

SHEPPARTON • THEATRE • ARTS • GROUP

*Fiddler
on the
Roof*

INFORMATION AND
AUDITION PACK

PLEASE COMPLETE THIS FORM AND BRING IT WITH YOU TO YOUR AUDITION

SHEPPARTON
THEATRE
ARTS GROUP
INCORPORATED

AUDITION FORM

PLEASE ATTACH A
RECENT HEADSHOT

Personal Details

Name:			
Age:		Height:	
DOB:		Telephone:	
Parent/Guardian: <i>If under 18</i>		Parent/Guardian Telephone: <i>If under 18</i>	

Character Auditions

Please provide the following information:

I wish to audition for the following role(s):				
Would you accept a different role if offered?				
What is your vocal range (If known)?	Soprano	Alto	Tenor	Bass
Previous theatre experience: Please give details of any recent roles:				
Do you have specialist skills?				

Further Information:

Please provide the following information:

Would you be willing to cut your hair?			
Would you be willing to dye your hair?			
Will you be away for an extended period of time during the rehearsal period?		If so, when?	

For Production Team use only

Singing:		Dancing:		Acting:	
Notes:					
Called Back as:		Cast as:			

About Shepparton Theatre Arts Group

Shepparton Theatre Arts Group Inc. (STAG) was formed in 1975 with the amalgamation of the Shepparton Light Music Company and the Shepparton Dramatic Society. Since then, it has produced an amazing variety of non-professional musicals, plays, theatre restaurants and music revues.

From *Guys and Dolls* to *The Glass Menagerie*, from *Les Misérables* to *Equus*, from *Jesus Christ Superstar* to *A Midsummer Night's Dream*, from *The Drowsy Chaperone* to *Calendar Girls*; gathering a number of Victorian Drama League nominations, numerous Georgy Awards and a swag of Victorian Music Theatre Guild Awards along the way, STAG strives to create a connected community through performing arts.

Cast and Production Staff Ages

Shepparton Theatre Arts Group's production of *Fiddler on the Roof* is open to potential cast members aged 10 years of age or older at the time of audition.

Potential crew members must be at least 16 years of age at the time of their allotted rehearsal commitment (this date may vary depending on the task(s) involved).

Fiddler on the Roof Synopsis

Based on Sholom Aleichem's *Tevye and his Daughters*, *Fiddler on the Roof* is the beloved story of the small, tradition-steeped town of Anatevka where Jews and Russians live in delicate balance. During the course of the show, the time-honoured traditions of Anatevka are both embraced and challenged by Tevye and his colourful community as they witness his daughters Tzeitel, Hodel and Chava grow up and fall in love in a time of extraordinary change. *Fiddler on the Roof's* Broadway premiere became the longest-running Broadway musical in history, a title it maintained for almost 10 years. It is a story that captures the essential human longings for love, community, success, freedom, family and meaning. *Fiddler* features such iconic songs as the beautiful "Sunrise, Sunset," the boisterous "If I Were a Rich Man", and the classic "Matchmaker, Matchmaker."

Membership

You must become a member of Shepparton Theatre Arts Group to be involved in the production. Membership is NOT payable at the time of audition, but all successful auditionees and production crew will be required to become a member before the commencement of the first rehearsal. Becoming a member covers you under STAG's insurance so that if anything unfortunate may happen to you during the course of rehearsals or the show, you are covered. By becoming a member, you also agree to abide by the STAG Code of Conduct. You can join STAG online at: <http://stagtheatre.com/join-stag/>

Membership Fees as of 2023:

Adult - \$55

Student/Concession - \$30

Family - \$80

Participation at Rehearsals

Those cast in the show and those selected to become a part of the production crew must attend rehearsals that are scheduled for their respective duties. The successful staging of *Fiddler on the Roof* will very much be a team effort and those that miss three rehearsals without discussion with the creative team and producers and/or without a significant reason will have their position in the show reconsidered.

Rehearsal Venues and Times

Rehearsals will be held at The Bakehouse at 17 Wheeler Street, Shepparton.

Rehearsals will be held on Sunday 2:00 - 5:00 pm and Tuesdays and Thursdays from 7:00-9:30 pm.

Depending on your role in the show, you will not necessarily be required at every rehearsal, but please keep these times free of other commitments.

Please note that the youth ensemble will not be required for rehearsals on weeknights until Tech Week.

Production Staff

Production Managers	Gemma Marchant, Nicky Pummeroy, Sean O'Brien
Director	Casey Fogarty
Musical Directors	Neroli Cochrane, Amanda Eagle
Choreographer	Melanie Matthews
Stage Manager	TBD
Director's Assistant	Meaghan Thompson
Lighting Design	TBD
Wardrobe Coordinator	TBD
Properties	TBD
Make-up Design	TBD
Graphic Design	Aaron David Palmer @ PRINTWorks
Youth Ensemble Officer	Bella Walker

Bump In and Production Week Info

Bump In: Saturday 9 September - Time TBA

Bump Out: Saturday 23 September - Time TBA

Production Week (Saturday 9 September - Saturday 23 September) will consist of Bump In, Sitzprobe, Technical and Dress Rehearsals. All cast, production and orchestra staff will be required to keep this week totally free of other commitments and most likely will be required each evening from 5pm onwards.

Performance Venue, Dates and Times

Riverlinks Westside, Echuca Rd, Mooroopna

Opening Night: Friday 15 September	7.30pm
Saturday 16 September	2.00pm
Saturday 16 September	7.30pm
Sunday 17 September	2.00pm
Thursday 21 September	7.30pm
Friday 22 September	7.30pm
Saturday 23 September	2:00pm
Closing Night: Saturday 23 September	7.30pm

Audition and Callback Dates

Friday 26 May, 5.00pm – 8.30pm

Saturday 27 May, 9.00am – 3.30pm

Callbacks: Sunday 28 May, TBD

Not all roles may require callbacks to occur and those who audition for named roles and are not cast in those roles will then be considered for ensemble parts. It may take the production team until Monday 29 May to finalise casting, but we will contact every auditionee personally to inform them of our final decisions. Please bear with us whilst we make these decisions. We hope you understand what a mammoth task this will be and we want to ensure every person cast in each role, no matter how large or small, is chosen for the benefit of the overall outcome of the show.

Auditions will occur in the Bakehouse Black Box. We ask that you come suitably attired to your audition; this means comfortable, loose-fitting clothing and appropriate footwear. *We do not want to see auditionees dressed up as characters nor thongs or sandals as footwear.*

The audition panel will consist of the Director, two Musical Directors and the Choreographer. There will also be an independent person present in your audition, but they will not make any judgement regarding the casting of the show; their presence is to ensure that all auditionees are treated equitably. When completing your audition form, please be clear about your audition intentions and your willingness to accept other roles offered.

Your audition may be videoed to enable the panel to review auditions if need be. These videos are only for audition purposes and will be destroyed upon the completion of the casting process.

If you would like to be considered for a role or for the adult ensemble, you will be required to audition individually. Please note that if you are under the age of 18 and you are auditioning for a role or for the adult ensemble, you will not be required to complete a separate youth ensemble audition.

Youth Ensemble Auditions

The youth ensemble auditions will take place in small groups. Auditionees will participate in a short acting workshop focusing on expressions and reactions. For the singing element of the audition, auditionees will sing together as a group and then individually. Auditionees will have the choice of Version A or B for their dance audition. The dance portion of the audition will also be done as a group

If you are under the age of 18, the audition panel will determine whether it is appropriate for you to be offered a role or a place in either the adult or youth ensemble.

Booking Your Audition

To book an **individual audition**, please use [THIS](#) link or the QR code below.



To book a **youth ensemble** audition, please use [THIS](#) link or the QR code below.



If at any time you need to cancel or amend your audition time, you can do so using the confirmation email that will be sent to you or email info@stagetheatre.com.

Audition Guidelines

- Ask questions before the audition day to make sure you know everything you need to know. Don't be afraid to ask. It demonstrates a desire to do well.
- Read the audition pieces and study the part.
- Understand the plot – this is essential to give an effective audition.
- Understand the character's role in the production.
- Identify character's relationships with others – develop reactions and prepare interaction with anyone "reading in" at the audition.
- Identify any key physical behaviours that the character has and portray them.
- Learn the words of the audition piece(s) so that you don't need to have a sheet in your hand – it allows you to act more freely and will always earn you bonus marks.
- Attempt to speak with an accent if required – demonstrate your ability to speak in character.
- Identify any powerful emotions experienced by the character such as rage, weeping, sadness and warmth, and demonstrate them. Audition pieces are usually chosen to allow for this.
- Deliver lines and act with confidence to demonstrate your understanding of the character/part.
- Stay in character throughout the entire audition. If you see a scene in two different ways, explain this and demonstrate both, but be careful not to confuse or detract.
- Learn the audition song(s) in the key(s) as written. Be well-rehearsed before the audition.
- Sing in character – with emotion – and use body language.
- Good preparation reduces nervous stress at the audition.
- You will have about 10 minutes to prove your suitability to the audition panel.

You must fully prepare to give your best performance and to achieve any chance of success. There are NO SHORTCUTS.

Audition Results

Please accept any unwanted results gracefully. Remember that the audition panel wants you to be successful - they are not looking to fail you. If you have any genuine concerns about the audition process or the outcome, please ask for comments from the audition panel on why you were not successful – constructive criticism can be helpful. Remember that while you may be a competent actor, singer or dancer, you may still be unsuitable for the part due to many reasons:

- Physically unsuited for the part due to height, age, posture or movement ability.
- Vocal range unsuitable or other vocal issues.
- Not compatible with the actors selected for other parts in the production.
- Acting and/or singing insufficiencies and/or lack of preparation.
- Please do not ask for feedback from the panel if you are unable to take constructive criticism.

Where a final decision cannot be made for a part following the auditions, applicants may be advised that further auditions are needed and be 'called back' for a second audition.

Cast Requirements

Character	Age*	Vocal Range	Description
Teveye	40-55	A ^b 2 - F4 Tenor/ Baritone	<p>Teveye is a likeable, hard-working, pious man. The father of five daughters, an impoverished milkman, a leader in his Jewish community, and husband to the headstrong Golde. He is faced with struggles to uphold the traditions of his people, especially through the marriages of his daughters.</p> <p>We are looking for a compelling actor with vocal strength, good comic timing and ability to create a strong connection with the audience.</p>
Golde	40-55	A3 - E ^b 5 Mezzo	<p>As Teveye's wife of twenty-five years and mother of his five daughters, Golde is an efficient helpmate and traditionalist, faced with the changes of a "new world." She has a sharp tongue and wit. Golde wishes for her daughters to have good husbands and live easier than she and Teveye. Her love of family helps her face the challenges that her family encounters.</p> <p>We are looking for a strong actor with versatility in emotional range.</p>
Tzeitel	18-25	B3 - D5 Mezzo	<p>Tzeitel is the first daughter to marry and the first to challenge the traditions. She is madly in love with Motel, The Tailor, and in a desperate crying scene she persuades her father to let her marry Motel in spite of the fact that Teveye has made her a match with Lazar Wolf who is old enough to be her father. She's well-mannered, steady and of even temperament.</p> <p>We are looking for a confident performer who can be commanding and dignified, but also has a good sense of comedy in <i>Matchmaker</i>.</p>
Hodel	17-23	B3 - E5 Mezzo	<p>Hodel becomes involved with Perchik and eventually leaves Anatevka to be with him in Siberia where he is imprisoned for his reform activities. She and Perchik defy tradition by not asking permission to wed, only Teveye's blessing. Hodel sings the haunting solo <i>Far from the Home I Love</i> as she says goodbye to her father at the train station.</p> <p>We are looking for a strong dramatic actor who can connect with the audience.</p>
Chava	16-21	B3 - E5 Mezzo	<p>Chava is Teveye'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.</p> <p>We are looking for a strong dramatic actor. Ballet and/or lyrical modern dance training is a plus.</p>
Shprintze	12-15	B3 - D5 Mezzo	<p>Teveye's fourth eldest daughter who takes lessons at home from Perchik.</p> <p>We are looking for a confident performer with good vocal projection and stage presence.</p>
Bielke	10-13	B3 - D5 Mezzo	<p>Teveye's youngest daughter who takes lessons at home from Perchik.</p> <p>We are looking for a confident performer with good vocal projection and stage presence.</p>

Yente	40-70	F3 - E ^b 4 Alto	The meddling matchmaker who holds a pivotal role in the life of the village. She is a widow, a busybody who knows all of the town gossip, and thoroughly enjoys her status. We are looking for a strong character actor with good comedic timing.
Motel	18-25	E3 - F#4 Tenor	The poor and meek tailor who shares a deep love with Tzeitel. Sensitive and nervous, but sincere and friendly. Needs to show a vulnerable side, but also makes a courageous stand and offers himself as a match for Tzeitel, against family wishes.
Perchik	17-25	B2 - E4 Mezzo	The outspoken student and visitor to Anatevka. An outsider who constantly challenges the traditions of the town. He is taken into Tevye's home in order to teach the daughters, but gets a cold reception from many of the villagers for his radical views and new ways of thinking. He eventually falls in love with Hodel and sings a love song to her.
Fyedka	17-23	Speaking role	A strong, confident young Russian soldier with a commanding stage presence. Tevye and the men of the village do not trust him, but despite being a non-Jewish Russian soldier, he sees past his military obligations and falls in love with Chava. He challenges Tevye's imposed silence, but underneath is a kind and charming man.
Lazar Wolf	40-60	C3 - F#4 Baritone	The feisty butcher and the village's wealthiest resident who wishes to marry Tzeitel, and has an agreement with Tevye to do so. However, Tzeitel decides she won't marry Lazar and he takes the rejection badly.
Fiddler	Any	N/A	Ability to play violin preferred. While non-speaking, they will need to react and respond to Tevye's monologues and interactions.
Grandma Tzeitel	40-75	C#4 - D5 Mezzo	Golde's deceased grandmother, who endorses the marriage between Tzeitel and Motel.
Fruma-Sarah	30-60	C4 - E ^b 5 Mezzo - also needs to be able to wail and laugh loudly	Lazar Wolf's dead wife who appears in the dream sequence as a ghost. She berates her husband for wanting to marry someone else. A strong character voice is required for the dream sequence.
Constable	30-60	Speaking role	Russian military official stationed near Anatevka who knows the villagers well, but has only superficial relationships with them.
Russian	20-60	G4 - G5 Tenor	Soloist in "To Life"
Rabbi	50-70	G3 - C4	Anatevka's spiritual leader. A speaking role, but has some solo singing lines in The Dream.

Other characters with featured singing, dancing and speaking will be cast from the ensemble. The age range will be 10-80. Further details can be found on the STAG *Fiddler on the Roof* website.

*** Please note that age refers to the ability to portray the character within the age range, not the age of the actor.**

How To Test Your Vocal Range

Please use the YouTube method below or your own method to determine your range. We are using C4 as middle C so Sopranos will be roughly A3 - C6, Altos F3 - G5, Tenors C3 - C5, Baritones G2-G4 and Basses E2 - E4. Yours may be different, but this will help you check that your results are in the right area. Please remember to put your vocal range on the audition form.

<https://youtu.be/9lejHKpfHso>

(Click, copy and paste into browser or find the video on the *STAG Fiddler on the Roof* website)

Auditions: Dialogue and Vocal Requirements

Please note the pieces of dialogue and songs we want our auditionees to present at the audition. The pieces have been specifically chosen by the team, so please do not stray from the prescribed selections.

Audition material can be accessed via the *STAG Fiddler on the Roof* website. Click [HERE](#) to be automatically directed to the website, or scan the QR code below.



Auditions: Dance Requirements

All persons cast in the show will be working with Melanie Matthews for some form of dance instruction.

We are looking for a variety of dance ability, from those who dance regularly and are passionate about dance, to those who like to have a casual boogie and all those in between. There are two versions of the audition dance that you can learn. Version A is for everyone, and Version B is for those who want to show off more advanced skills.

Each version of the dance has three videos that you can access. The first is a step-by-step breakdown of the routine. The second and third videos have been filmed at tempo, one from the back and one from the front. Melanie will work hard to get the best out of all cast members. All we ask is that you give it 100% and do not be afraid to try things.

If you have any physical issues or injuries that you feel may make certain movements difficult, please let the production team know as soon as possible so we can adapt things to suit. Also please let Melanie know in your audition if you have any hidden talents such as splits, leaps, spins and acrobatic movements, belly dancing, tap dancing, or just any kind of dance experience.

Good Luck!

The team of *Fiddler on the Roof* want you to succeed in your audition and we hope to see you on board as part of the show. It will be an exciting journey and one that we believe will result in a fantastic outcome for everyone who eventually becomes involved. Remember to give it your best shot; we will be there on the audition panel waiting to be blown away by all your awesome talent!

Fiddler on the Roof Team