



Stage 1 & Ohlone College
SUMMERFEST AUDITION FORM

It is Stage 1 & Ohlone College’s policy not to pre-cast roles. You must be available for all performances.

Production: **Phantom of the Opera**

Please write clearly your home or cell phone number(s) and email address on the Audition Form so we know where we can reach you in person or leave a message.

Date of Audition: _____ E-mail: _____

Name: _____ Home Phone: (____) _____

Street Address: _____ Cell Phone: (____) _____

City: _____ ZIP Code: _____

Age (approx.): _____ Gender: _____ Height (without shoes): _____

Part(s) you would like to be considered for:

Would you take any part offered?: _____

Are you auditioning for another show at this time? _____

If you cannot make callbacks on Saturday, March 3rd from 1pm-10pm, please let the Producers know right away.

How or where did you hear about this audition? _____

PLEASE ATTACH RESUME IF AVAILABLE.

Previous Performing Experience (Complete or attach resume.)				
Part	Play	Director	Theatre Group	Year

No. _____



Stage 1 & Ohlone College
SUMMERFEST VOCAL AUDITION FORM

It is Stage 1 & Ohlone College's policy not to pre-cast roles. You must be available for all performances.

Production Auditioning for: **Phantom of the Opera**

Name: _____

Part(s) auditioning for: _____

Audition song: _____ Voice

type: Soprano Alto Tenor Baritone Bass Range: _____

List previous vocal training and/or experience:

-----DO NOT WRITE BELOW THIS LINE-----

No. _____



Stage 1 & Ohlone College

SUMMERFEST DANCE AUDITION FORM

It is Stage 1 & Ohlone College's policy not to pre-cast roles. You must be available for all performances.

Production Auditioning for: **Phantom of the Opera**

Name: _____

Part(s) auditioning for: _____

Dance Training

Type/Style of Dance	Length of Study	Studied With (Teacher)	Studio Name and Location

Experience: _____

-----DO NOT WRITE BELOW THIS LINE-----



Phantom of the Opera **AUDITION INFORMATION SHEET**

Welcome and thank you for auditioning. Please do the following: relax, smile, breathe, ask questions, and most of all have fun auditioning. This show is a musical and will be directed by Michael Navarra. No roles are pre-cast or double-cast. You must be available for all performances and it is expected that you will also make yourself available for all rehearsals and tech (please note that conflicts may affect casting decisions). Stage 1 and Ohlone College Theatres are non-profit organizations. We exist due to the many hours and efforts of our wonderful volunteer base and Board of Directors. Because of this, the cast will be asked to work on the **mandatory set strike on Sunday, July 28th**. If requested by the Costume Designer, you may also be asked to provide your own make-up, shoes and special personal costume pieces.

Auditions: Sunday, February 24th from 1-10 pm Ohlone College – NUMMI Theatre
Mon/Wed, February 25 & 27 from 6-10 pm Ohlone College – NUMMI Theatre

Callbacks: Saturday, March 3rd from 1 pm – 10 pm Ohlone College Theatre, 43600 Mission Blvd

You will be notified by email/phone before Friday 3/1 if you are required to attend callbacks. Please write clearly your home or cell phone number(s) and email address, where we can reach you in person or leave a message, on the Audition Form. Those who are cast will be contacted within one week of callbacks.

Rehearsals: Rehearsals will begin on **April 29** (administrative work, costume measurements, script distribution, read thru) at 6:30 p.m. Rehearsals are generally Monday through Thursday plus some Saturdays and Tech Friday and Sunday.

Procedure: 1: Complete paperwork – Audition Forms and Conflict Sheet
2: Submit completed paperwork and bring recent headshots and Resumes

Performances: **Friday, 7/12, Saturday, 7/13, Friday, 7/19, Saturday, 7/20, Thursday, July 25th, Friday, July 26th and Saturday July 27th @ 8:00 pm, and Sunday, 7/21 @ 2pm.**



REHEARSAL AND PERFORMANCE SCHEDULE – Phantom of the Opera

It is expected that you will make yourself available for all rehearsals, performances, and tech.

Rehearsals

April 29-May 2 (6:30-10:30pm)
 May 4 (10am-2pm)
 *May 6-9 (6:30-10:30pm)
 May 11 (10am-2pm)
 May 13-16* (6:30-10:30pm)
 May 18 (10am-2pm)
 May 20-23 (6:30-10:30pm)
 May 25 (10am-2pm)
 May 27-30 (6:30-10:30pm)
 June 1 (10am-2pm)
 June 3-6 (6:30-10:30pm)
 June 8 (10am-2pm)
 June 10-13 (6:30-10:30pm)
 June 15 (10am-2pm)
 June 17-20 (6:30-10:30pm) [June 20 – Designer run]
 June 22 (10am-2pm)
 June 24-27 (6:30-10:30pm) [June 25 – Sitzprobe]

Tech

June 28 (Friday – 5:30-11pm) *Q2Q Act 1
 June 29 (Saturday – 1-6pm) *Q2Q Act 2
 July 1 (5:30-11pm) *Tech Act 1
 July 2 (5:30-11pm) *Tech Act 2
 July 3 (5:30-11pm) *Tech Full Show
 July 4 – **HOLIDAY (No rehearsal)**
 July 5 (Friday) (5:30-11pm) *Run-Through with Tech #1
 July 6 (Saturday – 1-6pm) *Run-Through with Tech #2

Dress

July 8 (5:30-11pm) *Dress Rehearsal #1
 July 9 (5:30-11pm) *Dress Rehearsal #2
 July 10 (5:30-11pm) *Dress Rehearsal #3
 July 11 (5:30-11pm) *Dress Rehearsal #4

Performances

July 12 (Opening night – Call: 6pm, Performance: 8pm)
 July 13 (Call: 6pm, Performance: 8pm)
 July 19 (Call: 6pm, Performance: 8pm)
 July 20 (Call: 6pm, Performance: 8pm)
 July 21 (Call: Noon, Performance: 2pm)
 July 25 (Call: 6pm, Performance: 8pm)
 July 26 (Call: 6pm, Performance: 8pm)
 July 27 (Call: 6pm, Performance: 8pm)
 July 28 (Strike)

We can only honor conflicts that were agreed upon prior to accepting a role. Please note that conflicts may affect casting decisions. Ideally, actors are available for all rehearsals. Actors must be available for all performances.

PLEASE LIST ANY CONFLICTS:

I have read the above rehearsal dates and have marked all conflicts. I am available for all other rehearsals and performances.

NAME

DATE

Printed Name

Character Descriptions for Phantom of the Opera:

Meg Giry - a member of the Corps de Ballet; the range is mezzosoprano to G.

Christine Daaé - soprano voice that combines elements of classical and pop singing; a light, floating soprano; she sings briefly to high E.

The Phantom - high baritone or tenor (with a good low range) from low A flat to high A flat; frightening, powerful, and sympathetic.

Raoul, Vicomte de Change - dashing, young aristocrat; high baritone (2 octave range from A flat to A flat).

Richard Firmin and Monsieur Gilles Andre - the managers of the Paris Opera House; need good instincts for stylish comedy; baritones; one sings to A, one to G.

Carlotta Giudicelli - the prima donna of The Paris Opera; coloratura soprano, to high E.

Madame Giry - the Opera's ballet mistress; an ominous, stern, forbidding figure; mezzo soprano to high B flat.

Ubaldo Piangi - the opera's leading tenor, Italian style singer; sings to high C; requires opera training.

Don Attilio in 'Il Muto'/Passarino in 'Don Juan Triumphant' - bass or bass baritone with a solid and legitimate low F. Character actor with a good sense of comedy.

Wardrobe Mistress/Confidante - contralto or low mezzo.

Monsieur Reyer - tenor; character role; the repetiteur (vocal coach) of the Paris Opera.

Joseph Buquet - bass

Auctioneer- Ensemble, spoken

Confidante in "Il Muto" - Mezzo-soprano

Lefevre - Retiring manager of the Opera

MME. Firmin - Wife of Firmin

Ballet Chorus of the Opera Popular - Contralto

Ensemble - Chorus, Speaking and Non-speaking ensemble roles

A note on casting:

Stage 1 & Ohlone College do not discriminate based on perceived or actual race, ethnicity, religious affiliation, sexual orientation, disabilities, gender, or other protected characteristics. All performers will be given full consideration.