

THE PHANTOM OF THE OPERA – CAST AUDITION INFORMATION

AUDITIONS:

- Auditions are Saturday & Sunday June 3 & 4 @ 9am, 12pm, and 3pm, by appointment in groups. Each group will last up to 2 ½ hours.
- Auditions will consist of Singing, Dance/Movement, and some improv/readings.
- Callbacks will be Monday & Tuesday Evening June 5 & 6, based on Character.
- Dress in comfortable clothing and be prepared to Move.
- **VOCAL AUDITIONS/SONG SUGGESTIONS**
 - Please prepare a 1-minute Song. No Recorded Music. You must bring Sheet music for your song in the correct key (no transpositions).
 - PHANTOM is a Pop Opera, mixing Classical style with elements of Contemporary vocals. No Rock songs, please.
 - You may sing a song from the Show but be ready to sing in the Original Key from our Score. (No transpositions). Vocal ranges are below in Character Descriptions.
 - Similar Shows: EVITA, LES MIZ, SUNSET BLVD, CATS, LOVE NEVER DIES.
 - Opera is also a big part of the Show especially for Carlotta, or Piangi – Good audition songs could be from Gilbert & Sullivan, Rossini, Puccini, etc.
- **BALLET CALLBACKS – the following roles must be available for a Monday Callback @ 5pm.**
 - Christine Daaé – Must be able to Move well and appear as a Ballet Dancer.
 - Meg Giry – Need strong Dancer with Ballet Technique
 - Madame Giry – Must be able to Move well as a Dancer
 - Ballet Ensemble – Core group of Dancers with Strong Ballet Skills
 - Slave Master/Harlequin – Strong Ballet Skills (Male or Female)
 - Monkey Girl – Masquerade Soloist. Strong Dancer

PRINCIPAL ROLES – PLEASE NOTE - We are open to casting any gender for any role. However, we are forbidden by contract to alter the gender of the characters as written or change the vocal range. If called back for a role, you must sing in key as written, and play it as the gender envisioned by the Authors.

All roles are open to all race, color, creed, religion, national origin, gender identity, and sexual orientation.

The Phantom of the Opera – Male. Adult - High Baritone or Tenor (Ab3 to Ab5) The Phantom is masked to hide a facial deformity. He lives hidden beneath the Paris Opera House. He is a tortured, driven, musical genius who falls in love with the young ingénue Christine, to whom he gives music lessons through a mirror in her dressing room. He torments the diva Carlotta and the whole opera company. The Phantom is dynamic and mesmerizing, sensual but ghostly. **NOTE:** *This character will require the use of extensive latex prosthetics.*

Christine Daaé - Female. 18-20. Lyric Soprano or Light Coloratura (G3 to E6). Christine is the young ingénue. The Phantom's protégé. As a child she met a young boy, Raoul, and when they meet again at the opera they fall in love. Christine is best friends with Meg. Christine is young and vulnerable after the loss of her musician father, but she is possessed with an inner strength and great compassion. Some Ballet Training a plus. *Must attend Ballet Callback.*

Vicomte Raoul de Chagny – Male. 20-25. High Baritone (Ab3 to Ab5) Raoul is the dashing, young lover. He knew Christine from her childhood and becomes smitten with her when they meet again. He is the wealthy patron of The Opera Company. He does his best to protect Christine, ending in a confrontation with The Phantom. Intelligent, courageous, and devoted.

Meg Giry - Female, 17-18. Mezzo-Soprano (Bb3 to F5) Meg is the young lead dancer in the corps de ballet. She is Christine's best friend. She is inquisitive, and more outspoken than her friend. Her mother is the ballet mistress, a hard truth to live up to. Meg is supportive of her friend, and one of those in the Opera most intrigued by the Phantom. Meg is a strong triple threat role. *Must attend Ballet Callback.*

Monsieur Richard Firmin Male. – 40-50, Baritone (A3 to F5). One of two new managers of the Paris Opera. He is practical, and bit sarcastic and constantly worried about the financial end of the Opera. To Firmin, the Phantom rumors are free publicity that puts audiences in the seats.

Monsieur Gilles André – Male. 40-50 - Baritone (A3 to A5) The other new manager. He is the more cheerful and fun loving of the two. Enjoys the prestige that comes with the Opera. Loves a good party.

Carlotta Giudicelli Female. 25-35 Adult. Soprano Coloratura (C4 to E6) Carlotta is the resident Opera Diva, who plays all the leading roles. With Christine's rising stardom her career is in jeopardy. Carlotta is a true "drama queen" who feels threatened by Christine. Italian accent.

Madame Giry Female. 40-50 Adult. Mezzo-Soprano (Bb3 to Bb5) Madame Giry is the ballet mistress for the opera house. A stern disciplinarian. She is mysterious, and has knowledge of The Phantom, warning the managers to not upset him. *Must attend Ballet Callback.*

Ubaldo Piangi Male. 25-35, Adult. Tenor (D4 to C6) Piangi is a classical opera singer with a really thick Italian accent. He is Carlotta's counterpart and a diva in his own right. Believes he is God's gift to the fairer sex.

Monsieur Reyer Male. Mature adult. Baritone (C4 to F5) Monsieur Reyer is the répétiteur (Director) of the Opera Company. His main job is to run the rehearsals despite all divas. He is driven, precise, and condescending to anything that doesn't revolve around Opera. A benevolent tyrant.

Joseph Buquet Male. Age open. Bass (E3 to D4) Buquet is an older stagehand. Master of the Flies, he is responsible for the Opera Rigging and scenery. He claims to have seen the Phantom. Exceptionally creepy to the young Dancers. He is eventually killed by The Phantom. Joins Ensemble in ACT II.

ENSEMBLE (Speaking and sung roles) These Roles will double (and sometimes triple) as Ensemble in all Major Numbers.

Auctioneer Adult – Male or Female. Spoken role. The Auctioneer opens the show with the longest monologue in the show. Requires VERY strong presence and clear voice. Will play other roles in Ensemble.

The Porter - Male or Female. Auctioneer's Assistant. Will play other roles in Ensemble.

Nurse to Older Raoul in *Prologue*.

Auction Attendees – Ensemble Members in *Prologue*.

Monsieur Lefevre - Male. Vocal Open. Spoken role. Monsieur Lefevre is the retiring manager of the Opera House. Even though we suspect why he decides to "retire," he is very certain not to mention it to the new managers. Will play other Roles in Ensemble.

Mademoiselle Penderie, The Wardrobe Mistress – Female. Vocal Open. Costume Mistress for the Opera. Confidant to whomever is the lead Diva at the time. Featured in all Backstage Scenes, Onstage Costume Changes, *Masquerade*.

Ballet Chorus: 6-8 Females. Some ballet training essential. Pointe a bonus but not essential. Featured in major numbers including *Hannibal, Masquerade, El Muto Ballet. Must attend Ballet Callback.*

Opera Ensemble. Male and Female. Multiple Characters and Solos throughout the Show. Featured in the Opera scenes – *Hannibal, El Muto, Masquerade, Don Juan Triumphant* and Rehearsal/Backstage scenes.

Slave Master. Male. Any Vocal range The Slave Master is a lead dancer in *Hannibal*, who carries around a whip. 18+ Strong, athletic. Strong pirouettes, tours and leaps. Also featured in *El Muto Ballet, Masquerade. Must attend Ballet Callback.*

Monkey Girl – Featured Soloist Dancer in *Masquerade*. She is dressed in a costume that resembles the Music Box Monkey Prop. Strong Dance/movement skills. *Must attend Ballet Audition*

“El Muto” Opera Solos – These roles are played for high comedy.

Confidante – Female. Soprano. Sly, gossiping Social Climber.

Hairdresser – Male or female. Conniving. Bitchy.

Jeweler – Male or female. Sycophant. Not terribly bright.

Don Attildo – Male. Bass. Very old. Very Rich. Very ugly. Very lecherous.

Police Chief – Male. Any Vocal, Spoken role in Act II. Leads the attempts to capture the Phantom.

Marksman – Open. Any Vocal. Police officer delegated to shooting the Phantom.

“Passarino” – Male. Baritone. Don Juan’s Servant in *Don Juan Triumphant*.