

# AUDITIONS

## “Jesus Christ Superstar”

### 13 & 14 March 2010

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#### To Auditionees

- Auditionees should be at least 16 years of age.
- You may sing a song from the show relevant to the character you’re auditioning for. The suggested audition songs are listed below.
- Those not interested in lead roles may sing any other non-“JC” song that demonstrates a “JC” character, or may sing the suggested audition song below.
- Those auditioning for lead roles **must** know the “JC” song for recalls for the character they are recalled for.
- Please bring your own backing track for non-“JC” songs. Backing tracks will be available for “JC” songs.
- On your audition form you will be required to show your vocal range. Not only should you put ‘Tenor’ or ‘Baritone’ (for example), but you will also need to indicate what your bottom note is, and what your top note is.
- Those wanting to be a dancer will be taught the audition dance at the pre-audition evening. Therefore, auditionees will need to bring along/wear appropriate footwear and loose clothing.
- Dancers will not necessarily be required to sing, but they will need to have some acting ability.

#### Character Information

Name	Gender	Vocal Part	Rough Age Range	Role Type
Jesus Christ	Male	Tenor	25 – 35	Lead
Judas	Male	Tenor	21 – 40	Lead
Mary Magdalene	Female	Mezzo	18 – 30	Lead
Caiaphas	Male	Bass	35 – 65	Lead
Pontius Pilate	Male	Baritone/Tenor	35 – 65	Lead
King Herod	Male	Tenor	25 – 65	Supporting
Annas	Male	Tenor	25 – 60	Supporting
Peter	Male	Tenor	21 – 35	Cameo
Simon Zealotes	Male	Tenor	21 – 35	Cameo
Soul Girls	Female		20 – 40	Cameo
Disciples, Priests, Lepers, Merchants, Tormentors	Male & Female	All vocal ranges	All ages	Chorus

## **Character Descriptions**

### **Annas**

The father-in-law of Caiaphas, Annas is a high priest ready for action. His warning that Christ's "half-witted fans will get out of control" has the desired effect on Caiaphas, convincing him to arrange the killing of this new radical religious leader, as he did John the Baptist. Annas reassures the distraught Judas that he has done the right thing by turning Jesus in; since the mob turned against Jesus. It seems clear to Annas that Judas had "backed the right horse." The moral implications of Judas's act seem lost on Annas.

***Vocal Range: Tenor, low F to C#***

### **Caiaphas**

Caiaphas is the High Priest of the Pharisees, or Jewish priests. He wants to get rid of Jesus, in fear that the Romans will punish all Jews for the ruckus caused by Christ's followers. The Jews are in a precarious relationship with Rome; the priests have to tread a middle road between pleasing the Roman government and guiding their own people by upholding Jewish law and tradition. Caiaphas cannot afford to have Jesus erode his authority with a new religion. Therefore, he decides to eliminate this new leader around whom the Jews are "foolishly" assembling.

***Vocal Range: Bass, very low C to middle F***

### **Jesus Christ**

The Jesus of this rock opera is as much a rock idol as he is a religious leader. He exudes peace, proclaims peace, lives peace, but is otherwise a rather human "son of God," since he has human doubts. Jesus displays human emotion on several occasions – irritation at his apostles for their unceasing demands on him, anger at the merchants and moneylenders in the temple, and genuine fear and doubt just before his execution. The spell he casts over his followers comes partly from his pure simplicity and partly from their desire to adore him, make him the object of their piety; they seem to miss his point that devotion is due to God, not to him. His calm even in the face of Judas's anger is both inspirational and otherworldly, and, to Judas and Pilate, exasperating. It is his purity which prevents Jesus from recognising that the precariousness of his political position (he is a threat to the Romans and Pharisees), more than the religious ideals he represents, is what leads to his downfall. On top of his purity is another characteristic – his Superstar quality. Jesus is not just a man, but a "happening," an event, a centre of power around which the apostles and devout followers revolve.

***Vocal Range: Rock Tenor – low Bb to high E, optional high G***

### **King Herod**

Herod is a self-indulgent, half-Jewish despot who rules all of Galilee, including its captive Jews. His court consists of a corrupt band of sycophants who serves Herod's lavish tastes. Herod makes a joke of Christ, as he probably does with any serious aspect of his kingship. The whipping of Jesus at first titillates his depraved side, but when the punishment goes too far, Herod is visibly disquieted.

***Vocal Range: Tenor/Baritone, low B to high B***

## **Judas Iscariot**

Judas is more politically astute than Jesus; he sees Jesus turning into a cult figure that the crowd accepts as the new Messiah. Judas is too practical a man to allow the possibility to enter his mind that Jesus truly is the Messiah. He only sees that if Jesus continues his self-indulgence, he will bring trouble to himself and his followers, since the Romans and Jewish Pharisees will not abide this threat to their authority. Judas's character comes across as aloof and temperamental. His mood of impatience and frustration stems from what he sees as a good thing "gone wrong". He allows his disappointment in the mission to cloud his doubts about betraying Christ. After the guards take Christ away, however, Judas realises the enormity of his betrayal, and sees that he will for all time "be spattered with innocent blood". Therefore he hangs himself, although he later appears, resurrected it seems, to sing a final tribute to Jesus Christ, Superstar.

***Vocal Range: Rock Tenor – low D to high E***

## **Mary Magdalene**

Mary is a former prostitute who has joined the band of apostles and wives and serves Jesus. In fact, her attraction to him is more than platonic; it is also the same kind of physical attraction with which she is very familiar, and yet, the combination of these attractions, along with her awe of this holy man, make her afraid of her own feelings, as she describes them in her song, "I Don't Know How to Love Him". Of all of Christ's followers, Mary best understands his need to stay "calm" and unworried, to take time for himself and to pace himself so that he will not break down under the demands of the crowd. She is empathetic to Peter, too, even when he betrays Jesus as predicted. Mary is the female embodiment of Christ's message of love and acceptance. She gives the impression that, even more than the work of the apostles, it will be those with her faith in Jesus the man that will fuel the survival of Christianity.

***Vocal Range: Folk/R&B Mezzo/Alto, low G# to B, optional A***

## **Male Apostles**

The male apostles follow Jesus and sing a song that indicates their awareness that they could gain a kind of immortality from their association with this leader, "so they'll all talk about us when we die". They get caught up in the atmosphere of adoration, dancing and singing, not noticing that Jesus does not want such excessive devotion. The apostles seem to love the Jesus "happening" more than the man, although they protest their loyalty when Christ confronts them at the last supper. They also love their wine, drunkenly falling asleep just when Jesus needs them most, rousing briefly when the Roman Guard arrests him but easily talked out of fighting the guards when Jesus tells them to put away their swords.

## **Peter**

Peter is a loyal apostle who considers Christ's prediction that he will betray him three times to be ridiculous. But he does exactly as Jesus predicts, and when Mary points this out to him, Peter defends himself, saying that he had to lie to protect himself. However, Peter realises the harm he has done to their cause, and he wants to turn back time, giving him a chance to protect his leader instead. He sings with Mary Magdalene "Could We Start Again Please?"

***Vocal Range: Tenor/Baritone***

## Pontius Pilate

Pilate is the Roman Governor to whom Jesus is first brought for punishment by the Jews, and who refuses to appease the crowd, due at least in part to a dream he has had portending his own incrimination if he does. He defers by sending Jesus on to King Herod instead, on the grounds that only Herod, as King of Galilee, has the authority to condemn a Galilean to death. When the Pharisees' guards bring Jesus to Pilate for the second time, Pilate reluctantly has the young zealot flogged, as a measure to appease a crowd that could easily turn against him. Pilate endeavors to elicit any kind of concession from Christ, attempting to find an excuse to dismiss him unharmed. Pilate recognizes that he is contending not with Jesus but with the crowd demanding a crucifixion. Jesus does not play into Pilate's game; Pilate's anger gets the best of him, and he condemns Christ to die on the cross, fulfilling his prophetic dream.

**Vocal Range: Tenor/Baritone, low A to Bb**

## Simon Zealotes

Simon's surname Zealotes comes from the Greek word "zeal," meaning enthusiastic devotion. It is Simon's "zealous" goal to urge the Jesus cult to revolt against Rome. He tells Jesus to turn the mass of followers against Rome so that the Jews can accomplish ousting the Romans, as well as establishing their new religion. "There must be over fifty thousand," he tells Jesus, "and every one of fifty thousand /would do whatever you tell him to". Simon shows himself quick to battle in the encounter of the Last Supper, but when Jesus tells him to put away his sword, he obediently does so.

**Vocal Range: Alto/Tenor**

## Suggested Show Audition Songs

<b>Jesus</b>	<i>Gethsemane</i> <i>Confrontation – The Last Supper</i>
<b>Judas</b>	<i>Heaven On Their Minds</i> <i>Recalls – Judas' Death, Confrontation – The Last Supper</i>
<b>Pilate</b>	<i>Pilates' Dream, Pilate and Christ</i> <i>Recalls – Trial Before Pilate</i>
<b>Herod</b>	<i>King Herod's Song</i>
<b>Mary</b>	<i>I Don't Know How To Love Him</i>
<b>Peter</b>	<i>Could We Start Again Please, The Arrest</i> <i>Recalls – Peter's Denial</i>
<b>Simon</b>	<i>Simon Zealotes – "There must be over fifty thousand"</i>
<b>Caiaphas</b>	<i>This Jesus Must Die – "Ah Gentlemen" and "No wait"</i>
<b>Annas (&amp; remaining priests)</b>	<i>This Jesus Must Die</i>
<b>Apostles</b>	<i>The Last Supper – Chorus 1</i>
<b>Chorus</b>	<i>Hosanna – Chorus</i> <i>Or song of your own choice</i>

# **“Jesus Christ Superstar”**

## **Musical Numbers**

<b>Act I</b>	<b>Act II</b>
<p><b>“Overture”</b> (Ensemble)</p> <p><b>“Heaven on Their Minds”</b> (Judas)</p> <p><b>“What’s the Buzz?/Strange Thing Mystifying”</b> (Jesus, Mary, Judas, Disciples)</p> <p><b>“Then We Are Decided”</b> (Caiaphas, Annas)</p> <p><b>“Everything’s Alright”</b> (Mary, Judas, Jesus, Disciples)</p> <p><b>“This Jesus Must Die”</b> (Caiaphas, Annas, Priests, Disciples)</p> <p><b>“Hosanna”</b> (Caiaphas, Jesus, Disciples)</p> <p><b>“Simon Zealotes/Poor Jerusalem”</b> (Simon, Jesus, Disciples, Roman Guards)</p> <p><b>“Pilates’ Dream”</b> (Pilate)</p> <p><b>“The Temple”</b> (Jesus, Profiteers)</p> <p><b>“Everything’s Alright” (Reprise)</b> (Mary, Jesus)</p> <p><b>“I Don’t Know How to Love Him”</b> (Mary)</p>	<p><b>“The Last Supper”</b> (Jesus, Judas, Apostles)</p> <p><b>“Gethsemane”</b> (Jesus)</p> <p><b>“The Arrest”</b> (Jesus, Judas, Peter, Apostles, Caiaphas, Annas, The Mob, Roman Guards)</p> <p><b>“Peter’s Denial”</b> (Peter, Mary, Apostles, the Mob)</p> <p><b>“Pilate and Christ”</b> (Pilate, Jesus, Annas, Mary, Apostles, Roman Guards, The Mob)</p> <p><b>“King Herod’s Song”</b> (Herod and his Court)</p> <p><b>“Could We Start Again Please?”</b> (Mary, Peter, Simon, Disciples, Roman Guards)</p> <p><b>“Judas’ Death”</b> (Judas, Caiaphas, Annas, the Mob)</p> <p><b>“Trial By Pilate”</b> (Pilate, Caiaphas, Annas, Jesus, The Mob)</p> <p><b>“Superstar”</b> (Judas, Soul Girls, Angels, Paparazzi)</p> <p><b>“Crucifixion”</b> (Jesus, Disciples)</p> <p><b>“John 19:41”</b> (Jesus, Disciples)</p>