

**the yale dramatic association**

**presents**



**FIDDLER  
ON THE  
ROOFTOP**

**BASED ON SHOLEM ALEICHEM STORIES BY SPECIAL PERMISSION OF ARNOLD PERL**

**BOOK BY  
JOSEPH STEIN**

**MUSIC BY  
JERRY BOCK**

**LYRICS BY  
SHELDON HARNICK**

**DIRECTED BY  
DREWE GOLDSTEIN**

**NOV 15 - 18 AT THE UNIVERSITY THEATRE**

## **Fiddler on the Roof Audition Packet**

November 15 - 18, 2023

### **General Information**

Welcome! Thank you for your interest in auditioning for *Fiddler on the Roof*! Please read this audition packet in its entirety!

Please find below most of the details you'll need to prepare for auditions/callbacks for the show, and feel free to email us with any questions/concerns you may have.

Director: Drewe Goldstein ([drewegoldstein@gmail.com](mailto:drewegoldstein@gmail.com))

Stage Manager: Arden Parrish ([arden.parrish@yale.edu](mailto:arden.parrish@yale.edu))

Producer: Ryan Pascal ([ryan.pascal@yale.edu](mailto:ryan.pascal@yale.edu))

### **Fiddler on the Roof**

**Synopsis:** Tevye, a Jewish milkman, sees his three eldest daughters married, each one moving further from traditional ways, and must cope with the growing anti-Jewish sentiment in his country.

**Artistic Statement:** Why today, why this story, why here? I want to begin from the point of looking at the piece from a distinctly Jewish lens. The Jewish religion is founded on oral history and fable - what one cannot understand in practice, we tell stories to enlighten.

This is a retelling of *Fiddler on the Roof* - following a troupe of actors in 1940's Poland shortly after Kristallnacht putting on a production for each other's enjoyment. We open with the cast drawing roles from a hat giving the impression that any one on stage can play any role. We will make the audience feel as though any actor could play any role on any given night. Through this we will explore what community truly means, how this classic musical is relevant today, and through the ages. The musical tells the tale of community and rich relationships between community members - I want to invite the audience each night into the community with us. In this spirit - any gender or identity could play any role as the diaspora encompasses many. If you feel a connection to the Jewish Diaspora we want to hear your story and see it on stage.

*Fiddler* deals with the persecution that has followed the Jewish People for centuries. We saw it during the pogroms, we saw it with the Jewish flight from Russia, we saw it with the rise of Nazi Germany, and we are seeing intense Anti-Semitism in our country again. This coincides with an intense amount of Transphobia and the threat of Queer Violence, a story all too familiar to those living in 1940's Europe.

Because of this rise in Anti-Semitism and Homophobia in our own country, we have set this story in a slightly more modern lens of 1940's Poland to remind our audiences that this has happened time and time again. We tell our story to remind, and we tell our story to see a new future. We will tell this story the way our ancestors told stories, unfolding in the attics of ghettos in 1940's Poland - for the sake of telling a story, for the joy of it. If comfortable, we would love to hear about your connections to Fiddler on the roof, The Diaspora, and any aspects of Jewish Life and Community. Please know that you are not required to share and whether you share or not it will not be used against you in auditions. We would just love to know more about you and your connection to this piece.

Note: This is an extremely sensitive subject matter and framing of the show. No student will be asked to depict or re-enact any traumatic moments of the Holocaust. This re-telling will mainly focus around a troupe of actors and the story we are telling, the framing is being used as a device to remind the audience how lasting and recent this story truly is.

**Content Warnings:** This show contains depictions of Antisemitism, Jewish exile, pogroms, references to the Holocaust, and discussions of arranged marriage.

### **Character Descriptions and Expected Commitment**

Rehearsals will take place after 5pm on weekdays and throughout the day on weekends. The numbers below are time commitment approximations, though all efforts will be made to accommodate actor conflicts with reasonable notice (see final note for maximum rehearsal hour limits):

- High Commitment Roles (H): 3-5 hour rehearsals, 5-6 times a week
- Medium Commitment Roles (M): 2-4 hour rehearsals, 3-5 times a week
- Low Commitment Role (L): 2-3 hour rehearsals, 2-4 times a week

Note: As previously stated, we will not be holding rehearsals during Shabbat (Friday after sunset and Saturday before sunset) as to be inclusive of those who observe.

This production will have the majority of the cast on stage for the duration of the musical. Due to this as the production gets nearer we will need more cast members more frequently at rehearsal.

All roles are open to auditions from anyone unless otherwise noted in the character description. All character races will be representative of the actors portraying them.

Regarding gender, anybody can play any role. Character pronouns in the script will not be changed, however, **the gender identity of the actor need not match that of the character.** Actors will have the opportunity to indicate which gender identities they are comfortable being cast in on their audition form.

\*Roles indicated may have intimacy choreography or conversations of an intimate nature. Please note if this is something you are uncomfortable with on your audition form. Your answer will have no bearing on your ability to be cast.

### Roles

\*TEVYE (H) - The likable, hard-working, pious dairyman who always tries to see the positive side of life. He is a proud patriarch and father of five daughters, closely raised according to Jewish law. (Jewish, Any Gender)

\*GOLDE (H) - Tevye's strong-willed wife who wishes for her daughters to have good husbands and live easier than she and Tevye. (Jewish, Any Gender) .

\*TZEITEL (H) - Tevye's eldest daughter, who is madly in love with Motel. She is loyal to her family but typically challenges the town's traditions. (Jewish, Any Gender)

\*HODEL (H) - Tevye's second eldest daughter, who becomes involved with Perchik. She leaves Anatevka to join Perchik in Siberia.(Jewish, Any Gender)

\*CHAVA (H) - Tevye's middle daughter who loves to read. Falls in love and runs off with Fyedka, a Christian Russian soldier. (Jewish, Any Gender)

\*MOTEL (H)- The poor and meek tailor who shares a deep love with Tzeitel. Sensitive and nervous, but sincere and friendly. (Jewish, Any Gender)

\*PERCHIK (H)- The outspoken student and visitor to Anatevka, who constantly challenges the traditions of the town. He falls in love with Hodel. (Jewish, Any Gender)

YENTE (M)- The meddling matchmaker. She is a widow and village busybody who knows all the town gossip. (Jewish, Any Gender)

LAZAR WOLF (M) The feisty, butcher and the town's wealthiest citizen who wishes to marry Tzeitel. (Jewish, Any Gender)

\*FYEDKA (M) - A strong, young, Christian Russian soldier who sees past his military obligations and falls in love with Chava. He challenges Tevye's imposed silence. (Any Gender)

THE FIDDLER (M) - A looming presence and confidant to Tevye. Violin experience is a plus! (Any Identity)

ENSEMBLE (M/ L) - To play towns folks, and dancers.

On your audition form, it'll ask you to select which roles you'd be interested in. There's no penalty or preference based on which names you select, we just want to make sure we're considering you for roles that are affirming and comfortable for you!

### **Audition Schedule**

**Auditions:** August 31st, 6pm - 9pm (220 York St. Room 001)  
September 1st, 6pm-9pm (220 York St. Room 001)  
September 2nd, 3pm-5pm (220 York St. Room 001)

**Callbacks:** Monday, September 4th, 6pm-9pm  
Tuesday, September 5th, 6pm-9pm  
Wednesday, September 6th, 6pm-9pm

**Casting Day:** Sunday, September 10th starting at 2pm

**Table Read:** Sunday, September 10th, 6pm-9pm

Note: If you are [submitting a self-tape](#), we strongly recommend that you submit them by the evening of September 1st. *We will not be accepting tapes sent to us after September 2nd.*

### **Who Will be in the Room?**

**Director:** Drewe Goldstein

Hi! My name is Drewe (She/her), I am a Brooklyn Based visual and performance artist. I got my undergraduate degree in Classical Acting from VCUarts and have worked on projects all across the U.S. since. On Broadway I have worked on Hamilton, Freestyle Love Supreme, and Passover. I am passionate about fun and collaborative rehearsal spaces and love live discovery in the room. I can't wait to see what we can make together! Please feel free to check out my previous work at [www.drewegoldstein.com](http://www.drewegoldstein.com)

Contact:

Email: [drewegoldstein@gmail.com](mailto:drewegoldstein@gmail.com)

**Choreographer:** Isabel Menon

Hey there! My name is Isabel (she/her); I'm a senior (yikes!) in Pierson (yay!) double-majoring in English and TDPS. I'm passionate about all things movement: I dance on campus with Yale ModCo, teach yoga in my hometown, and choreograph whenever-wherever-however I can! In the studio, I'm always hoping to keep movement as accessible and energetic as possible; I love choreography that's not

only visually interesting, but *fun to dance*. Out of the studio, I am likely eating cheese or reading poetry. I can't wait to dance together!

Contact:

Email: [isabel.menon@yale.edu](mailto:isabel.menon@yale.edu)

Phone: (304) 417-4499

**Music Director:** Isaac Yu

I'm Isaac (he/him) and I'm a senior in Berkeley majoring in American Studies originally from Garland, Texas. I'm planning on becoming a reporter and currently co-coordinate the Yale Journalism Initiative. I'm a relative newcomer to Yale musical theater and have worked on shows like Spring Awakening and with the Yale Artists' Cabaret. I'm excited to meet you and bring the wonderful sound of this musical to life!

Contact:

Email: [isaac.yu@yale.edu](mailto:isaac.yu@yale.edu)

Phone: 2142052257

**Stage Manager:** Arden Parrish

My name is Arden (he/they) and I'm a junior in Silliman double majoring in MCDB and Psychology on a premed track. When I'm not stage managing, you can find me doing research at Yale New Haven Hospital or frequenting New Haven's coffee shops. In my work as an SM, I'm passionate about cultivating a rehearsal environment where everyone feels seen and valued. I'm looking forward to working with all of you and creating something beautiful together!

Contact:

Email: [arden.parrish@yale.edu](mailto:arden.parrish@yale.edu)

Phone: (847)420-3486

**Producer:** Ryan Pascal

My name is Ryan (she/her), and I am a junior in Trumbull double majoring in African American studies and film and media studies. I formerly served on Dramat board as the outreach coordinator and assistant produced the 2022 FroShow *After Life*. Outside of theater, I enjoy reading and FaceTiming my stereotypical fluffy white dog. Super excited for this production!

Contact:

Email: [ms1@yaledramat.org](mailto:ms1@yaledramat.org)

Phone: (310) 294-6971

**A Dramat Policy Representative:** One member of the Dramat Board (either Policy Director - AJ Walker, Vice President - Kali Jupiter, or Outreach Coordinator - Annabelle Hee) will be present at all auditions and callbacks

to ensure that auditionees are treated fairly and that all participants follow Dramat Guidelines. They won't be evaluating your audition!

**Contact:**

AJ Walker

Email: [policy@yaledramat.org](mailto:policy@yaledramat.org)

Phone: (646) 630-3446

Kali Jupiter

Email: [vp@yaledramat.org](mailto:vp@yaledramat.org)

Phone: (504) 223-4590

Annabelle Hee

Email: [outreach@yaledramat.org](mailto:outreach@yaledramat.org)

Phone: (917) 439-3153

### **What to Expect in the Audition Room**

**Initial Auditions:** For the audition you will sign up for a 10 minute slot during which we will ask you to please prepare 32 bars of your favorite song. We want to see your style and what makes you excited. Alternatively please feel free to sing this 32 bar selection from the show. In the room the director may ask you to do it a second time with specific notes and direction. Don't worry, we just want to see all the different sides of you!

For video auditions, please send in a video recording featuring the 32 bar selection of your choice and an introduction with your name, year, major, preferred pronouns, and a little bit about what makes you excited about Fiddler on the Roof.

**Callback Auditions:** Callbacks are an opportunity for us to see how different combinations of actors yield different dynamics and to see a wider range of your talents. You will be given and taught a brief section of a certain character's song, a bit of a scene, and taught a dance combination.

You may be asked to perform the same role (or others) multiple times with different groups of performers. Occasionally, if there are more actors auditioning for one role than another, there may be a waiting period before your next group becomes available. Feel free to bring a book or something to do in between group sessions.

We will be releasing actors throughout the evening once we feel we have a good grasp of your performance. Please note that being released early is by no means an indicator of negative performance.

### **Audition Forms**

If you've decided to audition, please follow the following steps:

1. Sign up for an audition [here](#), or upload your self-tape [here](#)!

2. Arrive at your auditions ten minutes early to fill out our [audition form](#)! This is required. If we don't have this information, we can't call you on Casting Day, and we won't know who you'd like to be considered for!
3. Once at your audition, you will be asked to sign [an additional audition form](#) that will collect demographic information. This is not required, but it helps the Dramat keep track of their diversity, equity, and inclusion goals for the semester. This is 100% anonymous (and the rehearsal team cannot see it), so it won't affect your audition or opportunity to be cast.

### **Cast Expectations**

**Rehearsal Style:** Our first few rehearsals will consist of large group rehearsals where we will get to know each other and learn a lot of the music of the show.

The next few rehearsals will focus on getting familiar with the music, and then we will integrate dance into the rehearsal day.

Following we will move to tablework and blocking. Each rehearsal will likely begin with tablework and establishing the rhythm of the scene before putting it on its feet. Please come to rehearsal already warmed up, as we will want to maximize our time together, though some days we may do a group warm up.

### **Scheduling/Specific Time Commitments (See Cast List Note for Specific Time Commitment Details)**

- Team Rehearsal should be given one day off per week. This day should be chosen at the beginning of the rehearsal process as the day off, but may change, if need be, as the rehearsal process moves forward.
- No actor should be regularly called before 5:00pm on workdays and 10am on weekends or kept after 10:30 pm without the explicit consent of the Actor. However, if necessary and if explicit consent of the Actor is given, exceptions to this rule may be granted.
- No Actor should be called for more than 5 hours on a weekday and 6 hours on either Saturday or Sunday. These numbers are absolute maximums and the Actor should never be called this many hours more than twice a week without the Actor's consent.
- Based on calculations from previous rehearsal schedules, the Actor can expect to be called on average 3.5 hours a day for a Mainstage. However, based on the combined cast members' schedules, this may mean that there are some days where the Actor has little to no rehearsal and other days where the Actor has a rehearsal close to the daily maximum of 5 or 6 hours.
- Prior to tech week(s), the total work week for any actor shouldn't exceed 30 hours, although it should, on average, be closer to 21 hours for Mainstages.
- We will do our best to allow for at least an hour of time during dining hall hours for meals, ample breaks of ten or more minutes, and communicate with you about the time you need to commute to the space.



### **Accessibility Statement**

The Dramat is committed to accommodating any and all access needs; please do not hesitate to contact us at [ms1@yaledramat.org](mailto:ms1@yaledramat.org) with any questions or concerns.

### **Audition Materials**

If planning on auditioning with a song from *Fiddler on the Roof*, please prepare the following cut of “Anatevka”:

[Sheet Music](#)

[Plunk Track](#)