Madison high school student can audition.

Q. Are any roles "pre-cast"?

A. Never. All roles are wide open at the time of the auditions to be filled by any actor who best suits the role.

Q. Does it help to be a Senior?

A. Nope. But Seniors have been at it for four years and have often acquired a lot of skills that allow them to audition very smoothly and impressively. If you are an underclassman, you simply need to figure out how to out-shine them. If an upperclassman is a reliable performer, they will also have built up a lot of "street cred" which is a reflection of their work ethic. This can also work against upperclassmen, of course, if they have been less than reliable in the past. Regardless, no one is cast based on what grade they are in: they are cast entirely on the strength of their audition, what roles the script calls for, and who seems best suited to play them.

Q. Do you have to be in Mr. Henderson's Drama classes or the International Thespian Honor Society?

A. No. However, we don't have a lot of time to teach you the things you need to know "on the fly" if you aren't in a class. Acting skills, how to take direction, audition techniques and much more are taught in these classes and you can join the International Thespian Society only by being in or working on shows. Also, if two students both fit a role equally, the role will go to the Madison drama student. If you are a non-drama student cast in a large role, consider taking a Madison drama class at your next opportunity since the offer of a large role will likely not come around again.

Q. This sounds cool. How do I sign up to audition?

A. Sign up for an audition time on the list on the Sign Up sheet(s) outside the Black Box Theatre or online (usually signgenius.com). **FILL THE EARLIEST SLOTS FIRST, WE WILL NOT WAIT ON LATE PAIRS OR SINGLES AT THE END OF THE DAY.**

Q. What happens when I come to the audition?

A. You will be asked to fill out an audition sheet (it's at the end of this packet). Give it to the Stage Manager (the one taking all the sheets). You will also need to know all of your "conflict" dates -- days when you know ahead of time that you cannot attend rehearsal or a portion of a rehearsal. **HAVING CONFLICTS DOESN'T MEAN YOU CAN'T OR WON'T BE CAST.** When it's time for your slot, you will be called. Go to the stage, introduce yourself clearly, and do your prepared piece or ask for instructions.

Q. What are you looking for at the audition?

A. A general impression of YOU, particularly how your voice carries, how comfortable you look on stage, and a range of movement and emotion. I want to see what you look like, what you sound like, and how well you come across to the audience.

*Q. OK, OK, what are you **REALLY** looking for?*

A. Who seems to fit the roles available in the script. Also, who seems to fit well with the other people who seem to fit the roles available in the script (matching).

Q. What should I remember while auditioning?

A. **ENJOY YOURSELF!** Show us you like performing on the stage! Move with clarity and confidence, with purpose. Speak up! Every word must be clear to the very last row. **SLOW DOWN!** Keep your character alive. **STAY** in character no matter **WHAT** happens. Forgetting a line is no tragedy; stay calm and pick it up somewhere, but don't drop out of character.

Q. I get stage fright. What can I do?

A. Use it! Everyone gets stage fright -- even the people who look like they don't, and the people who say they don't. Simply turn that nervous energy into intensity, a more motivated, driven kind of energy that **MAKES** the character do whatever s/he needs to do.

Q. What's the next step?

A. Call Backs. These can go VERY late so plan ahead, bring homework, arrange your ride, bring food (eaten in the hallways only) and lots of patience!

Q. What exactly are Call Backs?

A. A second audition to help the Director, and in musicals, the Vocal Director and Choreographer to determine which actors fit which particular roles. Usually you will be reading from the show script during Call Backs. You will also be singing from the score in musicals.

Q. What if I can't come to the Call Backs?

A. Contact Mr. Henderson or the Stage Manager IMMEDIATELY (once the Call Back list is up). Not being at callbacks will endanger your ability to be effectively cast. If you must leave callbacks early, tell the Stage Manager. We may be able to work around this. Your best bet is to plan for a ride home whenever we're finished. Other potential cast members are usually very good about helping.

Q. How will I know if I got a part?

A. There will be a list posted online. There will also be one posted outside of the Black Box. SIGN next to your name. This confirms that you are accepting the role.

Q. If I didn't get an stage performance part, can I still be a part of the show?

A. YES! Being on a technical crew is the best part of the fun.

STAGE CAST AUDITION PROCESS

ACTING AUDITIONS ARE REQUIRED FOR ALL STAGE CAST PERSONNEL
ALL STAGE CAST AUDITIONS ARE OPEN CALLS

Students sign up for audition "slots" for each day using an online sign up system or on sign-up sheets outside of the Black Box Theatre. FILL THE EARLIEST SLOTS FIRST; WE WILL NOT WAIT FOR ISOLATED LATE SIGN-UPS.

AUDITION TIMES (these times may change, stay informed):

- * Feb. 20st from 3:00p to 6:00p OPEN SINGING/ACTING AUDITIONS + DANCE WORKSHOPS
- * Feb. 21st from 3:00p to 6:00p OPEN SINGING/ACTING AUDITIONS + DANCE WORKSHOPS
- * Feb. 22nd from 3:00p to 6:00p OPEN DANCE AUDITIONS
- * Feb. 23rd from 3:00p to 9:00p SELECTED CALLBACKS
- * Feb. 24th from 3:00p to 7:00p SELECTED CALLBACKS

* Feb. 25th STAGE CAST LIST POSTED ON WWW.MADISONDRAMA.COM

HOW TO BE A PART OF A TECHNICAL CREW FOR *FIDDLER ON THE ROOF*

TECHNICAL CREW POSITIONS

THEATRE ARTS STUDENTS FILL THESE POSITIONS FIRST BASED ON SENIORITY;
OTHERWISE ALL TECHNICAL CREW POSITIONS ARE OPEN UNTIL THE CREWS ARE FILLED
CREWS AVAILABLE ARE:

- BUILD CREW;
- COSTUME CREW;
- DECK CREW;
- HOUSE MANAGEMENT CREW;
- LIGHT CREW;

- MAKEUP AND HAIR CREW;
- PAINT CREW;
- PROGRAM AND T-SHIRTS
- PROPERTIES CREW;
- PUBLICITY AND FUND RAISING CREW;
- SOUND CREW;
- STAGE MANAGEMENT CREW

TECHNICAL CREW CHIEF POSITIONS

These positions are filled by Mr. Henderson in advance, often the year before or during the summer.

FREQUENTLY ASKED QUESTIONS ABOUT TECH CREWS IN MAD DRAMA

Q. Who can sign up for a MAD Drama Technical Crew?

A. Any James Madison high school student can sign up. However, certain crews only require certain amounts of people to crew them. The larger crews are usually BUILD, PAINT, PUBLICITY and HOUSE MANAGEMENT. Smaller crews are often LIGHTS, SOUND, and STAGE MANAGEMENT. The DECK CREW can be huge or very, very small depending on the show. COSTUMES, PROPERTIES, and HAIR/MAKEUP can vary in size depending on the needs of the production. Madison Theatre Arts students often fill these positions first but any James Madison student in good standing with the school can join a crew if there is still space available.

Q. I want to be on a technical crew but I might like to do an acting audition as well. Can I audition and still be on a technical crew if I'm not part of the stage cast?

A. Of course. Sign up to be a part of a technical crew right away. That way, if you are not cast, then you are set with your tech crew and ready to go. If you are cast, then you can balance your time between scheduled acting/dancing/singing rehearsals with crew activities.

Q. Do I truly need to already know "tech stuff" to be a part of a crew?

A. Not at first, no. You'll be shown safety procedures that go along with your crew. However, if you are inexperienced otherwise, you will learn by doing like others on the crew. The Crew Chief will be your main person you will work with during the production. There will almost always be other more experienced students who you will be working with who will help you as you help them.

Q. How often do these crews meet?

A. It depends on the crew. The BUILD CREW meets at a minimum every Saturday from 8am - 2pm. Other crews meet at different times depending on what their production schedule requires. Some crews meet at people's houses to work (COSTUME CREW) or head out shopping for gear together after school (PROPERTIES, COSTUMES, LIGHTS, SOUND, BUILD).

Q. Can Crew Chiefs and crew members win awards or get recognition for their work?

A. You mean aside from the thunderous applause each night at the performances? Sure. Mr. Henderson awards DEUS EX MACHINA trophies for outstanding technical work at the annual Drama Banquet near the end of the year. The CAPPIES offer opportunities for awards and recognition for technical achievement at the Kennedy Center at the end of each school year. Also, don't forget to photograph and document your work to become a part of your technical portfolio.

Q. Can I be inducted into the International Thespian Honor Society by working on a crew or crews?

A. Basically, yes. There are very specific requirements for joining this society. However, working on various technical crews with honor will eventually make you eligible for induction.

FIDDLER ON THE ROOF SUPER BRIEFLY:

In prerevolutionary Russia, a Jewish peasant contends with marrying off three of his daughters while growing anti-Semitic sentiment threatens his village.

CHARACTER DESCRIPTIONS (MEN):

Tevye, the Milkman

Age Range: 40 – 55

Vocal Range: Tenor/Baritone (Ab2 – F5)

Acting: VERY strong actor who must carry the show and have a strong connection to the audience. He is the heart and conscience of Fiddler on the Roof.

Movement: move well

Songs: Tradition, If I Were a Rich Man, Sabbath Prayer, To Life, Tevye's Monologue, The Dream, Sunrise Sunset, Tevye's Rebuttal, Do You Love Me?, Chava Sequence, Anatevka

Tevye is the humble but wise narrator and main character of the story. His stature comes from his integrity and zest for life. An impoverished milkman in the small village of Anatevka, Russia circa 1905, he is the father of five daughters, husband to **Golde**, and a leader in his Jewish community. He is faced with many struggles to uphold the traditions of his people, especially concerning the marriages of three of his daughters. **Tevye** is a likeable, hard-working, pious man (somewhat of a dreamer) who sees the positive side of life. He is humorous and usually relaxed, but when pushed, shows stubbornness and rage.

Motel, The Tailor

Age Range: 18 – 30

Vocal Range: Strong Tenor (E3 - F#4)

Acting: Great character role needing someone who can show **Motel's** sensitive, nervous but loveable character. Must have good comic timing and the ability to show vulnerability.

Movement: move well

Songs: Miracle of Miracles (solo), Tradition, Anatevka

Motel is the meek and very poor village tailor. He seeks the hand of **Tevye's** eldest daughter **Tzeitel**. He must challenge the tradition of parents choosing a mate and in the process comes into his own by standing up for his feelings for **Tzeitel**.

Perchik, The Student

Age Range: 20 – 35

Vocal Range: Tenor (B2 – E4)

Acting – Strong acting skills. Actor must show intensity and an unfailing commitment to his radical beliefs. He should be able to hold his own against **Tevye** as he clashes with him idealistically. He is also likeable, charming and ultimately an accepted part of **Tevye's** family.

Movement: move well

Songs: Now I Have Everything (solo), Tradition, Sunrise, Sunset

Perchik is a visitor and outsider to Anatevka. He brings with him radical views that challenge traditions. **Perchik** and **Hodel** (**Tevye's** second oldest daughter) fall in love and again challenge **Tevye's** beliefs.

Fyedka, The Russian Soldier

Age Range: 20 – 30

Mainly speaking role but may have short solo in "To Life"

Acting: Good actor who can use a Russian accent. Gentle with **Chava** but stands up to **Tevye**

Movement: Strong dancer preferable. Dances a Russian dance in "To Life"

Fyedka is a Russian soldier who falls in love with **Chava**, **Tevye's** third oldest daughter. He and **Chava** elope because **Tevye** cannot accept this total break in Jewish tradition.

Lazar Wolfe – The Butcher

Age Range: 40-60

Vocal Range: Baritone (C3 – F#4)

Acting: Strong, feisty actor with good comic skills.

Movement: move well

Songs: Tradition, To Life, Sunrise, Sunset, Anatevka

Lazar Wolfe is the brawny and feisty butcher of Anatevka. He is the town's wealthiest citizen. He is the same age, if not older than **Tevye** and by the tradition of parental arranged marriages, is matched with **Tzeitel**, **Tevye's** eldest daughter. He loses **Tzeitel** to **Motel** and is very resentful.

The Constable

Age Range: 35 – 60

Non-singing Role

Acting: Strong character role

The **Constable** is a Russian military official stationed near Anatevka. He knows the villagers well and even likes some of them, especially **Tevye**. These superficial relationships do not prevent him from violence against the Jewish villagers and eventually he carries out orders for a pogrom in which the Jewish citizens are forced to leave Anatevka.

The Rabbi

Age Range: 50 – 70

Small mostly acting role

Songs: Tradition, The Dream, Anatevka

The Rabbi is the Jewish spiritual leader.

Mendel, The Rabbi's Son

Age Range: 18 - 40

Small mostly acting role and part of chorus

Songs: Tradition, Sunrise, Sunset, The Rumour, Anatevka

Mordcha, The Innkeeper

Age Range: 30 - 65

Small acting role and part of chorus

Songs: Tradition, Sunrise, Sunset, The Rumour, Anatevka

Mordcha runs the local bar and is a friend of **Tevye**

Avram, The Bookseller

Age Range: 30 – 65

Small acting role and part of chorus

Songs: Tradition, Sunrise, Sunset, The Rumour, Anatevka

Russian Soloist in “To Life”

Age Range: 20 – 50

Vocal Range: Tenor

Very strong Russian soloist

Other Male Roles

Nachum, The Beggar ; **Yussel**, The Town Hatter; **Russian Priest**; **Sasha** and **Boris** – **Fyedka**'s fellow soldiers and his friends

CHARACTER DESCRIPTIONS (WOMEN):

Golde, Tevye's Wife

Age Range: 40 – 55

Vocal Range: Mezzo/Alto (A3 – Eb5)

Acting: Strong actor, good comic timing, exudes sarcasm

Movement: Moves well

Songs: Tradition, Sabbath Prayer, The Dream, Sunrise, Sunset, Do You Love Me ?, Anatevka

Golde is **Tevye**'s strong –willed wife who hopes for good matches for her daughters, so they have easier lives than she and **Tevye**. She is the strength behind **Tevye** and keeps the household going.

Tzeitel, Eldest Daughter

Age Range: 18 – 25

Vocal range: Soprano/Alto (B3 to D5)

Acting: Strong dramatic actor

Movement: move well, part of **Chava**'s dance sequence

Songs: Matchmaker, Tradition, Anatevka, plus some chorus songs

Tzeitel is the first daughter to challenge tradition. She is madly in love with **Motel**, The Tailor and in a desperate crying scene persuades her father to let her marry **Motel** in spite of the fact that **Tevye** has made her a match with **Lazar Wolfe** who is old enough to be her father.

Hodel, 2nd Eldest Daughter

Age Range: 18 – 25

Vocal Range: Soprano with strong chest voice (B3 – E5)

Acting: Strong dramatic actor

Movement: move well

Songs: Far From the Home I Love (solo) , Matchmaker, Tradition, Sunrise, Sunset, Now I Have Everything

Hodel becomes involved with **Perchik** and eventually leaves Anatevka to be with him in Siberia where is imprisoned for his reform activities. She and **Perchik** defy tradition by not asking permission to wed, only **Tevye**'s blessing. **Hodel** sings the haunting solo Far from the Home I Love as she says goodbye to her father at the train station.

Chava, 3rd Eldest Daughter

Age Range: 16-21

Vocal Range: Soprano/Alto

Acting: Strong dramatic actor

Movement: Ballet and/or Lyrical Modern dance training preferred.

Songs: Matchmaker, Tradition, Sunrise, Sunset, Anatevka

Chava is **Tevye**'s scholarly, middle daughter who loves reading. She falls in love with the Russian soldier **Fyedka** and elopes with him. This huge break from tradition breaks her father's heart and **Chava** becomes dead to him.

Shprintze, 4th Eldest Daughter

Age Range: 10 - 14

Vocal Range: Soprano/Alto

Acting: few spoken lines but needs to have good stage presence and reactions

Movement: move well

Shprintze takes lessons at home from **Perchik** and appears in several scenes

Bielke, Youngest daughter

Age Range 9– 12

Vocal Range: Soprano/Alto

Acting: few spoken lines but needs to have good stage presence and reactions

Movement: move well

Bielke takes lessons at home from **Perchik** and appears in several scenes

Yente, The Matchmaker

Age Range: 45 – 60

Vocal Range Soprano/Alto (F3 – F5)

Acting: Strong comedic talents

Movement: move well

Songs: Tradition, Sunrise, Sunset, The Rumour, Anatevka

Yente is the village matchmaker. She is a widow and a meddling busy-body who makes it her business to know all of the town gossip.

Grandma Tzeitel

Age Range: 60 – 75

Vocal range: Mezzo/Alto (C#4 – D5)

Acting: strong actor

Movement: move well

Songs: The Dream

Grandma Tzeitel is **Golde's** deceased grandmother who appears as a ghost in the Dream Sequence.

She has a great solo in which she endorses the marriage of **Tzeitel** to **Motel**. The person who plays this role will double as chorus as well.

Fruma-Sarah

Age Range: 35 – 55

Vocal Range: Mezzo/Alto (C4 – Eb5)

Acting: very strong

Movement: move well

Songs: The Dream

Fruma-Sarah is **Lazar Wolfe's** dead wife who appears as a ghost in the dream sequence to warn

Tevye and **Golde** not to allow **Tzeitel** to marry her husband or dire results will befall the family. Her solo is a show stopper and the actor must carry this challenging solo.

Other Female Roles

Shaindel – Motel's mother

The Fiddler

May be Male or Female

This role may pre-cast based on the ability to play the violin on stage.

Move well

Chorus

Will portray the villagers of Anatevka, as either Mamas, Papas, Sons or Daughters. Also Russian soldiers and featured dancers are required. Smaller speaking roles will be determined as we block the scenes

BRIEF SYNOPSIS

Winner of nine Tony Awards when it debuted in 1964, *Fiddler on the Roof* is the brainchild of Broadway legends, Jerome Robbins and Harold Prince; songwriters, Jerry Bock and Sheldon Harnick; and bookwriter, Joseph Stein. Touching audiences worldwide with its humor, warmth and honesty, this universal show is a staple of the musical theatre canon.

Set in the little village of Anatevka, the story centers on Tevye, a poor milkman, and his five daughters. With the help of a colorful and tight-knit Jewish community, Tevye tries to protect his daughters and instill them with traditional values in the face of changing social mores and the growing anti-Semitism of Czarist Russia. Rich in historical and ethnic detail, *Fiddler on the Roof*'s universal theme of tradition cuts across barriers of race, class, nationality and religion, leaving audiences crying tears of laughter, joy and sadness.

With iconic and beloved songs such as "Sunrise, Sunset," "If I Were a Rich Man" and "Matchmaker, Matchmaker," *Fiddler on the Roof* is the perfect mix of audience-pleasing humor and heart.

FULL SYNOPSIS

Act One

During the Prologue ("Tradition"), **Tevye** explains the role of God's law in providing balance in the villagers' lives. He describes the inner circle of the community and the larger circle, which includes the **constable**, the **priest** and countless other authority figures. He explains, "We don't bother them and so far, they don't bother us." He ends by insisting that, without their traditions, he and the other villagers would find their lives "as shaky as a fiddler on the roof."

Three of **Tevye's** daughters, **Tzeitel**, **Hodel** and **Chava**, wonder if the matchmaker will ever find them the men of their dreams ("Matchmaker"). The matchmaker, **Yente**, tells **Golde** that she has selected the butcher, **Lazar Wolfe**, as a match for **Tzeitel**.

Tevye reflects on how much he wishes he had a small fortune ("If I Were a Rich Man"). A group of villagers, including an outsider, **Perchik**, approaches him with news of a violent pogrom in a nearby village. **Tevye** invites **Perchik**, a young revolutionary student, to come to his home for Sabbath dinner and arranges for him to instruct his daughters.

Motel, the tailor, attempts to ask **Tevye** for **Tzeitel's** hand, but gets tongue-tied. The family and their guests welcome the Sabbath ("Sabbath Prayer").

Tevye goes to meet **Lazar Wolfe**, the butcher, and agrees to the match with **Tzeitel**. A boisterous celebration ensues, involving the **villagers** and the **Russians**, who also congregate in the tavern ("L'Chaim").

As **Tevye** staggers home, he meets the **Constable**, who warns him that a demonstration is going to be planned against the Jews of Anatevka. In his inebriation, **Tevye** conjures **The Fiddler**, who plays his violin as **Tevye** dances his way home.

Tevye appears and tells **Tzeitel** about her engagement to **Lazar Wolfe**. **Golde** rejoices but, after she leaves, **Motel** tells **Tevye** that he and **Tzeitel** gave each other a pledge to marry. After a struggle with himself, **Tevye** agrees to their marriage. He leaves and **Motel** and **Tzeitel** rejoice ("Miracle of Miracles").

Tevye decides to manufacture a wild nightmare ("The Dream") to convince **Golde** that the match with **Lazar** will result in **Tzeitel's** death at the hands of the butcher's first wife, **Fruma-Sarah**. **Golde** is so horrified that she insists on a marriage between **Tzeitel** and **Motel**.

The **villagers** are gossiping in the street about the mix-up in **Tzeitel's** wedding plans. As **Chava** enters **Motel's** tailor shop, a group of **Russians** on the street taunt her. **Fyedka**, a Russian youth, insists that they stop. After they leave, **Fyedka** follows **Chava** into the shop. He tries to speak with her, but leaves quickly when **Motel** enters. **Motel** places his wedding hat on his head.

The **musicians** lead us to the wedding. The company sings ("Sunrise, Sunset") as the traditional Jewish ceremony takes place. To the villagers' dismay, **Perchik** asks **Hodel** to dance with him, and she accepts, performing the forbidden act of dancing with a man. Everyone else follows suit. As the dance reaches a wild high point, the **Constable** and his **men** enter. They destroy everything in sight. **Perchik** grapples with a **Russian** and is hit with a club. The **Constable** bows to **Tevye** and says " I am genuinely sorry. You understand?" **Tevye** replies with mock courtesy, "Of course." The family begins to clean up after the destruction.

Act Two

During the Prologue, **Tevye** chats with God about recent events. **Perchik** tells **Hodel** that he is leaving to work for justice in Kiev. He proposes to her and she accepts ("Now I Have Everything"). He promises to send for her as soon as he can. **Tevye** approves in spite of his misgivings. After they leave, he asks **Golde** if she thinks their own arranged marriage has somehow also turned into a romance ("Do You Love Me?")

On a village street, **Yente** tells **Tzeitel** that she has seen **Chava** with **Fyedka**. The news that **Yente** has gleaned from a letter from **Perchik** becomes gossip for the villagers, who turn it into a song that totally distorts the truth ("The Rumor").

Tevye takes **Hodel** to the railroad station. She is going to Siberia, where **Perchik** has been sent after his arrest ("Far from the Home I Love").

The **villagers** are once again gossiping about a new arrival at **Motel** and **Tzeitel's**. At **Motel's** shop, we learn that the new arrival is a sewing machine. **Fyedka** and **Chava** speak outside the shop. She promises to speak to **Tevye** about their love for each other. **Tevye** appears, and **Chava** tries to talk to him about **Fyedka**. **Tevye** refuses to listen to her and forbids her to ever to speak to him about **Fyedka** again.

Tevye returns home to learn from **Golde** that **Chava** and **Fyedka** have been married by the **priest**. **Tevye** says that **Chava** is dead to them. He sings of his love for **Chava** ("Little Bird"). When **Chava** appears to ask his acceptance, he cannot allow himself to answer her plea. **Chava** exits as **unseen voices** sing ("Tradition").

Yente is trying to fix up **Tevye's** remaining daughters with **two boys** as future husbands. The **Constable** brings the news that everyone in the town has to sell their houses and household goods and leave Anatevka in three days. As the **villagers** think of their future, they sing fondly of the village they are leaving ("Anatevka").

The family is packing the wagon to leave. **Tzeitel** and **Motel** are staying in Warsaw until they have enough money to go to America. **Hodel** and **Perchik** are still in Siberia. **Chava** appears with **Fyedka**. **Tevye** refuses to acknowledge her. **Chava** explains that they are also leaving because they cannot stay among people who can do such things to others. They are going to Cracow. **Tzeitel** says goodbye to them and **Tevye** prompts **Tzeitel** to add, "God be with you!" **Chava** promises **Golde** that she will write to her in America. **Chava** and **Fyedka** leave. Final goodbyes are said as **Tevye** begins pulling the wagon. Other villagers join the circle, including **The Fiddler**. **Tevye** beckons to **The Fiddler** to follow him. **The Fiddler** tucks his fiddle under his arm and follows the group upstage as the curtain falls.

MAD Drama Audition Sheet for *FIDDLER ON THE ROOF*

Welcome to MAD Drama! We are pleased to welcome you to this audition! MAD Drama is a full-featured theatre company operated entirely by Madison drama students. We hope you have a pleasant experience at this audition. **All roles are open to any interested auditioners.**

Every role is available at the time auditions begin. *Roles will be assigned on the basis of these auditions and call-backs only. Current Madison drama students are given priority for casting.*

Your Name: _____

Monologue: (Character / play / author): _____

Song: (Character / musical / author): _____

Your Role Preference: (if any): _____

CLASSES

Circle Grade: [Freshman] [Sophomore] [Junior] [Senior]

Circle Class: [Drama 1] [Drama 2] [Drama 3] [Drama 4] [Tech 1] [Tech 2] [None]

Circle Thespian Honor Society Status:

[Member] [1-Star] [2-Star] [3-Star] [4-Star] [Honor Bar] [National Honor Bar] [International Honor Bar] [None]

If you are a Freshman through Junior and not in a Theatre Arts class, are you joining a Theatre Arts class next year? [YES] [NO]

CREWS

(SIGNING UP FOR A CREW DOES NOT PREVENT CASTING)

Signing up for a crew or already signed up? Circle up to 3: Build/Set | Costumes | Deck | Hair & Makeup | House | Lights | Props | Paint/Set Dressing | Publicity | Sound | Stage Management | T-Shirts and Programs

STATS

Hair Color: _____

Height: _____

Weight: _____

Girls: Dress size: _____ **Guys/Girls:** Shirt size S M L XL **ALL:** Tshirt size S M L XL

Guys/Girls: Shoe Size: _____ **Guys:** Pants [Waist: _____ Length _____] **Guys:** Jacket Size _____

CONTACT

Cell Phone #: _____

Residence (home) phone #: _____

Best Email address P R I N T: _____

[TURN SHEET OVER]

PRODUCTION/EXPERIENCE

Are you willing to change your hairstyle (cut) if it made you look more like the character involved? [YES] [NO]

Are you willing to die or color your hair if it made you look more like the character involved? [YES] [NO]

Are you willing to pay a Production Fee (that will include your show T-Shirt and rehearsal food) that will not exceed \$50? [YES] [NO]

Are you willing to either sell ads in the amount of \$50 or more or contribute at least \$50 to cover the cost of printing production programs? [YES] [NO]

Can you read music? [YES] [NO] Are you taking private voice lessons from an instructor? [YES] [NO]

Vocal Part: Soprano Mezzo Alto Tenor Baritone/Bass Unknown

Do you take dance classes or private dance instruction? [YES] [NO]

OTHER EXPERIENCE

Briefly list theatre experiences, classes, summer classes, workshops, etc. List any performance roles you've had in the past or any technical crews you have been a part of:

CONFLICTS

FIDDLER ON THE ROOF performances are: April 26th, 27th, and 28th 2018
STRIKE is April 30th from 3:00p to finish.

1. Begin listing your **CONFLICTS** below.
2. List **specific days and times** that you know you could not participate in a rehearsal or tech day.
Example: Piano Lessons, Tuesdays and Thursdays at 4:00p
Example: April 15th - Out of town all day
3. Most rehearsals run from 3:00pm - 5:00pm. Later, rehearsals may run from 3:00pm - to 6:00pm or 7pm. During "hell week," rehearsals may stretch well into the evening, past supper, etc. Dress rehearsals last as long as it takes.
4. **Having conflicts is normal and will not automatically disqualify you from being assigned a role.**