



**Audition & Crew Application: The Phantom of the Opera**  
**Audition Dates: December 4 & 7, 2021**  
**Open To Grades 7-12**  
**Performances are March 11-13 (alt. dates 3/4-3/6 TBD)**

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY/ZIP: \_\_\_\_\_

SCHOOL \_\_\_\_\_

GRADE: \_\_\_\_\_ AGE: \_\_\_\_\_ BIRTHDATE: \_\_\_\_\_

GENDER: \_\_\_\_\_ HEIGHT: \_\_\_\_\_ SHOE SIZE: \_\_\_\_\_ T-SHIRT SIZE: \_\_\_\_\_

PARENT/GUARDIAN: \_\_\_\_\_

HOME PHONE: \_\_\_\_\_

PARENT/GUARDIAN CELL: \_\_\_\_\_

STUDENT CELL: \_\_\_\_\_

PARENT EMAIL: \_\_\_\_\_

STUDENT EMAIL: \_\_\_\_\_

**Not Enrolled in an FLCT class** (at the time of the audition)     **Currently Enrolled**

**PRIOR EXPERIENCE**

Production	Role	Director	Location
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

**Please list any dance or circus experience:**

\_\_\_\_\_

\_\_\_\_\_

**Audition Requirements**

Prepare 16-32 bars (max. 2 minutes) of a Broadway song in the style of the show that shows off your range. **Songs from Phantom, Les Miserables, Miss Saigon, or similar are encouraged. Singing from the show is allowed.**

Accompaniment tracks on a phone are required, do not sing a capella or with vocals. A bluetooth speaker will be provided.

**See Page 3 for more information.**

**Audition Appointments/Crew Request**

Please select an audition slot by using the below link:  
[https://doodle.com/poll/7pdyvwtuckr3qne9?utm\\_source=poll&utm\\_medium=ink](https://doodle.com/poll/7pdyvwtuckr3qne9?utm_source=poll&utm_medium=ink)

Please arrive 10 minutes prior to your audition time. Complete and return the audition application IN ADVANCE and bring a copy with you as well, along with a headshot or recent photo. Walk-ups without a submitted application will only be seen if time permits. Masks are required when indoors, but may be removed during your audition only.

Saturday December 4  
 2pm-4pm, select a five minute slot

Tuesday December 7  
 6:00pm-8:00pm, select a five minute slot

Callbacks and Cast List Posting dates to be announced.

Unable to attend. Email a video audition to [sean@fctstar.org](mailto:sean@fctstar.org)

I am only interested in Crew  
 I would accept a Crew position if not cast

**List All Rehearsal Conflicts beginning December 20**

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

**No conflicts after February 25. Initial Here: \_\_\_\_\_**

If cast, I agree to pay the Production Fee in order to participate in this program.  
 Cast: \$295 (\$195 for qualified class enrollees)  
 Crew: \$75  
 Approved scholarship rates will be applied.

\_\_\_\_\_

**Parent Signature (or Self if 18 or older)**

Scan and return pages 1 & 2 only to  
[info@fctstar.org](mailto:info@fctstar.org)



Casting Policy Acknowledgement –Signatures Required

FLCT’s program philosophy focuses on the individual growth of each student, while balancing a collaborative learning experience with a professional quality production. FLCT is committed to equity, diversity, and inclusion through opportunity and representation. All roles are open to performers of all races and ethnicities, gender identities, sexual orientations, and abilities. **Casting depends on a wide variety of factors and the final result works like an intricate puzzle.** While an individual might be perfectly suited for a particular role, there might not be an appropriate counterpart to support that choice. If the casting of one role changes, often the entire cast make-up changes to end up with a balanced final result that is in the best interest of the show as a whole. **Casting can be affected by variables such as height, vocal range, physicality, “chemistry” with other actors, “vibe,” vision of the Director, etc.** Casting teens and young performers in both adult and child roles also requires creating a “visual logic” to enhance the audience’s understanding of the story. Therefore, regardless of how “right” someone may be for a role that does not mean they will get it, or that they are right for it in *this* production. **It is essential that students and parents understand that auditioners may not get the particular role they may want.**

It takes every role in the script to tell the story and **every role is important**, regardless of perceived size. There is as much to be learned (and as much fun to be had) as a member of the ensemble or in a featured role as there is in playing the lead. **Not everyone can get the lead and students and parents should understand that not getting the lead is not necessarily a reflection of the students’ talents or abilities.**

Each show has very specific casting needs in terms of the type of characters, size of the cast, performance skills needed, etc. The size of the stage can also limit the number of people who can participate. **There is not always a role for everyone who auditions.** Sometimes a performer can be called back (asked to read from the script for a specific role,) but if that role goes to someone else, that performer may not be offered any role at all. There are no consolation prizes in casting.

**Handling rejection is part and parcel of being an actor and if an auditioner is not fully prepared to not get a part, or to not get the role they want, then parents and students should seriously consider not auditioning.**

I have read the above and discussed it with my child

I have read and understand the above

\_\_\_\_\_ Date \_\_\_\_\_

\_\_\_\_\_ Date \_\_\_\_\_

**Parent Signature**

**Student Signature**

**Audition Tips**

Read the Audition Requirements and Appointment information on page 1 carefully and make sure you prepare your material accordingly. Feel free to call FLCT at 954-763-6882 if you have questions about what to prepare. Your audition should be memorized. Practice a lot so you know your material. You might be nervous, so the more rehearsed your audition is, the more comfortable you will be. Before you start, remember to "slate" by saying your name, age, and what you are performing. Treat your audition like it's a show. Perform it full out. When singing, act your song. If you mess up, it's ok. Keep going or ask to start over. The Director might ask you to do part of your audition again with certain changes. Try your best to make the adjustments. You may be asked to move or dance so be sure you wear clothes and shoes you can move in. You may also be asked to read from the script or come back another time for a callback. Callbacks are a way for the Director to see people in certain roles next to other actors to get an idea of how different casting options might look. Getting a callback doesn't necessarily mean getting cast, and not getting one doesn't mean not getting cast. It's important to remember not everyone can always get cast and not everyone can play the lead, so just have fun and do your best.

**Call Backs and Cast List Posting**

The date and time of callbacks will be announced at a later date and you will be contacted as needed. The cast list posting date is to be determined and updates will be sent out to those who audition. Once posted, the cast list will be available on the FLCT website at [www.FLCT.org](http://www.FLCT.org) in the Call Board section of the homepage. It will also be emailed out to the cast. If you are not cast you will receive a separate email informing you as well. If you are not cast, we suggest trying again for the next show and also consider signing up for classes.

**Orientation Meeting**

**There will be an orientation meeting held for parents either in person or via ZOOM in early January date and time TBA.** Details of the production will be reviewed at this meeting. There are mandatory forms that need to be signed in order to participate which will sent via email.

**Production Fees**

FLCT shows are tuition-based programs. **Fees for participation are as follows: Cast: \$295 (or \$195 if currently enrolled in an FLCT class.) Crew: \$75.** Scholarships (need-based financial aid) are available. See the class page of the website for the application and more information. Payment plans are also available by request. All company members receive a show t-shirt. Costumes and basic make-up are included although you may purchase your own make-up kit and you may be asked to bring certain clothing items from home or provide your own shoes. If any requests present a hardship, please let us know.

**Rehearsals**

**The general rehearsal schedule is as follows: Tuesdays and Thursdays 5:30-9:00pm. Saturdays and Sundays 2:00-6:00pm.** Some rehearsals may be longer or shorter as needed. Not everyone is called to every rehearsal and not always for the whole time. A detailed rehearsal schedule will be distributed. Rehearsals take place at FLCT at Broward College. Please try to minimize rehearsal conflicts (absences) as much as possible as they are very disruptive to the process. Please fill out the conflicts section on page 1 honestly. Adding conflicts after the fact may result in recasting so it is in your best interest to be thorough on the application. We request there be no conflicts after February 25. During tech week and performances, absences are strictly not allowed. **COVID-19 protocols will be announced prior to the commencement of rehearsals. At this time, masks are required when indoors on campus except during performances with a submitted negative COVID test. COVID policies subject to change.**

**Tech Week and Performances**

*The Phantom of the Opera* will be performed at FLCT's theatre on the Broward College Campus, Davie. Tech week will be held at the venue on the Broward College Campus. Tech week is Monday-Thursday 5pm-9pm/9:30pm. The show dates are scheduled for March 11-13, 2021 with possible alternative dates of March 4-6, 2022. The show schedule will be Friday at 10am\* & 7pm, Saturday at 2pm & 7pm and Sunday at 2pm. \*Possible field trip performance TBD.

**Location and Directions**

Auditions and regular rehearsals will take place at FLCT at Broward College. Take I-595 to Davie Road. Drive south on Davie Road, past Nova Drive. Broward College entrance on the west side of Davie Road. FLCT is in the Fine Arts Building (Bldg 5) on the SW corner of Campus facing College Ave and the parking garage. See contact page of our website for a campus map.



**FLCT is committed to equity, diversity and inclusion through opportunity and representation. All roles are open to performers of all races and ethnicities, gender identities, sexual orientations, and abilities.**

*Note: Vocal ranges listed are the original. Some adjustments/modifications may be possible.*

**The Phantom of the Opera** — Facially deformed since birth, the Phantom is a genius composer, musician and a magician, who hides behind a mask; in love with Christine. (Tenor/Baritone up to G# in full voice and top C# in falsetto)

**Christine Daaé** — A chorus girl at the Opera, and the orphaned daughter of a prominent violinist. The Phantom takes her under his wing and teaches her to sing; in love with Raoul. (Soprano from G below middle C to top E)

**Raoul, Vicomte de Chagny** (Baritone/Tenor) — The patron of the Paris Opera and a childhood sweetheart of Christine's, they meet again after he recognizes her singing at the Opera. (Baritone/Tenor up to top G)

**Carlotta Giudicelli** — The Opera's prima donna who becomes jealous of Christine after her great success. (Soprano from middle C to top E)

**Madame Giry** — The Opera's ballet mistress, and the Phantom's "spokesperson" who delivers the Phantom's notes to the managers. (Mezzo up to top Bb)

**Meg Giry** — Madame Giry's daughter, a member of the ballet chorus, and Christine's best friend. (Mezzo up to high G, dancer)

**Monsieur Richard Firmin** — The grouchy manager of the Paris Opera. (Baritone with top E/F)

**Monsieur Gilles André** — The artistic albeit flighty manager of the Paris Opera. (High Baritone up to top G)

**Ubaldo Piangi** — The Opera's leading tenor, Carlotta Giudicelli's lover. Plays the lead male roles in all the operas within the show. (Tenor up to top C, Italian accent)

**Joseph Buquet** — The Opera's chief stagehand, who knows something about the Phantom's identity. (Bass to high E)

**Ensemble** to play various roles including stage hands, porters, various opera and ballet performers, police officers, auction patrons, Auctioneer, Marksman, etc.