



**FIDDLER ON THE
ROOF**

Launch Pack

Launch Night: Wednesday 30th October 2019

**St. Johns Church Hall,
Gills Hill Lane,
Radlett,
WD7 8DF
Hertfordshire**

The Show

The show is booked into the Radlett Centre between 22/28 March 2020. Get in will be 0900 on Sunday 22 Mar with the Band Call 1400/1800. The technical rehearsal will start at 1800. The show will start at 1945 and should come down by 2230. The dress rehearsal will be on 23 Mar and there will be 6 performances including one matinee on Saturday which will start at 1430.

Launch and Rehearsals

The Launch is on Wednesday 30 October starting at 1945 (7.45) at St Johns Church in Gills Hill Lane, Radlett WD7 8DF. Company rehearsals start on Wednesday 6 November at 1945 with rehearsals for prospective principals on Thursday 7 and 14 Nov. at 2000. Rehearsals will be at **St Johns Church, Gills Hill Lane, Radlett. Any change to this will be notified via email and on a closed Facebook page.**

A full rehearsal schedule will be available once the rehearsal period commences.

Please check the schedule carefully & arrive promptly, as we do not wish to call additional rehearsals from wasted late starts.

There will be 2 Sunday rehearsals in the run up to the show. Dates to be announced.

Please note that attendance at rehearsals for which you are called is necessary and a register will be taken. We will try to schedule rehearsals around any known absences (eg holidays) but anyone who misses three setting rehearsals risks being asked to leave the show unless the committee accepts that there are exceptional extenuating circumstances.

If you are unable to attend a rehearsal for which you are called, please contact a number listed below by 6.30pm (1pm Sundays) as this could affect your fellow cast members :-

Production Manager: Bill Penketh 07591 731545

Membership Secretary: Gilly Morris 07931 235000

If you are absent from a setting rehearsal please ask a fellow cast member to take notes for you and liaise together between rehearsals.

PLEASE NOTE, EVERYONE IS REQUIRED TO FILL OUT AN AUDITION FORM SO THE DIRECTOR AND MD KNOW WHO IS SINGING IN THE CHORUS.

Auditions

ADULTS

Sunday 17th November 1-6pm, St. Johns Church, Gills Hill Lane, Radlett.

There is a audition form at the end of this launch pack, which needs to be filled out by everyone who wishes to be in the show, including chorus.

There will be pre-audition rehearsals on Thursday 7 and 14 November 8-10pm for those wishing to run through their audition pieces. This is not compulsory.

Company membership is £70. Any non-members will be asked to pay an audition fee of **£10**. Successful auditionees will then be asked to pay the remaining £60 for their membership. There is an additional show levy of **£75** as this is an expensive show to finance – all adult cast are expected to pay this. New members who are not auditioning for a part will be required to do a company audition.

It goes without saying that all auditionees should be able to sing in tune.

Try and learn your audition piece, but if you can't then give us an educated reading. We will not cast a set of eyebrows peering over a piece of A4 and we will find it very difficult to cast someone who comes in without paper and gives us none of the words we asked for. Find a compromise. Give the best of yourself and if you have to read part of it then make it good and then learn the bits where physicality will be a big part of what you are performing. Auditions are horrid, but what comes after a successful one is FAB. We are all on the same side so just put as much effort into prep as you do into worrying, because only one of those will ever get you a part.

CHILDREN

Children need to fill in an audition form, which can be found at the back of this launch pack

In addition to the 2 named children's parts (Shprintze and Bielke) we would like to cast for a further 6 to 8 children. Children will be in 2 teams so a total of up to 20 in all. Each team will do 3 of the performances.

We will need children to come to an audition which will be on **24 November at St Johns starting at 2 o'clock**. Children will be required to pay an audition fee of £10 and if successful, a further £40 show levy to cover the cost of costumes. The Musical Director will teach the children 'Sunrise Sunset' and the Choreographer will teach the children some dancing moves. For those auditioning for Shpintze and Bielka we would like them to speak some lines. Children will be required to attend some of the company rehearsals on Wednesdays up to 9 o'clock to learn the company numbers and then they will be required to attend some company rehearsals once we start setting. These will be notified to parents. Children are only required to attend rehearsals up to 9 o'clock.

The Creative Team

John Asher - Director



John's professional Musical Theatre career encompassed National Tours and productions in London's West End, followed by two years as a presenter on TISWAS, the country's first live Saturday morning children's TV show. This spawned a rather unmemorable record which rocketed into the charts, earned him an appearance on TOTP, then rocketed back out again.

As a performer in Amateur Theatre, most memorable performances have been – *Follies*: Buddy twice, at Watersmeet and the Churchill, Bromley, and Ben at the Questors' Theatre; Fred Graham/Petruchio in *Kiss Me Kate* and Julian Marsh in *42nd Street* at the Wycombe Swan; Bill Sikes, *Oliver!* and Dexter Haven, *High Society*, both at Watersmeet; more recently, Mister Badger in *Wind in the Willows* in Abbots Langley, and, of course, Mister Clifford in *Acorn Antiques* with you guys in Radlett.

As a Director, *Crazy for You*, *42nd Street*, *Oliver!*, *Sound of Music*, *Me and My Girl*, *Jesus Christ Superstar*, *Chess* - all at the Wycombe Swan; *Anything Goes* and *Witches of Eastwick* at Questors'; *Oliver!*, *West Side Story*, *High Society*, *Fame*, and *Drowsy Chaperone* at The Elgiva, Chesham, also *Side by Side by Sondheim*, *Company*, *Best Little Whorehouse in Texas* and *The Music Man*, and a pro production of *Fiddler on the Roof* at the Theatre Royal, Windsor.

Really looking forward to renewing friendships and working with a great company to put on a stunning production of *Fiddler* with Rachel and James.

James Hale – Musical Director

This is James' third production with Radlett having previously been MD for *Hello Dolly* and *One Night Only*. By profession, He teaches music at a secondary school in Camden. James thoroughly enjoys working with both professional and amateur groups, of all ages and abilities, and is delighted that several of the societies he works with have been awarded NODA flame awards for inspirational contribution to the pursuit of excellence in theatre. He has produced or conducted a wide range of musical theatre. Opera credits include highlights from: "Semille" to "The Rakes Progress" via several of Mozart's best loved works, all in collaboration with the English National Opera. Light operetta's, including many G&S and Offenbach. Major American musicals: Rogers and Hammerstein, to Sondheim. He is an experienced teacher, trainer, and conductor working with a variety of instrumental and vocal ensembles, and has performed in many of London's top concert venues including the Royal Albert Hall, and the Royal Festival Hall. James cites amongst his T.V. appearances KTLA: Los Angeles' top breakfast T.V. show and "Eastenders"! James is a Salvationist, and is actively involved with the work of the Salvation Army as a member of the Hendon Corps, where amongst other things he provides music ministry through the senior band, and is the

deputy songster leader (its choir). Any other time he has is spent exploring strange new worlds (particularly London's West-End and Theatreland), seeking out new life and new civilizations, and boldly going where the sun shines. He is delighted to be once again working with RMTTC.

Rachel Permutt - Choreographer



Rachel has been dancing and singing since she was 3 years old, and later trained in Acting at The Court Theatre Training Company. Rachel's dance training took place at Chrystal Arts Theatre School & Agency - a local performing arts school - where she completed her ISTD Dance Teacher Training Qualifications and is now Head of Modern & Tap Dance.

Rachel's directorial and choreographic credits include HLOC's West End Blockbuster 3, HLOC's The King & I, which won Best Musical at the NODA awards, Assistant to the Choreographer for Watford Operatic's Crazy For You, Dance Captain for many shows HLOC, and she has choreographed dance and musical theatre numbers for many Chrystal Arts shows! Rachel has also directed shows for local community group

Dancing With Louise for their past 3 shows. Rachel is also a LAMDA drama teacher, teaching public speaking at St John's in Enfield alongside her Drama classes at Chrystal Arts.

Rachel grew up watching Fiddler on the Roof, and spent many years cringing at her dad's rendition of 'Tradition', which he will still pull out at any given moment! The themes of the show are based on the traditions in her family life, and she will cry every time Tevye says NO to Chava - you have been warned! Rachel can't wait to add a modern twist to some of the numbers, taking inspiration from the latest Broadway and West End revival productions, along with maintaining the traditions of the original film and show!

There is going to be lots of dancing for all chorus in this show! For the full company - Tradition, Tevye's Dream and the Wedding dance are just some of the big dance numbers, and I'll be on the lookout for lots of men to take on the Russian dancing during To Life, and the Bottle Dance, and some drunk men to stumble around the bar and the Wedding (some of you had good practice at this during The Wedding Singer!).

I cannot wait to get started on one of my favourite musicals!

There will not be a dance audition as such, but any girls wishing to audition for Chava's Ballet or the parts of Tzeitel, Hodel or Chava will be asked to complete a movement audition. The first dance rehearsal will be run as a workshop so that I can get to know your dance/movement skills and then we may have try outs for the Bottle Dance - who can keep a bottle on his head for the longest!?!

Synopsis

Fiddler on the Roof is a musical with music by Jerry Bock, lyrics by Sheldon Harnick, and book by Joseph Stein, set in the Pale of Settlement of Imperial Russia in 1905. It is based on *Tevye and his Daughters* (or *Tevye the Dairyman*) and other tales by Sholem Aleichem.

The story centres on Tevye, the father of five daughters, and his attempts to maintain his Jewish religious and cultural traditions as outside influences encroach upon the family's lives. He must cope both with the strong-willed actions of his three older daughters, Tzeitel, Hodel and Chava, who each wish, in turn, to marry for love – a dramatic break with tradition of having marriages arranged by the Matchmaker (Yente). Tevye's main problem in dealing with this, more than the breaking of the traditions that embody the structures of his beliefs, is in persuading his somewhat dominant wife, Golde, to go along with each betrothal.

At the end of the first act, we have the wedding of his eldest daughter to Motel, the penniless tailor – embellished by the famous Bottle Dance – a truly happy occasion that is brought to a sorry end by local

soldiers coming and disrupting the affair by fighting the guests and breaking the presents, a foretelling to the pogrom that is to come.

Hodel had already fallen in love with itinerant student revolutionary, Perchik, but he leaves town to further the cause. When news reaches Anatevka that Perchik has been arrested and imprisoned in Siberia, Hodel decides she has to leave her family to go and marry Perchik in the prison camp.

The straw that breaks the camel's back comes when Chava tells her father that she has become engaged to Fyedka – a young Christian. The prospect of his middle daughter marrying outside of the faith is a bridge too far for him, and he tells her that from this moment on she is dead to him.

At this time, the authorities are coming down hard on Jewish communities, and an edict from the Czar results in all Jews being evicted from their homes in Anatevka.

The original Broadway production of the show, which opened in 1964, had the first musical theatre run in history to surpass 3,000 performances. *Fiddler* held the record for the longest-running Broadway musical for almost 10 years until *Grease* surpassed its run. The production won nine Tony Awards, including best musical, score, book, direction and choreography. It spawned five Broadway revivals and a highly successful 1971 film adaptation and has enjoyed enduring international popularity.

Audition Pieces and Characters

Audition Guidelines

Firstly, it will really help us and you if you can learn your audition pieces – you won't be 'marked down' for not learning them (we all have busy lives to lead and committing to learning a part you may not get is a big ask), but if you are up against someone who *has* learned them, and all we can see is the top of your head buried in your material, we won't get as good an indication from you of what you are capable of delivering.

You will notice that many of the audition pieces have periods where you may not have a line for a time. This is so that we can see you acting and reacting when not speaking.

Work out the blocking that you want your readers to do, take time to brief them as to what you want them to do – it'll make your audition that much easier for you. Also, if you need more props than the tables and chairs that will be in the room, bring them with you if you want. But be sensible, don't bring a whole props store!

Remember, it's YOUR audition. YOU decide in what order YOU want to do your pieces, what tempo YOU want to take the music, how YOU want to perform. Take control. If we want to see you doing it differently, we can always ask you afterwards.

I know it's tough, but come and enjoy your audition.

Tevye

Playing Age: 45 – 60

Range: AFlat2 – F4

Tevye has it tough. He is constantly poor; his daughters want to sort out their own love lives; he's a bit under his wife's thumb; now his horse is lame and he needs to pull his milk cart himself. But he tries – and usually succeeds – in treating everything that life throws at him with good humour. It's a huge part, almost never off the stage, more numbers and dialogue to learn than anyone else. A big commitment.

Dialogue

Pp 26 - 29 From "Good evening, Reb Lazar" to "To good health and happiness." (With Lazar Wolf)

Pp 79 – 80 From (Hodel) "You don't have to wait for the train, Papa." To "But, Hodel, baby." (With Hodel)

Singing

If I Were a Rich Man Bars 1 – 54

Chava Sequence Entire Song

Golde

Playing Age: 35 – 45

Range: A3 – Eflat5

Golde is Tevye's wife, constantly trying to knock Tevye into shape, and deal with getting her daughters married off. A brusque but loving mother, constantly in the house, cooking, cleaning. Her marriage was obviously arranged, as we find out in *Do You Love Me?* She has given birth to five of his children but never told him that she loves him. Two main numbers, *Sabbath Prayer* and *Do You Love Me?*

Dialogue

Pp 21 – 22 From "Tevye, I have something to say to you" to "Talk to him!" (With Tevye)

Pp 4 – 7 From "Put them on my head" to "Motel's a nothing." (With girls and Yente)

Singing

Sabbath Prayer Bar 7 -29

Do You Love Me? Bar 27 to end of song

Tzeitel

Playing Age: early twenties

Range: A3 – Eflat5

The oldest girl, has secretly agreed to get married to Motel, when it's possible. Her number is *Matchmaker* with Hodel and Chava.

Dialogue

Pp 37 – 39 From (Tevye) “Ah, Tzeitel, my lamb” to “Oh thank you, Papa”

Singing

Matchmaker bars 87 – 106

Hodel

Playing Age: late teens/early twenties Range: B3 – E5

Second oldest daughter, she falls for the itinerant student and revolutionary, Perchik. Feisty, she gives as good as she gets, but is devoted to her family, especially her father. Sings *Matchmaker* with her two sisters, *Far From the Home I Love*, a beautiful emotional song.

Dialogue

Pp 67 – 72 From “Please don’t be upset, Hodel” to “But we would like your blessing, Papa” (Excluding song) (With Tevye and Perchik)

Pp 79 – 80 From “You don’t have to wait for the train, Papa.” To “But, Hodel, baby.” (With Tevye) Into song

Singing

Far From the Home I Love Whole Song

Chava

Playing Age : late teens

Range: B3 – Eflat5

Third eldest daughter, not an obvious rebel, but falls for the Christian Fyedka, and ends up disobeying her father and marrying outside of the faith. Sings *Matchmaker* with her sisters.

Dialogue

Pp 55 – 57 From (Fyedka) “I’m sorry about that. They mean you no harm” to “Good day, Fyedka” (With Fyedka)

Pp 85 – 86 From (Tevye) “Good day. What were you and he talking about?” (With Tevye)

Singing

Matchmaker Bars 19 - 67

Lazar Wolf

Playing Age: 45 – 60

Range: C3 – A#4

An older, somewhat morose man, the village butcher. He wants to marry Tzeitel – which makes us all feel kind of uncomfortable. Lucky man gets to sing *To Life* with Tevye.

Dialogue

Pp 26 - 29 From “Good evening, Reb Lazar” to “To good health and happiness.” (With Tevye)

Singing

To Life Bars 15 – 63 (Singing both parts)

Motel

Playing Age: early twenties

Range: E3 – F#4

Timid, Motel is in love with Tzeitel, but terrified of her father. Mans-up over the course of Act 1, into his wedding. Sings *Miracle of Miracles*

Dialogue

Pp 39 – 41 From “Reb Tevye, may I speak to you?” to “It was a miracle. It was a miracle!” (With Tevye and Tzeitel) (Leaving out Tevye’s song, Tevye’s monologue). Into Song, *Miracle of Miracles*.

Singing

Miracle of Miracles Bar 28 to end of song

Perchik

Playing Age: early twenties

Range: B2 – E4

Stroppy near-teenager, student, revolutionary; comes into the village and criticises everything everyone else does, but only because he's always right. Falls for Hodel. Sings what is probably the least known song in the show: *Now I Have Everything*.

Dialogue

Pp 34 – 36 From “Now children, I will tell you” to “Good day” (With Hodel, Shprintze, Bielke, Golde)

Singing

Now I Have Everything Bars 3 – 21, and, 39 to end

Fyedka

Playing Age: very early twenties

Gentle, charming Christian villager who falls for Chava, and supports her through the crisis with her family

Dialogue

Pp 55 – 57 From “I’m sorry about that. They mean you no harm” to “Good day, Fyedka” (With Chava)

Singing Note: If Fyedka is a Tenor, he may sing the Tenor Russian solo part in *To Life* Bars 172 – 188

Yente

Playing Age: minimum 50

Range: F3 – F5

A busybody, the town gossip, a frustrated woman – and the Matchmaker. Nice character part.

Dialogue

Pp 6 – 8 From her entrance to her exit. (With Golde and Motel)

Pp 76 – 77 From “Oh, Tzeitel, Tzeitel Darling.....” into first verse of song *The Rumour*

Singing

The Rumour Bars 19 – 35

Constable

Playing Age: 40+

Range: N/A

The man who orders the pogrom, locally. Friendly, on the face of it, but condescending, and doesn't really see Jews as real people. So, actually, quite chilling when the surface is scratched.

Dialogue

Pp 32 – 34 From “Good evening” to “Thank you, your honour. Goodbye” With Tevye and a Russian)

Grandma Tzeitel

Playing Age: ancient – she's a ghost

Range: D flat 4 – D5

Golde's long dead grandmother, she only appears as a character in *The Dream*. No lines, just singing.

No Dialogue

Singing *The Dream* Bars 26-42

The Rabbi

Playing Age: 50+

Range: C3 – F#4

A few lines, a dry, loveable, wise old-ish man, father of Mendel

Dialogue

P 3 From (Mendel) “Rabbi, may I ask you a question?” to “Far away from us!”

P 83 From (Motel) “Look, Rabbi, my new sewing machine” to “Amen”

Singing

Tradition Bars 64 – 79; 173 – 180

Mendel

Playing Age: early/mid twenties Range: C3 – F#4

An eager and earnest young man, respectful of his father, a favoured would be suitor for Hodel. By her parents, that is!

Dialogue

Pp15 – 19 (Mordcha) “There he is...” to “Good Sabbath” (With Tevye and Perchik)

Singing

The Rumour Bars 48 - 60

Avram

Playing Age: 30+

Range: D3 – E flat 4

Avram is a bookseller, and like a talking newspaper for the village, which makes him feel kinda superior.

Dialogue

Pp15 – 19 (Mordcha) “There he is...” to “Good Sabbath” (With Tevye and Perchik)

Singing

The Rumor Bars 65 - 75

Mordcha

Playing Age: 30+

Range: N/A

The Innkeeper, and MC at the Wedding of Tzeitel and Motel

Dialogue

Pp15 – 19 (Mordcha) “There he is...” to “Good Sabbath” (With Tevye and Perchik)

Fruma-Sarah

Playing Age: dead

Range: C4 – E flat 5

Lazar Wolf’s first wife. Only seen in the dream, as a ghost, so ensemble for the rest of the show. This character will probably be flown (TBC) so a fear of heights may not be advantageous.

Dialogue None

Singing

The Dream Bars 92 – 138

Shprintze & Bielke

Playing Ages: 9 – 12

Range: B3 – D5

Tevye’s two youngest daughters. Great opportunity for younger cast members. No solo singing but a good few lines.

Dialogue

Pp 4 – 6 “Mama, where should we put these” to “Can I go to?”

(Each girl to do both sets of lines at the auditions) (Skip from “Mama, you know Papa works hard” (Tzeitel) to (Chava) “Yes Mama)

Singing

Sunrise, Sunset Bars 103 - 120

RADLETT MUSICAL THEATRE COMPANY

Fiddler on the Roof

Auditions: Sunday, 17th November

St. Johns Church Hall, Gills Hill Lane, WD7 8DF, Radlett, Hertfordshire

1pm-6pm.

Name:.....

Contact Details: Email address:

Mobile no:

Role auditioning for:.....

Other role(s) you are interested in:

Are you willing to be in the chorus? Yes/No

Known rehearsal dates you cannot attend:

Please return form to auditions@rmtc.org.uk or to Bill Penketh by 13th November

Radlett Musical Theatre Company

Golden Rules

- 1 Company members are expected to **prioritise** the show and are not expected to miss more than three rehearsals during the setting period.
- 2 Company members are expected to attend **all** rehearsals in the **three week period prior to the show week**.
- 3 All absences must be notified to the Membership Secretary, Gilly Morris ASAP on
- 4 Mobile phones should be switched off or set to “silent” in the rehearsal room.
- 5 RMTC holds rehearsals in venues that have more than one room to enable the cast to socialise without disturbing the rehearsal. All cast members deserve the opportunity to rehearse without distraction.
- 6 Sunday Rehearsals are a standard part of the rehearsal process. Cast members should expect, and make themselves available for, all Sunday rehearsals if called.
- 7 Staging a show involves a huge amount of commitment from a great many people, not all of whom appear on stage. This is a team effort and everyone is required to “muck in” wherever required. This includes, but is not limited to, distributing leaflets, drying up coffee cups, tidying the rehearsal room and helping with get ins/get outs.

The Committee recognises that real life does get in the way from time to time, but regretfully must reserve the right to remove cast members in the event of poor attendance and lack of commitment to the show.