

FIDDLER ON THE ROOF ~ SUMMER 2026

TROUBADOURS COMMUNITY THEATER - AUDITION PACKET

Who Is Valley Troubadours Theater?

Welcome to our 3rd Community Theater opportunity for families and people ages 8-88!! Valley Troubadours has been around for over 15 years... inspiring the love of music and drama to friends and family all around the Fox Valley! Whether this is your first show or your tenth, we are excited to have you part of the Toubadour family!!

FIDDLER ON THE ROOF PERFORMANCE DATES

@BELFRY HALL

- THU JUNE 25 - 6:30pm
- FRI JUNE 26 - 6:30pm
- SAT JUNE 27 - 2:00pm

Fiddler on the Roof Synopsis

Set in the small Jewish village of Anatevka, Russia, in 1905, *Fiddler on the Roof* tells the story of Tevye, a poor but devout milkman, who struggles to maintain his family and faith as the world around him begins to change.

Tevye finds comfort in God and guidance in tradition—the customs that give structure and meaning to daily life. He and his wife Golde are raising five daughters, and as they come of age, each challenges the old ways by choosing love over arranged marriage by the Matchmaker, Yente.

As political unrest and antisemitism increase, the villagers of Anatevka are ultimately forced from their homes. Despite the loss of everything familiar, Tevye and his family face the future with courage, carrying their traditions, faith, and hope with them into an uncertain world.

Fiddler on the Roof is a powerful story of family, love, prayer, and resilience—exploring how people hold on to what matters most while learning how to let go, all along trusting in God when the path is unclear.

Educational Guide -

<http://fiddlermusical.com/wp-content/uploads/2016/05/FIDDLER-Study-Guide-Sept-21-Final-spread.pdf>

COST - The cost is \$25 per person, max \$50 per family. To be paid when accepting roles.

WHO - Ages 8-98 years old

QUESTIONS - Contact Director - Heather Neumann - heather@lastingimpact.info

Production Manager - Kelly Briski - kellybriski@gmail.com

ABOUT AUDITIONS...

AUDITIONS - March 31, 2026 - 4pm-8pm, Belfry Hall (900 N Mason St Appleton) - D1LINK
HERE

What are you auditioning for? Fiddler on the Roof is a show that takes MANY people!! We anticipate a cast of 50 or more. There are lines for over 20 roles! Don't be shy! This will be the highlight of your summer... or perhaps year!!

- Kid Ensemble - 1 hour weekly commitment at first, more as time goes by
- Adult Ensemble - Singing Only (no choreo). Minimal Commitment.
- Featured Dancers - Bottle Dance (needs time to learn)
- Featured Roles - Plan on attending rehearsals frequently (2-3 weekly). Townspeople with lines- Constable, Inn Keeper, Mordcha, Gma T, Fruma Sarah, Russians
- Primary Roles - Tevye Family, Yente, Lazar, Motel, Perchek

Please NOTE- Not all cast members all called FULL TIME!! Specific times TBA- according to the availability chart (misses).

MANDATORY REHEARSALS - Two weeks before the performance. Tech Week - June 2.

FULL Rehearsal Schedule- [LINK HERE](#)

AUDITION TIMES:

4pm - Kids (including **SHPRINTZE** and **BIELKE**) and Adult Ensemble, Featured Dancers

5-5:30pm - Featured Roles

5:30 pm - Primary Roles

- 5:30-7:00 - Tevye Daughters, Perchik, Motel
- 7pm- Golde and Yente
- 7:30pm- Tevye and Lazar

*If you can't make the allotted time- please let us know and we can arrange another time.

Audition Process

- Auditions will consist of **two parts: a monologue and a song**. Occasionally we ask auditioners to read from the selected scenes (below). EVERYONE must audition regardless of role.
- Some people may go through a voicing- to see their range
- Auditioners should prepare a **short monologue from the packet**. Memorization is *not* required, but participants are encouraged to present the piece with preparation and confidence and to put their best foot forward.
- Auditioners should also prepare **one of the audition songs**:

Tenors/Baritones/Basses:

- *If I Were a Rich Man (key of D-flat) *from m. 100 (Pensively)-end*
- *Miracle of Miracles (key of D) *from the beginning*

Sopranos/Altos:

- *Matchmaker, Matchmaker (key of E) *from the beginning*
- *Sabbath Prayer (key of G minor) * Soprano line, please*

Kids:

- *Sabbath Prayer (key of G minor) * Soprano line from "May the Lord protect...keep them from the stranger's ways"*

If not available March 31... Please reach out to Director Heather Neumann (563-663-5120 heather@lastingimpact.info) to send video audition or schedule an alternative date.

Please note: **past experience or previous roles will not factor into casting decisions.** Casting will be based solely on the audition presented and the needs of the show.

Please come prepared for your desired role... but you may be asked to read or sing for others.

Accepting the Role - An email will be sent out within 48 hours. You will have 24 hours to commit by paying the non refundable registration fee and email response.

Commitments

Each student will commit to learning their lines, attend rehearsals, although we don't have a maximum amount of misses... we do expect dedication and misses must be listed ahead of time!! Last minute misses, unless SICK, are not acceptable. We do reserve the right to pull, recast your part.

Personal family commitment: Each family will volunteer for a personal commitment - dedicating time to the success of the show - this includes helping with a meal, volunteering in some way, shape, or form (see below). **It ALSO includes fulfilling a 2hr painting or VOLUNTEER timeslot.**

Rehearsal Commitment

Valley Troubadours values strong commitment and consistent attendance. While VT typically operates under a **maximum-miss protocol**, the summer musical follows a different model due to the condensed rehearsal schedule and the collaborative nature of the production.

All auditioners must list any known or potential rehearsal conflicts (“misses”) at the time of audition. This includes vacations, camps, family commitments, or other obligations.

Please note: reported misses may influence casting decisions, as roles require varying levels of rehearsal availability. Transparency allows the creative team to cast responsibly and ensure the success of the entire production.

We appreciate your honesty and communication as we work to create a positive and excellent summer experience for all participants.

Kid and Adult ensembles will not be called full time. Typically once a week to begin with. Their songs will include - Tradition, Anatevka, Wedding Song, Sabbath Prayer

Rehearsal Etiquette

For many actors, the rehearsal process is one of the best parts of being in a show. Take the time to explore your character, refine your craft, and bond with the rest of the ensemble. In other words, relish it! That said, however, rehearsal is only fun as long as it is constructive, which is why rehearsal etiquette exists. Following these general rules-of-thumb will go a long way towards keeping the rehearsal process running smoothly and efficiently (adapted from numerous sources, including Actors’ Equity, Actors’ Etiquette). We will follow the Code of Conduct for Valley Troubadours.

Read Your Email!!!

This is on you, and email is our primary mode of communication.

Attendance and Punctuality

Attendance is important, no matter the role!. When you miss a rehearsal, the rest of the cast has to work around your absence. When you return, the director has to take extra time to brief you on what you missed, and the cast has to re-adjust to accommodate your presence in the scene. Arrive 10-15 minutes early to give yourself time to relax, focus, and get into character. If for some reason, you must be late or you cannot avoid missing a rehearsal, ***let the Production Manager or Directors know well in advance.***

Come Prepared

Bring a pencil to write notes in your script. Review your lines and music before you come to rehearsal, and memorize your material as early in the rehearsal process as possible. Make sure you are getting enough to eat and getting plenty of rest. Your voice, your body, and your show needs you to be in the best health possible.

Proper Attire

Shoes must be worn at all times! NO BARE FEET! Remember, modesty!

Safety is extremely important.

We expect everyone to act in a safe manner at all times. No roughhousing. No climbing, except stairs. We do not want you to endanger yourself or anyone else in the cast, crew or audience. Please don't take chances or show off for your friends.

Rehearsal Process and Leaving and Entering the Rehearsal Space

When rehearsal is on-going, please be quiet and attentive. If the director has to focus on something or someone other than you, use this down time to review your lines, and be ready to jump back in when needed. If there is a long break between your scenes, you may wait quietly just outside of the rehearsal area. However, please do not enter and exit unnecessarily while other actors are rehearsing, causing distraction. Wait until a break in the scene.

Although we try to keep everyone who is called as busy as we can, in theater sometimes there is downtime! You are welcome to bring a deck of cards, snacks, quiet things to do with friends when you are not on stage.

Do not disappear from the rehearsal area once you have checked in. If you need to leave, make sure that you clear it with the Stage Manager or Director.

Anyone under 18 - Do not leave Belfry Hall grounds without your **parent's** approval. We are not the ones who give you approval to walk around the block, just to leave rehearsal.

If you leave, you must be back on time for your scene!

Notes

What are "notes"? Directions from the directors are often given at the end of rehearsal.

Receiving Them: Be gracious about receiving advice and notes from your director, even when you disagree. The director's vision is what drives a production, and the way you portray your character is an integral part of that vision. Please understand that the notes session is not personal therapy. The director has a limited amount of

time, and she/he needs to make corrections as quickly as possible. If you need clarification or have concerns that affect only you or your character, talk with the director privately.

Giving Them: Do not give other feedback during “notes” session. NEVER give another actor or crew member notes or advice that undermines the director’s authority or vision. Sharing general techniques or tips with other actors is acceptable, although even this can be perceived as overbearing and patronizing. Furthermore, giving contrary instructions or advice, or questioning the director’s decisions or sanity publicly is a major no-no. *Focus your efforts on developing your own character!*

Experiment and Be Supportive

Experiment with your character in the early phases of the rehearsal process. This is a normal part of character development! Discuss your ideas with your director BEFORE implementing them during a rehearsal. Changes in blocking or characterization can really throw your fellow actors off, and they need to be aware not only that these changes are taking place, but also the motivation behind them.

“Putting yourself out there” is both risky and scary, yet that is what acting is all about. Sometimes, something that a fellow actor does will work well, but other times, that actor may look (and feel) silly. *Be encouraging and supportive, regardless.* The best environment for nurturing this creative process is one where there is trust. Just because we play dramatic characters onstage does NOT mean that we must be dramatic offstage. *Speak positively to each other and about each other.*

Boundaries

This is an academic, learning environment. Not everyone likes to be touched, and you need to be respectful of each other’s personal space, regardless of the other’s gender or age. Also, a general etiquette note – if someone is getting into character, do not jolt them out of character by calling them by their “real” name, striking up casual conversation, or asking them questions about their “real” lives.

Respect Rehearsal Spaces

Be respectful of the space- clean up after yourselves, leave the space better than when you got there. Throw away trash, return furniture to original locations, and report any spills or damage to the Stage Manager immediately so that s/he can take care of it.

No eating or gum-chewing in costume, and no gum-chewing EVER when you are rehearsing or performing.

Unsung Heroes

Whenever you have the chance, thank the unsung heroes of every production—the crew, the designers, the production assistant--these folks work incredibly hard behind the scenes, but they rarely get the credit that they deserve. Please let them know that you appreciate them! Remember, you too, can be an unsung hero!!

Trust the Process, Trust the Process, Trust the Process

Remember this mantra! Sometimes, the blocking that your director has in mind does not translate well when it is actually staged. Sometimes, actors struggle to grasp characterizations, memorize their lines, or remember their blocking. Sometimes, crew members take a while to get the timing down on set movements, lighting cues, or prop placements. In sum – rehearsal is a process, not a finished product. A production changes, evolves, and adapts, and as tedious as the process can be at times, it is an absolute thrill to be a part of this incredible effort. Don't lose sight of this, no matter how exhausted or exasperated you may feel at times. Have faith in the dedication and skills of the entire company... be supportive and trust the process.

Code of Conduct

- I will strive to discover my God-given talents, to develop those abilities, and to use those talents in serving and honoring God.
- The use of tobacco, drugs, alcohol, or vaping at any rehearsal or performance is strictly prohibited and will result in immediate dismissal.
- The use of profanity, vulgarity, or any other type of innuendo or conversation that is inappropriate for a Christian will not be tolerated during rehearsals and performances. This includes personal conduct regarding social network sites in regards to this production. I will use words that build people up, avoiding put downs and sarcasm.
- I will be accommodating and flexible when things go wrong or schedules change.
- I will be on time, so the group is not waiting for me.
- I will show respect for authority in regards to the Directors of the Troubadours Players.
- A student should never be alone behind closed doors with only one adult (unless it is his/ her parent).
- When I am with members of the opposite sex, I will show respect and follow Biblical guidelines for Christian conduct, always being concerned for the other person's reputation, feelings, and well-being. (No public displays of affection)

- When I am angry, hassled, or upset, I will talk to the person involved or seek the help of a Director in resolving the problem. (See Matthew 18)
- My dress and my appearance will reflect that this is a casual, but scholastic setting. I will be respectful of the faith values and comfort of my peers in how I dress and in how I respond to their dress. Valley troubadours players t-shirts are an excellent choice!

We reserve the right to recast characters for behavioral or attendance issues.

Thank you for reading the audition packet. Please COMPLETE THE AUDITION FORM to register for auditions.

CHARACTER DESCRIPTIONS

https://pittsburgcommunitytheatre.org/images/fiddler_on_the_roof_character_descriptions.pdf

TEVYE – Tevye is the heart and conscience of Fiddler on the Roof. Tevye should be able to show the wide range of conflict, joy and pain that this character feels throughout the story. The actor needs to be comfortable speaking directly to the audience and must develop a comfortable rapport with them.

GOLDE - Golde is the backbone of the family. She has a rather gruff exterior, but in her heart is sheer dedication to her family. Golde likes to manage her household, especially Tevye. Conversely, she should be able to show a softer side.

TZEITEL - Tzeitel is the oldest daughter of Tevye and Golde. She is the first to challenge the traditions of Anatevka by pleading with her father to let her marry Motel the tailor, to whom she has pledged her love. She is the oldest daughter, and is determined to not marry Lazar Wolf.

HODEL – Hodel is a strong, independent middle child. She is outspoken but respectful. She has her eye on the Rabbi's son at the outset of the story, but she is charmed by the revolutionary Perchik the moment she meets him, though she may not show it right away. Her dedication and love is real as she follows him to Siberia.

CHAVA – Chava is the scholarly daughter who loves to read. Her love for the Russian, Fyedka, tests her father to the very limit and provides the largest conflict in the story. Must display a wide emotional range, as she pleads with her father.

MOTEL - The poor and meek tailor who shares a deep love with Tzeitel. Sensitive and nervous, but sincere and friendly.

PERCHIK – Perchik is a young student who brings with him radical new ideas that challenge the traditions of the community. He is a strong character, and clashes with Tevye idealistically, but is likable, charming and ultimately becomes a loyal family member.

LAZAR WOLF – Lazar Wolf is a butcher, the town's wealthiest citizen and is the same age as, if not older than, Tevye. Lazar can be rather distasteful and feisty, which is why Tzeitel is frightened to marry him.

SHPRINTZE - Tevye's fourth eldest daughter who takes lessons at home from Perchik.

BIELKE - Tevye's youngest daughter. Takes lessons at home from Perchik.

YENTE - The meddling matchmaker. She is a widow and village busybody who knows all of the town gossip.

GRANDMA TZEITEL - Golde's deceased grandmother, who endorses the marriage between Tzeitel and Motel.

FRUMA-SARAH - Lazar Wolf's deceased first wife who appears in Tevye's "dream." She becomes enraged when her husband plans to marry Tzeitel.

CONSTABLE - Russian military official stationed near Anatevka who knows the villagers well, however he has superficial relationships with the villagers.

FYEDKA - A strong, young Russian soldier who sees past his military obligations and falls in love with Chava. He challenges Tevye's imposed silence.

Featured Roles: Rabbi, Avram, Nachum, Yussel, Shaindel, Sasha, Mendel, Mordcha, Fiddler

Ensemble: Child Villagers, Adult Villagers, Russian Soldiers.

MONOLOGUES

(Only one monologue per character is necessary, although you may be asked to read another. Monologues do not need to be memorized, but the more prepared the better.)

TEVYE: Motel keeps talking about a sewing machine. I know you're very busy, God – 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? 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?

TEVYE: A fiddler on the roof. Sounds crazy, no? but in our little village of Anatevka, you might say every one of us is a fiddler on the roof, trying to scratch out a pleasant, simple tune without breaking his neck. It isn't easy. You may ask, why do we stay up there if it's so dangerous? We stay because Anatevka is our home.... And how do we keep our balance? That I can tell you in one word... Tradition!

TEVYE: Because of our traditions, we have kept our balance for many, many years. Here in Anatevka we have traditions for everything. How to eat, how to sleep, how to wear our clothes. For instance, we always keep our heads covered and always wear a little prayer shawl... This shows our constant devotion to God. You may ask, how did this tradition start. I'll tell you... I don't know. But it's a tradition, and because of our traditions, every man knows who he is, and what God expects him to do.

GOLDE: It's almost Sabbath. When will Papa be home? All day long riding on top of his wagon like a prince. Yes, I know he works hard, but his horse works harder! And you don't have to defend your Papa to me, He could drive a person crazy. Shprintza, go bring me some more potatoes. Chava, did you finish milking? Tzeitel, stop complaining about the kind of men Yente finds. A poor girl without a dowry can't be so particular. You want hair, marry a monkey.

GOLDE: (CHAVA drops a book) You were reading again? Why does a girl have to read? Will it get her a better husband? No. Give me that book. Papa isn't up yet? Then enough lessons. We have to do Papa's work today. How long can he sleep? He staggered home last night and fell into bed like a dead man. I couldn't get a word out of him. (TEVYE enters) Oh- you're finally up! What happened last night, besides your drinking like a peas ant. Did you see Lazar Wolf? What did he say? What did you say? Do you have news... tell me everything!

TZEITEL: A match?? The butcher? Lazar Wolf? I know you think it is a blessing, but, Papa, I don't want to marry him. I can't marry him. I can't! Papa, if it's a matter of money, I'll do anything. I'll hire myself out as a servant. I'll dig ditches, I'll haul rocks; only don't make me marry him, Papa, please don't force me. I'll be unhappy all my days... You changed your mind? Oh, thank you Papa!

HODEL: Papa...Perchek has been arrested and convicted, but he did nothing wrong. He is in a settlement in Siberia. He did not ask me to go to him. 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. Papa, I promise you, we will be married under a canopy. Goodbye, Papa, God alone knows when we shall see each other again.

CHAVA: Papa, Fyedka and I have known each other for a long time and I ... Papa, don't turn away. Look at me Papa, He has a name... Fyedka is not a creature...Fyedka is a man. Papa, the world is changing, I know you think some things will never change, but we don't feel that way. Fyedka and I want to be married...Papa, I won't be silenced...Papa don't walk away...(calling after him) Papa?

BIELKA & SHPRINTZE: Mama, where should I put these logs? Have you seen Chava? Is she in the barn milking and when will Papa be home? Look Mama, I can see Yente's coming down the road. Maybe...she's finally found a good match for Tzeitel.

MOTEL: Reb Tevye, may I speak to you? I would like to speak to you about your problem. I think I can help. Reb Tevye, I hear you are arranging a match for Tzeitel. I have a match for Tzeitel. A perfect fit. Like a glove. This match was made exactly to measure. (Tevye shouts at Motel). Please, don't shout at me. Who is it, you ask? It's me – myself. As for being my own matchmaker, I know it's a little unusual. Times are changing, Reb Tevye.

PERCHEK: 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. I have work to do. The greatest work a man can do. Before I go... there is a certain question I wish to discuss with you, a political question. The question of marriage. And I personally am in favor of it. Do you understand?

FYEDKA: I've often noticed you at the booksellers. Not many girls in this village like to read...Would you like to borrow this book, Chava? Let me tell you about myself. I'm a pleasant fellow, charming, honest, ambitious, quite bright and very modest. Go ahead, take the book. 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.

LAZAR WOLF: Tevye, this is very important to me. I'm lonesome. I'm talking about your daughter Tzeitel, I see her in my butcher shop every Thursday. She's made a good impression on me. I like her. And as for me, Tevye, as you know, I'm pretty well off. I have my own house, a good store, a servant. Look Tevye, why do we have to try to impress each other? Let's shake hands and call it a match.

YENTE: Well, I must prepare my poor Sabbath table, so goodbye Golde, and it was a pleasure talking our hearts out to each other. Oh! I'm losing my head. Of course, the news. It's about Lazar Wolf, the butcher. A good man, a fine man, And I don't have to tell you that he's well off.

But he's lonely, the poor man. To make it short, out of the whole town, he's cast his eye on your Tzeitel.

YENTE

(The Matchmaker, speaking with Golde the mother) Golde! Golde! I have such news for you. And not everyday of the week news...Once in a lifetime news! Hmm [thinking about at all the daughters] Such diamonds, such jewels. I'll find a husband for every one of them. But you shouldn't be so picky, right? Of course right! Because, after all, even the worst husband, God forbid is better than no husband, God forbid! And who should know better than me? Ever since my husband died, I've been a poor widow. All alone, no one to talk to, nothing to say to anyone. All I do at night is think of him. And even thinking of him gives me no pleasure. But what's the use complaining? Other women enjoy complaining, but not Yente!

GMA TZEITEL

A blessing on your head (Mazel Tov, Mazel Tov)
To see a daughter wed (Mazel Tov, Mazel Tov)
And such a son-in-law
Like no-one ever saw
The tailor Motel Camzoil

A worthy boy is he (Mazel Tov, Mazel Tov)
Of pious family (Mazel Tov, Mazel Tov)
They named him after my
Dear uncle Mordecai
The tailor Motel Camzoil

FRUMA SARAH

Tevye!
What is this about your daughter marrying my husband? Would you do this to your friend and neighbor Fruma Sarah? Have you no consideration for a woman's feelings? Handing over my belongings to a total stranger! 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? How? Pearls!?

TOWNSPERSON

Tevye, you forgot my order for the Sabbath. I heard there's terrible news in the outside world... in a little village called Rajanka, all the Jews were evicted, forced to leave their homes. Maybe the Tsar wanted their land... maybe a plague. I only read it- it was an edict from the authorities.

SCENE WORK

Familiarize yourself with the scenes. Although we may not get to this, it's always good to understand the roles and scenes they are in.

Script/Scenes-

http://wbhstheatre.com/downloads/Fiddler_on_the_Roof/FOTR_Acting_Aud_Scenes.PDF

1. **Scene 1 - (7 F, 1 M - Golde, Hodel, Tzeitel, Chava, Shprintze, Bielke, Yente, Motel)**
2. **Scene 2 - (0 F, 5 M - Tevye, Innkeeper, Mendel, Avram, Perchik)**
3. **Scene 3 - (2 F, 2 M - Golde, Tevye, Motel, Tzeitel)**
4. **Scene 4 - (0 F, 2 M - Lazar, Tevye)**
5. **Scene 5 - (1 F, 1 M - Perchik, Hodel)**
6. **Scene 6 - (3 F, 3 M - Tevye, Golde, Lazar, Tzeitel, Chava, Fyedka)**