

asolo rep

ASOLO REPERTORY THEATRE

Fiddler ON THE ROOF



**APR 11 -
MAY 24,
2026**



CAST & MUSICIANS

CONDUCTOR and ACCORDION: **MATTHEW R. MECKES**

ANDRII PADKOVSKYI	The Fiddler	} His Daughters
JEREMY RADIN*	Tevye, a Dairyman	
LAUREN MOLINA*	Golde, His Wife	
RACHEL GUBOW*	Tzeitel	
NOA LUZ BARENBLAT*	Hodel	
LINDA BARD*	Chava	
ALLIE MCLAUGHLIN	Shprintze	
AINSLEY MCLAUGHLIN	Bielke	
TINA STAFFORD*	Yente, a Matchmaker	
DAVID DARROW*	Motel, a Tailor	
TRENT DAHLIN*	Perchik, a student/Nachum, the Beggar	
JASON PINTAR*	Lazar Wolf, a Butcher	
LOUIS TUCCI*	Mordcha, an Innkeeper	
BRAD GIOVANINE*	The Rabbi	
WILL WESTRAY <i>f</i>	Mendel, his son	
BENJAMIN MAGNUSON*	Avram, a Bookseller	
CALEE GARDNER <i>f</i>	Grandma Tzeitel, Golde's grandmother/Rifka	
DIANA DIMARZIO*	Fruma-Sarah, Lazar Wolf's first wife/Shaindel, Motel's mother	
CHRISTIAN T. DOUGLASS*	Constable/Yussel, the Hatter	
MAXIM CHLUMECKY*	Fyedka, a young Russian/Villager	
ALEX HATCHER <i>f</i>	Sasha, his Friend/Villager	
SAM GRIFFIN*◇	A young Russian/Villager	
CELESTE VANDERMILLEN	Villager	
YURII PADKOVSKYI	Villager	
CARL HAAN	Musician	

UNDERSTUDIES

**UNDERSTUDIES NEVER SUBSTITUTE FOR LISTED PLAYERS UNLESS
A SPECIFIC ANNOUNCEMENT FOR THE APPEARANCE IS MADE AT THE TIME OF THE PERFORMANCE.**

For Bielke: ESTELA ANTIVILO; for Tzeitel, Hodel, Villager: SARAH COLEMAN; for Yente: DIANA DIMARZIO*; for Shprintze: AUTUMN HAMILTON; for Fyedka: ALEX HATCHER; for Perchik, Motel: DANIEL KUSHNER; for Constable, the Rabbi, Mordcha, Avram: TONY MOWATT; for Tevye: JASON PINTAR; for Fyedka, Mendel, the Russians: TREVOR SHINGLER; for Lazar Wolf: LOUIS TUCCI; for Chava, The Fiddler, Grandma Tzeitel, Rifka: CELESTE VANDERMILLEN; for Golde, Fruma Sarah Shaindel: BROOKE WETTERHAN

* - Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.
◇ - Dance Captain *f* - FSU/Asolo Conservatory Student

ANY VIDEO AND/OR AUDIO RECORDING OF THIS PRODUCTION IS STRICTLY PROHIBITED.

MUSICAL NUMBERS

ACT I

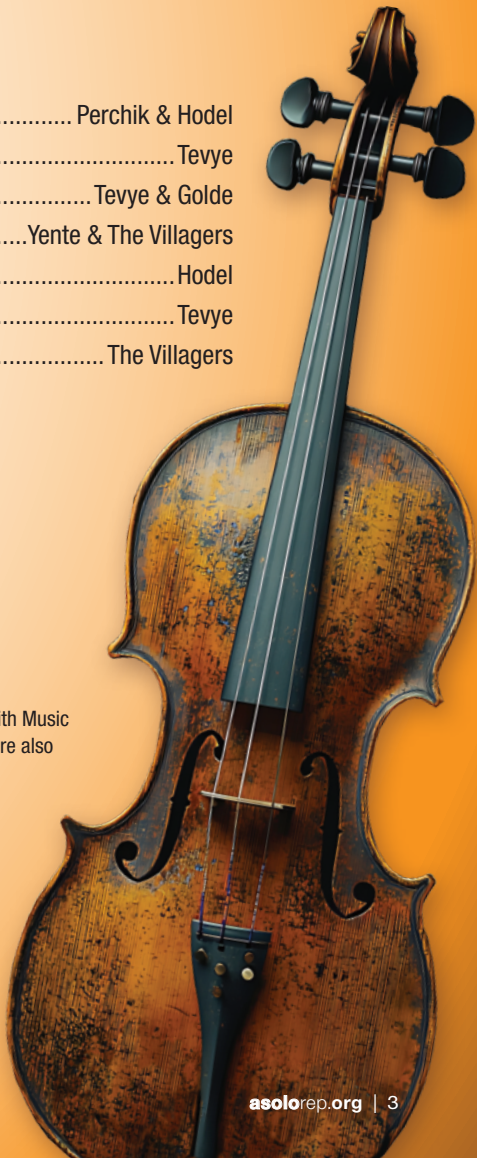
TRADITION	Tevye & The Villagers
MATCHMAKER, MATCHMAKER	Hodel, Chava, & Tzeitel
IF I WERE A RICH MAN	Tevye
SABBATH PRAYER	Tevye, Golde, & The Villagers
TO LIFE	Tevye, Lazar Wolf, & The Villagers
TEVYE'S MONOLOGUE	Tevye
MIRACLE OF MIRACLES	Motel
TEVYE'S DREAM	Tevye, Golde, Grandma Tzeitel, the Rabbi, Fruma-Sarah, & The Villagers
SUNRISE, SUNSET	Tevye, Golde, Perchik, Hodel, & The Villagers

ACT II

NOW I HAVE EVERYTHING	Perchik & Hodel
TEVYE'S MONOLOGUE (REPRISE)	Tevye
DO YOU LOVE ME?	Tevye & Golde
THE RUMOR	Yente & The Villagers
FAR FROM THE HOME I LOVE	Hodel
CHVALEH	Tevye
ANATEVKA	The Villagers



FIDDLER ON THE ROOF is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. www.mtishows.com



The Cast



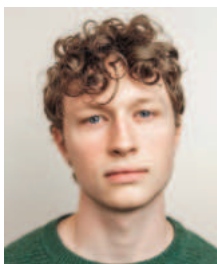
LINDA BARD (Chava; Cello) is an actor/musician currently based in Los Angeles. She is humbled to be making her Asolo Repertory Theatre debut with this timeless show. Previous credits include: *Once* (Rubicon Theatre, Hangar Theatre, Olney Theatre Center), *The Merry Wives of Windsor* (Folger Theatre), *Spring*

Awakening (Chance Theatre), *Alexander and the Terrible... Very Bad Day* (Adventure Theatre). Linda hopes this story can be a reminder to her and to everyone to be kind to our neighbors, even if we don't believe in the same things. Much love to her family and friends. To life!



NOA LUZ BARENBLAT (Hodel; Guitar) is a New York-based actress whose stage work includes: *Fiddler on the Roof* (1st National Tour), *The Art Tour* (Off-Broadway), *Pipe Dream* (Berkshire Theatre Group), and *Natasha, Pierre & the Great Comet of 1812* (Shanghai Grand Theatre). She has also appeared

in a number of independent films, including: *Blades of Grass*, *Short Distance*, and *Memory Foam*. Noa is a graduate of Baldwin Wallace Conservatory. She extends her deepest gratitude to Daniel Hoff Agency, Bright Artists Management, Geoff Josselson Casting, and the extraordinary team at Asolo Repertory Theatre. www.noaluzbarenblat.com



MAXIM CHLUMECKY (Fyedka/Villager; Violin) is thrilled to be making his Asolo Repertory Theatre debut with this incredible company and crew! He'd like to thank CGF Talent, his friends, and his loving family for all of the support. He just finished up the holiday season making his Off-Broadway debut with

the Perelman Performing Arts Center's production of *A Christmas Carol*. His Broadway credits include *Appropriate* and *Harry Potter and the Cursed Child*. His TV/Film credits include: *Law and Order*, *Billions*, *Harlem*, and *Blue Bloods*. He has a BFA in musical theatre from Pace University. Enjoy! :)



TRENT DAHLIN (Perchik/Nachum; Accordion, Clarinet, Guitar, Mandolin) After having understudied some of his favorite actors last season, Trent is thrilled to return to Asolo Repertory Theatre as part of the main company. Favorite credits include: Jerry in *Singfeld* (Off-Broadway), Monty in *A Gentleman's Guide to Love and*

Murder (TheatreSquared), Feste in *Twelfth Night* (Utah Shakespeare Festival), Willoughby in *Sense and Sensibility* (Lyric Rep), Jerry Lee Lewis in *Million Dollar Quartet* (American Crossroads Theatre), and Marcus in *Murder for Two* (Oregon Cabaret Theatre). Thanks to G-d, family, and friends.



DAVID DARROW (Motel; Guitar, Trumpet) is an actor, composer/librettist, and playwright. He is thrilled to be back at Asolo Repertory Theatre after appearing in *Ragtime* and *Sweeney Todd*. He has performed off-Broadway and at theaters across the country, including: Steppenwolf, The Guthrie, ACT, Baltimore Center Stage,

The Actors Theatre of Louisville, Theatre Latté Da, Florida Rep, and others. His television credits include *RJ Decker* (ABC) and *Ballard* (Amazon). He holds an MFA from Grad Acting at NYU Tisch.



DIANA DIMARZIO (Fruma-Sarah/Shaindel; Accordion, Clarinet) is happy to be back at Asolo Repertory Theatre after playing Beulah in *Come from Away*. On Broadway: Beggar Woman in *Sweeney Todd* with Patti LuPone and Annie in *The Visit* with Chita Rivera. National tours: *Light in the Piazza*, *Love Never Dies*,

Sweeney Todd, *Evita*, *Man of La Mancha*. Regionally: *June Moon*, *Ten Cents a Dance*, *The Visit* at Williamstown Theater Festival, The McCarter, American Conservatory Theater, Northern Stage. Opera credits: Michigan, Virginia, Charlottesville and Annapolis Opera, Bavarian Radio Orchestra in Munich (recording). Soloist with Virginia, Richmond Symphonies and Aegean Chamber Orchestra (Ephesus). Broadway Cast Recordings: *The Visit* (OBC), *Sweeney Todd*. Diana is a graduate of Carnegie Mellon University.



CHRISTIAN T. DOUGLASS (Constable/Yussel; Trombone) is overjoyed to be returning to Sarasota and Asolo Repertory Theatre. He enjoys long walks on the beach. He is an alumnus of the FSU/Asolo Conservatory for Actor Training. He would like to thank Brooke, Mom, Dad, Ryan, Katelyn, Aunt Rose, and Jolene with love

for making it possible for him to be here. His credits include: *Silent Sky*, *Cabaret* (Old Globe and Asolo Rep), *Man of La Mancha*, *Twelfth Night*, *Everybody*, *Learned Ladies* (Asolo Rep); *Joseph*, *Into the Woods*, *Mamma Mia*, *Oklahoma* (Bigfork Summer Playhouse) and *Tartuffe*, *Shakespeare in Love*, and *Mr. Burns, a Post-Electric Play* (Regional).



CALEE GARDNER (Grandma Tzeitel/Rifka; Percussion) has appeared with Asolo Repertory Theatre in *Agatha Christie's The Mirror Crack'd* and Asolo Rep on Tour as Alice in *Alice in Wonderland* and Juliet Capulet in *Shakespeare 45*. Additionally at Asolo Rep she served as Assistant

Choreographer and Swing/Dance Captain for *A Year with Frog and Toad* and understudied Mrs. Bollinger in *Inherit the Wind*. Select credits include Shelby Holcomb in *John Proctor is the Villain* (FSU/Asolo Conservatory) and Siobhan in *The Curious Incident of the Dog in the Night-Time* (Tampa Rep). caleegardner.com



BRAD GIOVININE (The Rabbi; Clarinet, English Horn, Oboe) Broadway: *Natasha, Pierre & The Great Comet of 1812*, *Assassins* (in concert). Off-Broadway: *Assassins*, *The Awesome 80's Prom*. Recent: *August Rush*, *The Musical* (NYC lab and Chicago), *Jesus Christ Superstar* (Lyric Opera Chicago),

Joseph and the Amazing Technicolor Dreamcoat (understudy Pharaoh, Drury Lane Chicago). Recordings: OBC Recording of *Natasha, Pierre & The Great Comet of 1812*, 2022 Off-Broadway Recording of *Assassins*. Upcoming: currently in pre-production for his debut horror short *Carcass* helmed by his company VANILLA NOIZ. Thanks to Peter and the team at Asolo Repertory Theatre, Geoff, Michael, GHW, Baby, Scary. BFA NYU. "People are people. Don't be afraid of them." -The Human Comedy. @bradford_ag @vanilla_noiz (instagram)



SAM GRIFFIN (Assistant Choreographer/Dance Captain/a young Russian/Villager; Euphonium) is excited to make his Asolo Repertory Theatre debut with *Fiddler on the Roof*! Originally from the Chicago area, he is currently based in New York. Credits include: *Hello, Dolly!* and *Newsies* (Marriott Theatre), *The*

Inheritance (SpeakEasy Stage), the national tour of *My Fair Lady*, and Amazon Prime's *Étoile*. Many thanks to his family and friends for their love and support and to Danny and the creative team for bringing him on board. BFA: Boston Conservatory.



RACHEL GUBOW (Tzeitel; Viola) is thrilled to be making her Asolo Repertory Theatre debut! Tours: *Charlie and the Chocolate Factory*, *How the Grinch Stole Christmas*. Regional: *Beautiful: The Carole King Musical* (Fulton, Maine State, North Shore, Palace Theater), *La Cage Aux Folles* (Barrington Stage), *The Full*

Monty (North Shore), *A Christmas Story* (Engeman Theater), *Guess Who's Coming To Dinner* (Arts Center of Coastal Carolina). Rachel earned her BA in Political Science from the University of Michigan and MA in Educational Theatre from NYU. Endless love and gratitude to my family and friends. For Mom and Dad.



CARL HAAN (Musician/Keyboard) is a musical director/vocal coach/pianist originally from Chicago who relocated to Sarasota after 18 years in NYC. He has played on Broadway, Off-Broadway, all around Chicago, for the *My Fair Lady* national tour, and for *Second City* on Norwegian Cruise Line. This is his fourth

year at Asolo Repertory Theatre after working on *Cabaret*, *Man of La Mancha*, *Crazy for You*, *Twelve Angry Men: A New Musical*, *Beautiful: The Carole King Musical*, *Jesus Christ Superstar*, and *A Year With Frog and Toad*. He is also a company pianist for the Sarasota Ballet. Much love to Tugba. XOOX

The Cast



ALEX HATCHER (Sasha/Villager; Percussion) is in his final year of MFA Acting training at the FSU/Asolo Conservatory and is thrilled to be back on the Mertz stage! His credits in Florida include: *A Year With Frog and Toad*, *Born with Teeth*, *Dial M for Murder*, *12 Angry Men: The Musical* (Asolo

Repertory Theatre), *The Curious Savage*, *John Proctor is the Villain*, *The Winter's Tale* (FSU/Asolo). BFA from BU. IG @alx.hatch. www.alexanderhatcher.com.



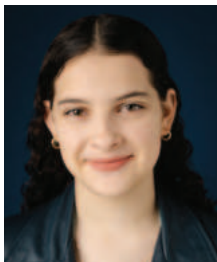
BENJAMIN MAGNUSON (Avram; Cello, Mandolin, Percussion) is very proud to be part of this special production. New York/Tours: *Parade* (2025 Tour), *Once* (National Tour & B'way), *Les Misérables* (25th Anniversary), *Guys and Dolls* (B'way), *Sweeney Todd* (B'way & Tour), and *Assassins* Off-Broadway at Classic

Stage Company. Regional: Cape Playhouse, Chicago Shakespeare Theater, Drury Lane, Geva, Long Wharf, Paper Mill. Victory Gardens. Favorite roles: Lemml in *Indecent*, Tateh in *Ragtime*, and Boatman in *Sunday In The Park With George*. TV: *Law and Order*, *Evil*, *Billions*, *Gilded Age*, *30 Rock*. Big thanks to the folks at CGF Talent. Love to Em.



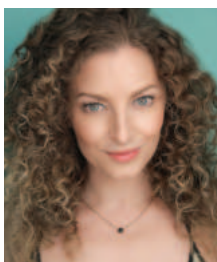
AINSLEY MCLAUGHLIN (Bielke; Percussion) is excited to be making her Asolo Repertory Theatre debut! She has previously been seen in *The Lightning Thief* (Oracle), *Seussical* (Young Kangaroo), *Matilda Jr.* (Lavender, Understudy Matilda), *The Wizard of Oz* (Munchkin/Jitterbug), *Honk! Jr.* (Beaky),

and *Annie Kids* (Annie). She is a 6th grade student at Sarasota School of Arts and Sciences. Ainsley would like to thank her family, friends, cast, and crew of *Fiddler on the Roof* for this amazing experience!



ALLIE MCLAUGHLIN (Shprintze; Percussion) is thrilled to return to Asolo Repertory Theatre! Her previous Asolo credits include: *Roe* (Understudy Emily, Understudy Melissa), *The Sound of Music* (Marta von Trapp), *The Incident of Our Lady of Perpetual Help* (Understudy Becky), and a staged reading of *Fountain*

(Andi). Community theatre creative credits include Director/Choreographer (*The Little Mermaid*, *The Wizard of Oz*, *Into the Woods Jr.*) and Assistant Director (*Beetlejuice Jr.*, *The Lightning Thief*). She is a sophomore at Booker High School enrolled in both the AICE Program and Law Academy. Special thanks to her family, friends, cast, and crew for this extraordinary opportunity.



LAUREN MOLINA (Golde; Cello) Broadway roles include Johanna in the actor-musician revival of *Sweeney Todd* and originating Regina in *Rock of Ages*. Off-Broadway, she created Bella Rose in *Desperate Measures* (Lucille Lortel, Outer Critics Circle nominations), Goldie in *Goldie, Max, & Milk* (59E59), Megan

in *Nobody Loves You* (Second Stage), and was Her in the revival of *Marry Me A Little* (Keen Company). She's co-creator of the acclaimed comedy-pop band The Skivvies and co-conceived a new actor-musician revival of *You're a Good Man, Charlie Brown*, playing Lucy (Cincinnati Playhouse). Another favorite role was Cunegunde in *Candide* (Helen Hayes winner; Shakespeare Theatre in DC, Huntington, Goodman Theatre).



ANDRII PADKOVSKIY (The Fiddler; Violin) is a 16-year-old violinist and composer from Lviv, Western Ukraine, currently residing in Venice, Florida. He began studying the violin at the age of six. Demonstrating exceptional talent from an early age, Andrii became a laureate and winner of international

competitions in Ukraine, Poland, and the Czech Republic. Andrii is a two-time winner of the Sarasota Orchestra Young Artists Competition, a prizewinner of the Sarasota Music Conservatory competition, and a three-time recipient of the Venice Musical Scholarship. He appears both as a soloist and in duet with his brother, clarinetist Yurii Padkovskiy. Their ensemble performances

captivate audiences. His artistic journey includes dozens of successful performances throughout Sarasota County and reflects exceptional talent, discipline, and dedication to the arts.



YURI PADKOVSKIY (Villager; Clarinet) is a 21-year-old Ukrainian clarinetist of a new generation, rapidly gaining recognition on the international stage. Born in Lviv — one of Eastern Europe's cultural centers — he grew up in a family of musicians and artists where art was an essential part of everyday life. Yurii

studied at the University of Ostrava (Czech Republic) under the guidance of renowned clarinetist Dr. Igor Františák. As both a soloist and orchestral musician, Yurii has performed throughout Europe and the United States. Upon relocating to Florida in June 2024, he served as Principal Clarinet with the St. Pete Opera Orchestra. In 2025, he was awarded a fellowship with the Gulf Coast Symphony and was selected to participate in the Sarasota Music Festival — two of the region's most respected musical institutions.



JASON PINTAR (Lazar Wolf; Percussion, Trumpet) is overjoyed to make his Asolo Repertory Theatre debut! He hails from Michigan, lives in New York City, and loves working in Sarasota. Local Stage: *Lucky Stiff*, *Waitress*, *Network*, *The Wanderers* (Florida Studio Theatre). International Tour: *The Sound of Music*

(Admiral von Schreiber, understudy Captain Von Trapp) in Mainland China and Hong Kong. New York Stage: *The Underpants Godot* (Secret Theatre, NYIT Award Nomination). Regional Stage: *My Fair Lady* (Ivoryton), *Jersey Boys* (Gateway), *The Importance of Being Earnest* (USI Rep), *The Hunchback of Notre Dame* (The REV). TV: *Law & Order: SVU* (NBC). Jasonpintar.com



JEREMY RADIN (Tevye) is verklempt to be making his Asolo Repertory Theatre debut! NYC: Krymov Lab NYC/LaMama ETC: *BIG TRIP*; J2 Spotlight: *ZORBA!* (*Zorba*). Regional: Paper Mill Playhouse: *Fiddler on the Roof* (Lazar); Muny: *Fiddler on the Roof* (Lazar); North

Shore Music Theater: *Fiddler on the Roof* (Tevye, Elliot Norton best actor nomination); Geffen Playhouse: *The Ants* (world premiere, Pizza Guy), *Noises Off* (Lloyd/Selsdon u/s).

TV: *It's Always Sunny in Philadelphia* (FX), *The Equalizer* (CBS), *CSI* (CBS), *Zoey 101* (Nickelodeon), and others. Film: *The Way Back*, *The Accountant 2*, *Woman of the Hour*, others. @germyradin



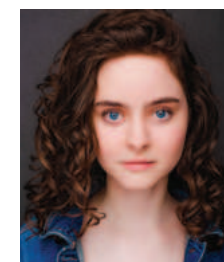
TINA STAFFORD (Yente; Accordion, Hand Bells) is thrilled to be back at Asolo Repertory Theatre! Audiences will remember Ms. Stafford as Helen Hubbard in *Murder on the Orient Express* and as drama queen Celeste in George Brant's *Into the Breeches*. Tina spent 2 and a half years touring the "First" First

National company of the Broadway musical *Once*, and a year touring with *Jolson, the Musical*. Additional favorites include *Blithe Spirit* (Shakespeare Theatre of NJ), *Lend Me a Soprano* (Olney Theatre Center), *Christmas in Connecticut* (Goodspeed Musicals), *The Music Man* (Arena Stage), *Jane Eyre* (Cincinnati Playhouse, Milwaukee Rep), and so many others. Proud union member.



LOUIS TUCCI (Mordcha; Bass) is an Actor/Multi-Instrumentalist/Composer based in NYC. Louis appeared on Broadway in *Buddy: The Buddy Holly Story*. Off-Broadway credits include: *The Other Josh Cohen* (Westside Theatre), *Return to the Forbidden Planet* (Variety Arts), *The*

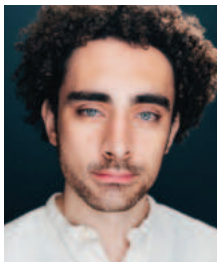
Cider House Rules (Atlantic), and *Woyzeck* (Public). Regional credits include *Man of La Mancha* (Arizona Theatre Co), *Guys and Dolls* (Nathan Detroit), *A Midsummer Night's Dream* and *Comedy of Errors* (Hartford Stage). TV/Film: *High Maintenance*, *Blacklist*, *State Park*, and *Flying*. Louis co-wrote *Artificial World* for Wes Craven's horror classic, *Scream*. Love to the family...wife Nancy, twins Luna and Frankie, and Butterscotch the Morkie!



CELESTE VANDERMILLEN (Villager; Violin) is thrilled to make her Asolo Repertory Theatre debut. Her credits include: *Ring of Fire* (Merrimack Repertory Theatre), *The Edge of Nature* (La MaMa), *A Christmas Carol* (Players Theatre), *Alice in Wonderland* (Players Theatre), *Seussical* (Argyle Theatre),

and *Sleeping Beauty* (Winnepesaukee Playhouse). She holds a Bachelor of Music in Music Theatre from New York University's Steinhardt School. www.celestevandermillen.com

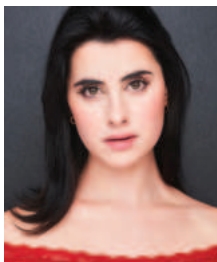
The Cast



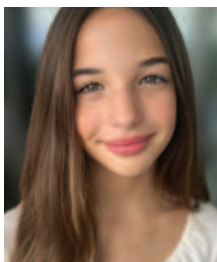
WILL WESTRAY (Mendel; Percussion) was previously in the cast of *Primary Trust*, *A Year With Frog and Toad*, *Inherit the Wind*, *Born With Teeth*, and *Twelve Angry Men: A New Musical* at Asolo Repertory Theatre. He holds a degree in Musical Theatre from Shenandoah Conservatory. Shoutout to the DMV.



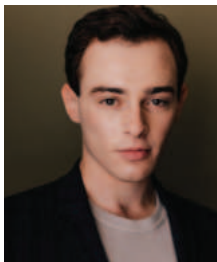
ESTELA ANTIVILO (Understudy: Bielke) is fairly new to the Sarasota theatre scene. She first got her start playing Lulu in *Waitress* with American Repertory Theater while living in Minnesota. This is her first role here at Asolo Repertory Theatre and she hopes to do more! When she's not singing and dancing, you can find her playing her violin, babysitting for neighbors, reading, and spending time with friends.



SARAH COLEMAN (Understudy: Tzeitel, Hodel, Villager) is a New York City-based creative who was born and raised on the Jersey Shore. She is a recent graduate of Boston University's School of Theatre where she earned her BFA in Acting. Previous credits include: *The Addams Family* (National Tour), *Jersey Boys* (NCL Creative Studios), *Fiddler on the Roof* (Axelrod Theatre), *Rock of Ages*, and *The Rocky Horror Show* (Forestburgh Playhouse). Major thanks to Brian (HKA), Jason Bercy, and her parents for their unwavering support.



AUTUMN HAMILTON (Understudy: Shprintze) is a 12-year-old Bradenton-based performer and homeschooler who is delighted to be appearing in *Fiddler on the Roof*. Past credits include Matilda in *Matilda the Musical*, Mary Lennox in *The Secret Garden*, and an ensemble/dancer in *The Prince of Egypt*. She's also performed with Maine State Ballet and the International Ballet of Florida, where she currently trains. Autumn is grateful to her family and friends for their love and support.



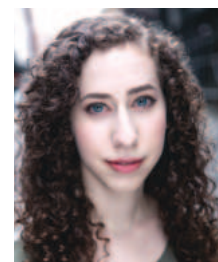
DANIEL KUSHNER (Understudy: Perchik, Motel) is excited to make his Asolo Repertory Theatre debut! National Tours: *Fiddler on the Roof*. Off-Broadway: *Medea, A Musical Comedy*. Select Regional: *Titanic* (Ogunquit Playhouse), *The 25th...Spelling Bee* (Warehouse Theatre), *Fiddler on the Roof* (A.C.T. of CT), and *Hair* (Core Theatre Group). TV: *Law and Order: SVU* (NBC), *Food that Built America* (History). Daniel is also a playwright. He is a graduate of Brown University and is represented by the Roster Agency. daniel-kushner.com @daniellkushner



TONY MOWATT (Understudy: Constable, Rabbi, Mordcha, Avram) This is Tony's Asolo Repertory Theatre debut! His credits include the national tours of *CATS* and *Annie* as well as the off-Broadway productions of *Jack of Hearts*, *Master of None* (NY Fringe), *The Little Match Girl* (St. Luke's Theatre), and *Whiskey Pants: The Mayor of Williamsburg* (HERE). Some of his other favorite roles: Lumière in *Beauty and the Beast*, Leo Frank in *Parade*, Evelyn Oakleigh in *Anything Goes*, and Professor Callahan in *Legally Blonde*. @baloneytones



TREVOR SHINGLER (Understudy: Fyedka, Mendel, the Russians) is thrilled to be back at Asolo Repertory Theatre! Originally from the Chicago suburbs, Trevor is a NYC-based performer. Asolo: *Jesus Christ Superstar* (Swing, understudy Peter). Other professional credits include *Beauty and the Beast* (Gaston, Cortland Repertory Theatre), *Xanadu* (Terpsichore), *The Wizard of Oz* (Uncle Henry/Oz Guard), *A Christmas Story* (Ensemble). Trevor graduated from Rider University where he played Billy Crocker in *Anything Goes* and Clifford Bradshaw in *Cabaret*.



BROOKE WETTERHAHN (Understudy: Golde, Shaindel, Fruma-Sarah) has frequently found a home in Anatevka and considers it a true blessing (on her head) to make her Asolo Repertory Theatre debut in the shtetl. Selecte credits: *Fiddler on the Roof* (1st National Tour, dir. Bartlett Sher), *Fiddler on the Roof* in Yiddish (The Soraya, dir. Joel Grey), *Fiddler...Roof* (Gateway Playhouse), *May We All* (The REV), *The 25th...Spelling Bee* (Bristol Riverside Theatre), TV: *Girls5Eva* (Netflix). Brooke holds her BFA from NYU Tisch. www.brookewetterhahn.com @bjw615

AFFILIATIONS

Asolo Repertory Theatre is a member of the Theatre Communications Group (TCG), the League of Resident Theatres (LORT), the National Alliance for Musical Theatre (NAMT), Florida Professional Theatre Association (FPTA), the Arts and Cultural Alliance of Sarasota County and the Manatee County Cultural Alliance.

UNION CREDITS

Asolo Rep operates under an agreement between the League of Resident Theatres (LORT) and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States, the Stage Directors and Choreographers Society, and the United Scenic Artists Local USA-829, IATSE Local 412 of the International Alliance of Theatrical Stage Employees and Moving Pictures Machine Operators of the United States and Canada.



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Linda DiGabriele	Nancy Markle
Andrew Economos	John Welch
Herman Frankel	

The Creatives



JERRY BOCK (Music) was born in New Haven, Connecticut on November 23rd, 1928. That was his first out-of-town tryout. Thirty years later, he and Sheldon Harnick gave birth to *The Body Beautiful* in Philadelphia. That was his fourth out-of-town tryout. In between was *Catch a Star*, a fleeting revue that, according to critic Walter Kerr, posed the question; "What do you call something between a flop and a smash?" Kerr's answer? "A flash." Next, Jule Styne and Tommy Valano midwifed Bock, Larry Holofcener and George Weiss into birthing *Mr. Wonderful* starring Sammy Davis Jr. The title song and "Too Close For Comfort" are still active offsprings. Bock and Harnick's celebrated collaboration yielded five scores in seven years. *The Body Beautiful*, *Fiorello!* (winner of Broadway's triple crown: The Tony Award®, The New York Critics' Circle Award and The Pulitzer Prize in drama, the fourth musical to do so), *Tenderloin*, *She Loves Me* (winner of *Variety's* poll of critics as best musical, citing Bock and Harnick as best composer and lyricist), *Fiddler on the Roof* (nine Tonys, notably the citation for best musical of the year), *The Apple Tree* and *The Rothschilds*.

CAT BRINDISI (Associate Artistic Director; Assistant Director) From 2013-2017 Cat was a co-founder of 7th House Theater creating new musicals (*Jonah & the Whale*, *The Great Work*, and *The Passage* – featured in the 2017 NAMT Festival at New World Stages), as well as radically reimaged stagings of plays from the canon. Directing credits: *Once Upon A Mattress* (Cedar Summerstock), *Beautiful: The Carole King Musical* (Chanhassen Dinner Theatres). Asolo Rep credits include *Agatha Christie's The Mirror Crack'd* (Assistant Director), *Alice in Wonderland* (Director, Asolo Rep on Tour), *A Year With Frog and Toad* (Choreographer), *Ken Ludwig's Lady Molly of Scotland Yard* (Assistant Director), *Man of La Mancha* (Choreographer), and *Dancing at Lughnasa* (Choreographer).

PATRICIA DELOREY (Voice and Dialect Coach) Asolo Repertory Theatre favorites include: *Knoxville* (world premiere), *Silent Sky*, *Cabaret*, *The Cake*, *Sweeney Todd*, *Gloria*, *Ragtime*, *Rhinoceros*, *Roe*, *The Elaborate Entrance of Chad Deity*, *The Great Society*, *Josephine* (world premiere), *All The Way*, *West Side Story*, *Sotto Voce*, *Other Desert Cities*, *The Grapes of Wrath*, *Vanya and Sonia and Masha and Spike*, *Clybourne Park*, *The Innocents* (world premiere), *Bonnie & Clyde* (world premiere), *Doubt*, and *Equus*. Other credits include: *Judith* (world premiere Urbanite Theatre), *Pitmen Painters* (American Stage Theatre), *The Smuggler* (Urbanite Theatre), Studio Six's production

of *Plasticine* (The Baryshnikov Arts Center), *Saturday Night Fever* (Royal Caribbean International Cruises), and *Stone Cold Dead Serious*, and *Nocturne* (world premiere American Repertory Theatre).

ROSS EGAN (Managing Director) is the Managing Director of Asolo Repertory Theatre, one of the nation's premier regional theatres. He holds an MBA and a BFA in Acting, and has built a distinguished leadership career in the American theatre, including founding Refuge Theatre Project, a Jeff Award-winning company in Chicago celebrated for its groundbreaking productions. His prior roles include Managing Director of Barter Theatre, one of the longest-running professional theatres in the country, and Director of Operations at the Illinois Shakespeare Festival. When not at work, he can be found on the ice hockey rink.

SHELDON HARNICK (Lyrics) Sheldon Harnick's career began in the 1950s with songs in revues (e.g., "The Boston Beguine," "The Merry Little Minuet"). With Jerry Bock he created a number of memorable musicals, including *Fiorello!* (Tony Award, Pulitzer Prize), *Tenderloin*, *She Loves Me* (Grammy), *Fiddler on the Roof* (Tony), *The Apple Tree*, and *The Rothschilds* (subsequently revised as *Rothschild & Sons*). Other collaborations: *Rex* (Richard Rodgers), *A Christmas Carol* (Michel Legrand), *A Wonderful Life* (Joe Raposo), *The Phantom Tollbooth* (Arnold Black, Norton Juster), and *The Audition* (Marvin Hamlisch). He wrote three musicals himself: *Dragons*, *A Doctor in Spite of Himself*, and *Malpractice Makes Perfect*.

MICHELLE HART (Hair, Wig, and Makeup Design) Hart designs for Asolo Repertory Theatre and the FSU/Asolo Conservatory. Other credits: Sarasota Ballet, Palm Beach DramaWorks, freeFall Theatre, Urbanite Theatre, Florida Studio Theatre, Westcoast Black Theatre Troupe, Banyan Theatre, Ruth Eckerd Hall, Venice Theatre, Dorset Theatre, Barrington Stage, and Open Stage Theatre. She has also done hair and/or make-up for Joan Rivers, Doris Roberts, Martin Short, Jane Russell, Arlene Dahl, Soledad Villamil, Jane Pauley, Richard Dreyfuss, Castille Langdon, Christopher Higgins, Justin Long, and Paul Downs. Music videos "Second Chance" by Shinedown, "Reverse Cowgirl" by T-Pain. Film and television: *The Loyalists*, *Lady of the Manor*, *The Real Stephen Blatt*, and *Paradise, FL*.

GEOFF JOSSELSO CASTING (Casting) Previously for Asolo Rep: *Crazy for You* and *Jesus Christ Superstar*. Broadway, Off-Broadway and Tours: *Spamalot* revival, *Beetlejuice*, *The Velocity of Autumn*,

The 25th...Spelling Bee, *Marcel on the Train*, *Beau, Dracula: A Comedy of Terrors*, *Cellino v. Barnes*, *Altar Boyz*, as well as many productions for Arena Stage, Baltimore Center Stage, Carnegie Hall, The Civilians, Goodspeed, Irish Repertory Theatre, Kennedy Center, Long Wharf, The Old Globe, Oregon Shakespeare Festival, Paper Mill Playhouse, Pasadena Playhouse, Pioneer Theatre Company, Pittsburgh CLO, Pittsburgh Public Theatre, Repertory Theatre of St. Louis, Seattle Repertory Theatre, Signature Theatre, Studio Theatre, and Village Theatre. For more, please visit www.josscasting.com

HOWARD TSVI KAPLAN (Costume Design) For 29 seasons Mr. Kaplan has been the Resident Costume Designer for Sarasota Opera where he has designed over 120 productions. Recent endeavors include: designing *Blithe Spirit*, *Once*, and *A Sherlock Carol* for Capital Rep; *My Fair Lady*, *Tarzan*, *Mary Poppins*, and *The Three Musketeers* for The Barter Theatre; and *A Streetcar Named Desire*, *La Boheme*, and *Werther* for Florida Grand Opera. Design credits include twelve years as the principal designer for Ringling Bros. and Barnum Bailey Clown College; *The Mikado* at Pittsburgh Public Theatre, and *Amadeus* for Cleveland Playhouse. He was a resident designer for both Alley Theatre, where he designed the American Premiere of *Henceforward...*, written and directed by Alan Ayckborn, and Asolo Repertory Theatre, where he designed the World Premiere of Horton Foote's *Talking Pictures*.

KIMBERLY ANN MCCANN (Production Stage Manager) is in her second season at Asolo Repertory Theatre, previously working on *Agatha Christie's The Mirror Crack'd*, *Come from Away*, *Beautiful: The Carole King Musical*, *Anna in the Tropics*, and *Jesus Christ Superstar*. Broadway credits include *Curtains*, and Off-Broadway credits include *Bill W. and Dr. Bob*, *How to Save the World*, and *John Ferguson*. Kimberly has also worked with Goodman Theatre, Northlight Theatre, Milwaukee Repertory Theatre, Peninsula Players Theatre, Skylight Music Theatre, Tuacahn Center for the Arts, and The Julliard School.

DUNCAN MCMILLAN (Assistant Stage Manager) is thrilled to make his Asolo Repertory Theatre debut! Based in Chicago, he has previously worked on The Goodman Theatre's productions of *A Christmas Carol (2022-2025)*, *New Stages Festival (2025/2026)*, *BUST*, and *Midnight in the Garden of Good and Evil*. Additionally, you may have seen him as the assistant stage manager for Peninsula Players Theatre's 2025 season where he worked on *Dear Jack*, *Dear Louise*; *Little Women: The Broadway Musical*; *Misery*; and *Barefoot in the Park*. Duncan holds a BFA from the University of Illinois Urbana-Champaign.

MATTHEW R. MECKES (Music Director) is pleased to be returning to Asolo Repertory Theatre, previously serving as Assistant Music Director for the world premiere of *Knoxville* in 2022. Favorite credits include (Broadway) *MJ: The Musical*, (Regional) *Passing Through*, *Cyrano* (Goodspeed Musicals), *42nd Street* (Riverside Theatre), *Next To Normal*, *Merrily We Roll Along* (Revival Theatre Company), *Man Of La Mancha*, *In The Heights* (PCPA), *Little Dancer*, *Like Water For Chocolate*, *Tesla* (NYC Workshops), and recently serving as a Music Supervisor for Norwegian Cruise Lines. He has worked with such notable artists as Stephen Flaherty and Lynn Ahrens, Stephen Schwartz, Neil Bartram and Brian Hill, Peter Dinklage, Adam Souza, Susan Stroman, and Christopher Jahnke, among many others. Deepest gratitude to his parents for their unending support and his dog Dixie for her constant companionship.

DANIEL PELZIG (Choreographer) is a director, choreographer and educator. Broadway credits include the original Tony-nominated productions of *33 Variations*, starring Jane Fonda, and *A Year with Frog and Toad*. His Off-Broadway credits include: *Privates on Parade*, *The New Yorkers*, *The New Moon*, *Valhalla*, and the Kennedy Center production of *Sweeney Todd* starring Brian Stokes Mitchell and Christine Baranski. He has worked at the Metropolitan Opera, Teatro alla Scala, Lyric Opera of Chicago, Los Angeles Opera, Santa Fe Opera, Opera Philadelphia, Houston Grand Opera, Central City Opera, and multiple European opera houses. Regional theatre credits include the Guthrie, Alliance, Goodman, Shakespeare (D.C.), and Huntington Theatres. He earned his degree in cellular biology from Columbia University and is currently a Professor of Dance, Theatre, and Opera at Boston Conservatory at Berklee.

MATTHEW ROHAN (Assistant Stage Manager) Previously at Asolo Repertory Theatre: *Primary Trust*, *Jesus Christ Superstar*, *Ken Ludwig's The Three Musketeers*, *Chicken & Biscuits*, *Looking for Ithaca: An Odyssey* (TYA Tour). Off-Broadway: Pan Asian Repertory Theatre. Regional: Arizona Theatre Company, American Players Theatre, the Eugene O'Neill Theater Center, Goodman Theatre, and Utah Festival Opera and Musical Theatre. Matthew is a proud member of AEA and graduate of the University of Illinois at Urbana-Champaign.

PHILIP ROSENBERG (Lighting Design) Broadway and West End: *Boop!*, *Mrs. Doubtfire*, *Pretty Woman*, *The Elephant Man*, *A Gentleman's Guide to Love and Murder*, and *It's Only a Play*. Regional: Kennedy Center, La Jolla Playhouse, Ford's Theatre, The Guthrie Theater, The Old Globe, TheatreWorks, Hartford Stage,

The Creatives

Alliance, Huntington Theatre Company, Chicago Shakespeare Theatre, Shakespeare Theatre Company, Dallas Theatre Center, Denver Center Theatre, The Alley Theatre, Arena Stage, The McCarter Theatre, Manhattan School of Music, Portland Stage Company, TACT, Barrington Stage Company, Williamstown Theatre Festival, Dorset Theatre Festival, Bay Street Theatre, Goodspeed Opera, Two River Theatre Company, George Street Playhouse, and Westport Country Playhouse.

PETER ROTHSTEIN (Producing Artistic Director; Director) directed The US Premiere of *The Unfriend*, *Come from Away*, *Ken Ludwig's Lady Molly of Scotland Yard* (World Premiere), *Twelve Angry Men: A New Musical*, *Inherit the Wind*, *Man of La Mancha*, *Sweeney Todd*, and *Ragtime* at Asolo Rep. He works extensively as a director of theatre, musicals, opera, and new work development. For 25 years, Rothstein served as the founding Artistic Director of Theater Latté Da, a Minneapolis-based company dedicated to new and adventurous music-theater. Other collaborations include: the Guthrie Theater, Children's Theatre Company, Ten Thousand Things, and Seattle's 5th Avenue, as well as the Minnesota Opera, Boston Lyric Opera, Florida Grand Opera, and Chicago Opera Theater. Rothstein is the creator of *All is Calm: The Christmas Truce of 1914*, which had its off-Broadway debut in 2018, receiving the Drama Desk Award for Unique Theatrical Experience. Rothstein served on the board of directors for the National Alliance for Musical Theatre, *Alive and Kickin'*, and the Twin Cities' Ivey Awards. He holds degrees in Music and Theatre from St. John's University and an MFA in Directing from the University of Wisconsin-Madison.

JOSEPH STEIN (Book) won the Tony Award and Drama Critics Circle Award for *Fiddler on the Roof*. His other musicals include *Zorba* (Tony nomination, Drama Critics Circle Award), *Rags* (Tony nomination), *The Baker's Wife* (Olivier Award nomination, London), *Take Me Along* (Tony nomination), *Juno; Irene* (starring Debbie Reynolds), *The King of Hearts*, *All About Us*, and *Enter Laughing: The Musical* (Lucille Lortel nomination, outstanding revival). He also co-authored, with Alan Jay Lerner, *Carmelina*; and with Will Glickman, *Mr. Wonderful* (starring Sammy Davis, Jr.), *The Body Beautiful*, and *Plain and Fancy*. His plays are *Enter Laughing*, *Before the Dawn*, and *Mrs. Gibbons' Boys*. Stein grew up in the Bronx and first became a social worker while pursuing writing on the side. He began his career in TV and radio, writing for "The Sid Caesar Show," "Your Show of Shows," "Henry Morgan Show," and many others, and for

personalities including Tallulah Bankhead, Phil Silvers, Jackie Gleason and Zero Mostel. On Broadway he made his debut contributing to the theatrical revues *Lend an Ear* (featuring Carol Channing) and *Alive and Kicking*. He wrote the screenplays of *Enter Laughing* and *Fiddler on the Roof*, for which he won the Screen Writers Guild Award. In 2008, he was inducted into the Theatre Hall of Fame.

KATE SUTTON JOHNSON (Scenic Design) In 2019, Kate made her Asolo Repertory Theatre debut designing the set for *Sweeney Todd*. She returned in 2024 to envision the set for *Inherit the Wind*, and now she's back designing sets for both *The Unfriend* and *Fiddler on the Roof*. Over this period of collaboration with the Asolo team, Kate has grown to feel like this is one of her primary artistic homes, and she'd like to offer a deep bow of thanks to the theatre's talented administrative staff, production leadership, artisans, fabricators, and stagehands for making the work so meaningful. Kate is based in the Twin Cities and has designed dozens of theatre projects locally and nationally, including contemporary dramas, classical theatre, large-scale musicals, devised work, and everything in between. Additionally, Kate works extensively in the museum world designing exhibit experiences that focus on natural history, anthropology, science, childhood development, ethnography, archaeology, and conservation.

KEN TRAVIS (Sound Design) Asolo Repertory Theatre: *Jesus Christ Superstar*, *Crazy for You*, *Cabaret*. Broadway: *Aladdin* (All international productions and tours), *In Transit*, *Jekyll and Hyde*, *A Christmas Story the Musical*, *Scandalous*, *Newsies*, *Memphis*, *The Threepenny Opera*, *Barefoot in the Park*, *Steel Magnolias*. Numerous New York and regional theaters and companies including: DCPA, The Old Globe, The 5th Avenue Theater, McCarter Theater, Seattle Rep, La Jolla Playhouse, LA Center Theater Group, ACT Seattle, Guthrie Theater, KC Rep, Dallas Theater Center, Playwrights Horizons, The New Group, NYSF Public Theater, CSC, Signature Theater NYC, SoHo Rep, Vineyard Theater, The Civilians, Mabou Mines, and national and international festivals and tours.

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A NOTE FROM PETER

I played the role of **Mendel**, the Rabbi's son, in the Grand Rapids Players production of *Fiddler on the Roof* in 1983. The director asked us each to create a bundle of stuff from home that we would carry in the final scene as the Villagers were evacuating Anatevka. It was community theater and this would help out the volunteer who was in charge of props.

I remember going through a box of old photographs that my mom inherited from her mother after she'd died. I took a pair of my dad's old wool hunting pants and a few things he'd stored in an old metal suitcase—things he'd brought back home after serving in the Second World War. I tied it all carefully together with an old leather belt. It was probably a bit too artsy, but I was quite proud of it. I wasn't aware of it at the time, but my curation of family heirlooms was not unlike the character I was playing. Mendel had to carefully choose what few things he would take with him, and what he would leave behind as he departed his homeland and headed for the new world.

Fiddler on the Roof is about what we take with us and what we leave behind. What we cling to and what we let go of. It is also a celebration of those things that cannot be taken from us: our beliefs, our music, our spirit. It is a work of such gorgeous detail, incredibly specific to the culture it represents, but the show also transcends culture, illuminating truths far more universal.

Jerry Bock, the show's composer, tells a story about seeing a production in Japan and speaking with the director after the show. The director asked, "Do people get this show in America? It's so Japanese." Sheldon Harnick, the show's lyricist, tells a story about a production at Brownsville Junior High School in Brooklyn, NY in the late 1960s. The cast was made up of primarily Black and Puerto Rican students.



Some folks tried to get the production shut down, saying it was irresponsible for a cast of Black and Brown students to tell this Jewish story. The school received bomb threats and the set was vandalized, but the show's writers fully supported the production, stating that its themes resonated deeply with the Civil Rights Movement that was transforming this country.

I have wanted to direct *Fiddler on the Roof* for decades but am grateful to be doing so in this moment. The play has made me think about my ancestors, who came to the new world with just a few belongings but with immeasurable hope for a better life for their children and grandchildren. I wonder what they would they think of these times. Have we honored their traditions? Have we embraced an ever-changing world? And were they here, what would they ask of me as a citizen of this great idea, America?

It is an honor to bring this story to life with this extraordinary cast of actor-musicians and a first-rate creative team. I hope you are transported back in time to the world of Anatevka, and when you leave the theatre, I hope you take something with you.

FIDDLING WITH FIDDLER

BY JAMES MONAGHAN

In an actor-musician musical, the line between the actor and the orchestra blurs or vanishes entirely. Instruments, usually confined to the pit or some other unseen space, not only become visible, but are played by the performers themselves. This is not merely putting the band on stage but making the characters into the band. Efficient? Perhaps. Complicated? You better believe it.

Some musicals are written and designed from the beginning to be performed in this manner: *Million Dollar Quartet*, *Once*, *The Band's Visit*, and *Bandstand* come to mind, two of which were on Broadway as recently as 2017. These musicals can only be performed as actor-musician productions. Others, notably John Doyle's celebrated revivals of *Sweeney Todd* and *Company*—both Tony Award®-winning—take traditionally arranged musicals and reimagine them with actor-musicians. This

production of *Fiddler on the Roof* falls primarily into the latter category. Though as we shall see, the line separating the two approaches gets a bit blurry.

In the vein of our protagonist-philosopher Tevye, let us debate 'why do this?' starting with the much clearer side of the argument: why not? To create a musical in which all the characters are also playing all - or most - of the instruments, you must spend that much more time in the audition process. This is a world where the standard triple threat is no longer enough; actor-musician productions need the quadruple threat of singer, dancer, actor, and musician. And not just any instrument will do. For example, if you have found the perfect fit for Lazar Wolf, Anatevka's somewhat privileged butcher, but they play clarinet instead of the needed bass, you may be back to square one on the casting front. Actor-musician musicals often present a slew of technical challenges to navigate—everything from how to mic the voice separately from the instrument and balance the mix, to who is conducting this thing (and how everyone will always be able to see that person to stay at the right tempo). This is all before you get to the additional complications of staging exactly how an accordion can appear in Yente's hands at just the right moment. It is this last 'complication' that leads us directly to the 'why you should do this' and how actor-musician musicals can be even more magical than traditionally staged productions.

It is a truism in musical theater that you break into song when the emotions of a moment become too heightened or intense to be contained by mere speech. The addition of music clarifies the nuanced emotional reality of a moment with major chords and upbeat tempos pushing us to see the brighter side of every situation and melancholy ballads emphasizing the tragedy.



Costume design for *The Fiddler* by Howard Tsvi Kaplan.



Francesca Dawis, Matt Riehle, and Molly Sue MacDonald in Theatre Latté Da's 2018 production of *Once*. Photo by Dan Norman.

Making the instrument and the performance of that instrument visible unlocks an additional vehicle for expression and a new range of physical vocabulary, allowing even greater access to a character's life and psychology.

Fiddler on the Roof blurs the line between 'conceived with actor-musicians in mind' versus 're-imagined in this style.' From the beginning, the story contemplates both a literal and metaphorical relationship to music because there has always been one actor-musician: the titular fiddler who opens the show and is occasionally an other-worldly partner to Tevye's soliloquies. Tevye immediately leans into the metaphorical meaning of this precarious image, likening it to the villagers' day-to-day subsistence "trying to scratch out a pleasant, simple tune without breaking his neck. It isn't easy." This production modifies that metaphor and expands it to the entire ensemble.

While the band playing during Tzeitel and Motel's wedding or the boisterous musicians at the bar during "To Life (L'chaim)," are literal and very much earthbound, they too are using music as an aid to perseverance, even celebration, in the face of impossible odds. But of course, it isn't all drinking songs and wedding bands. If the strings underpinning "Sunrise/Sunset" have always moved you, how much more moving to see that sound coming from the family and friends witnessing this momentous transition? If your heart has always broken during Chava's ballet, pay close attention to how the addition of self-accompaniment magnifies this longing. While our production is likely the first actor-musician *Fiddler*, the idea is baked into the show's DNA, after all, Tevye also tells us in the opening moments "every one of us is a fiddler on the roof..."

Donor Spotlight

Michael Zuckerberg



Michael Zuckerberg was seven years old when his grandparents took him to see Zero Mostel in *Fiddler on the Roof* on Broadway. Arriving home that afternoon, he went right to the piano and started piecing together the score’s intoxicating melodies from memory. It was the beginning of a lifelong fascination with the show that had become and would remain his absolute favorite piece of theatre.

Years later at Tufts University, he would finally have the chance to take the stage in a student production of his favorite musical in the role of the Rabbi. It was also at Tufts that Michael took the wildly popular Yiddish Literature course taught by renowned

professor Sol Gittleman, whose curriculum lent particular focus to Sholem Aleichem’s originating stories of *Tevye the Dairyman*.

Asked about the show’s particular relevance to today, Michael said, “*Fiddler on the Roof* has always been and always will be relevant. It is about love, family, conflict, tradition (old and new), and it’s about life.” He says that every time he hears the songs, he hears them differently. And while he would like to go into Peter Rothstein’s production without expectation, he knows one thing, “When I sit in that theatre, I will cry.”

We’re so grateful for your support of this show, Michael, and honored to share a new chapter in your own *Fiddler* story. We too will pack handkerchiefs for opening night.

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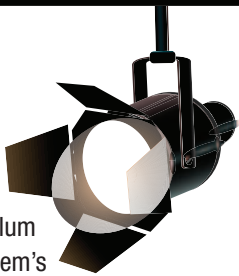
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The Jewish Federation of Sarasota-Manatee serves one of the fastest-growing Jewish communities in the United States, offering exciting programming and events where Jews of all ages can connect and engage with their culture and their peers in a safe, secure environment. The Federation provides education grants, lead mission trips to Israel, work to fight antisemitism, and provide financial support to community organizations whose work aligns with the mission and values. The Jewish Federation is focused on building the foundation for a strong, vibrant, secure Jewish future here in Sarasota-Manatee.



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continued

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Emily Lowney
Technical Director
Daniel Kilgore
Associate Technical Director
Morgan Hemgrove

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Peter MacBeth
Assistant Shop Foreperson
Jordan Quiles
Senior Properties Master
Frank J. Paul
Assistant Properties Master
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Joann Waters-Atkins +++
Assistant Scenic Artist
Peter Everly
Painters
Abby Knauber, Paige Spizzo
Scenic Craftsman
Taj Medeiros, JR Lallemand
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Master Stage Carpenter
Christian Wadman
Master Sound Engineer
Matthew Parker +++
Audio 1
Carter Erickson
Audio 2
Alexa Barber
Master Electrician
Will Johnson
Assistant Master Electrician
Sam Crowe
Wardrobe Supervisor
Jonathan Hall
Wardrobe Head
Chelsea Allen
Theatre Properties Head
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Stagehands
Geovi Urias, Quinn Nilon
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Laine June Marr +
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Jessica Hayes, Skyler Niedziela
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Audrey Dixon
Stage Management Apprentice
Alayna Domboski
Graduate Scenic Design Assistant
Michael James
Lighting Design Assistant
Lindsay Kramer
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MAY 6 -
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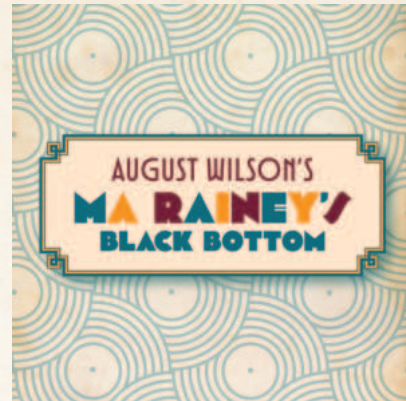
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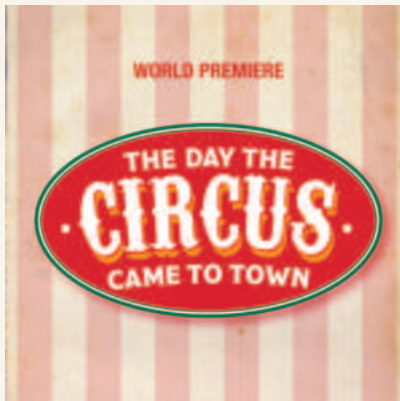
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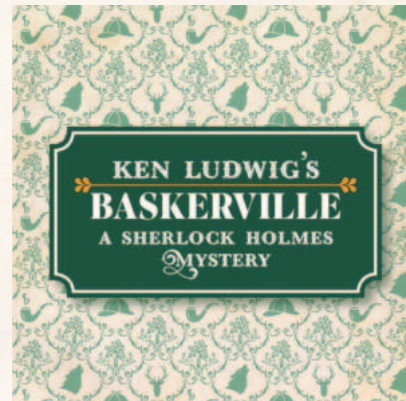
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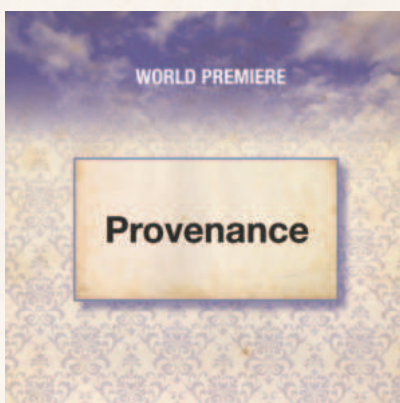


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Asolo Rep post-show discussions are 15-minute conversations with a cast member, offering a chance to reflect on the production. They are held on select Wednesday and Sunday Matinees.

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The IllumiNation Series features expert-led, post-show conversations that explore the themes of our productions. Each event provides deeper theatrical context, highlights key ideas, and invites audience perspectives. Join us for *August Wilson's Ma Rainey's Black Bottom*, *The Day the Circus Came to Town*, and *Provenance*.

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