

**BEENLEIGH THEATRE GROUP
PROUDLY PRESENTS**

JESUS CHRIST SUPERSTAR

MUSIC BY
**ANDREW
LLOYD-WEBBER**

LYRICS BY
**TIM
RICE**

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AUDITION PACK



CRETE STREET THEATRE



beenleightheatregroup.com

Jingeri,

At Beenleigh Theatre Group we believe we all play a role in creating stories that reflect the diversity of the world in which we live, work and perform. We expect all of our members and employees to share this view.

To this end, we are committed to diverse, inclusive casting, and aim to include and engage with diverse thinking in all aspects of the casting process.

Therefore, we invite auditionees to submit for any role they choose, regardless of race, age, national origin, ethnic origin, gender identity or lived experience of disability. All auditionees will be considered for all roles, irrespective of traditional casting, except where such casting may contradict the meaning of the text.

Furthermore:

- Where a character is explicitly identified in the script as BIPOC, only BIPOC artists will be considered. The practice of white-washing reinforces the extremely harmful notion of white superiority, and is subsequently a practice that we emphatically reject.
- Where a character is explicitly identified in the script as LGBTQIA+, we will first seek to cast LGBTQIA+ artists.
- Where a character is explicitly identified as living with a disability, we will first seek to cast artists with similar lived experience.

In addition, Beenleigh Theatre Group seeks to empower First Nations voices in all areas of our theatre community. First Nations artists, therefore, are strongly encouraged to apply to all roles and positions advertised.

Applicants are expected to, at all times, be inclusive and supportive of diversity in language and action. Words or behaviour that may be considered offensive, insensitive, or otherwise oppressive are not tolerated from members of the theatre at any level.

Of course, there is always more to learn and more to do. Beenleigh Theatre Group prioritises our continuous education, reflection, and action.

We look forward to continuing this journey with you.
- The BTG Management Committee

Sign up for your private audition at <https://beenleightheatregroup.com/get-involved/audition/>

Production Details

Season	10 February - 25 February, 2023
Director	Kaela Gray
Musical Director	Benjamin Richards
Vocal Director	Taylor Holmes
Choreographer	Kylie Davis-Davenport
Assistant	Hannah Collins
Choreographer	

Show Details

Friday 10th February 7.30pm
Saturday 11th February, 7.30pm
Sunday 12th February, 2pm
Friday 17th February, 7.30pm
Saturday 18th February, 7.30pm
Sunday, 19th February, 2pm
Friday 24th February, 7.30pm
Saturday 25th February, 2pm & 7.30pm

Call time is 1½ hours before curtain

Rehearsal Details

Rehearsals begin Monday, 31 October 2022. Weeknight rehearsals are from 6.30pm - 9.30pm. Weekend rehearsals are from 10am - 4pm. ***Rehearsal times may differ during tech week.***

From 31 October - 20 November

Rehearsals will be taking place on Mondays, Wednesdays, Saturdays (selected roles) and Sundays

From 22 November - 10 February

Rehearsals will take place on Tuesdays, Thursdays and Sundays.
Two exceptions are Wednesday 25 January and potentially Monday 6 February.

About the Show

An idealistic candidate has emerged from within the Nazareth Party, espousing the virtues of tolerance, acceptance and camaraderie.

The Roman Party has control of the government.

The people are disillusioned.

The election is in seven days.

Undoubtedly one of the world's most well-known musicals, Jesus Christ Superstar is a sung-through rock-opera following the final days of the life of Jesus Christ. It was created by lyricist Tim Rice and composer Andrew Lloyd Webber.

In this production, the story is told through an entirely modern lens. The setting: Hotel Gethsemane, home base for the two major political parties (and their zealous supporters) as they prepare for the impending election. The rooms and hallways of the hotel play host to the wheeling and dealing of politics, both in and out of the public eye. This is the narrative of the Jesus Christ Superstar you know and love, conceptualised in an exciting new way.

Please note: this is an ambitious staging, and our rehearsal schedule doesn't allow for doubling back. It's important to consider at the outset if you're able to reasonably commit to the rehearsal schedule.

There will be a break in rehearsals from 19 December 2022 to 2 January 2023.

Sign up for your private audition at <https://beenleightheatregroup.com/get-involved/audition/>

Meet Your Production Team



Kaela Gray DIRECTOR

Kaela has a wealth of performance experience, covering the spectrum from pantomimes, to musicals, to plays. A keen appreciator of improv, she's always up for a good 'Yes, and...'. Previous directing credits include *When The Rain Stops Falling*, *Baskerville*, *The Penelopiad* and *Playhouse Creatures*. She also directed her original work 'Clutter' for BTG's 2021 One Act Play Festival, which took out 'Best Australian Play' and 'Best Open Play'. This production marks the third time she'll collaborate with choreographer Kylie, and you know what they say - third time's the charm.



Ben Richards MUSICAL DIRECTOR

Ben is multi-instrumentalist, composer, producer, and teacher. He has been the music director for a number of productions including *Little Shop of Horrors* and *Disenchanted*. As well, he has been in the pit on various instruments for shows ranging from *A Chorus Line* to *Next 2 Normal* to *Sweeney Todd*. By day, Ben is a drums, strings, and piano teacher at a few locations around southeast Queensland. He also engages in a variety of other roles including lighting, sound, and production.



Taylor Holmes VOCAL DIRECTOR

Taylor is a passionate Musical Director, Vocal Coach, Acting Teacher, Director and Performer. She graduated with a Bachelor of Arts in Drama and Music from UQ, and a Certificate of Musical Theatre from the Griffith Conservatorium of Music. As Musical Director, notable productions include: "Next to Normal" (Javeenbah Theatre 2022), "Assassin's" (Javeenbah Theatre 2020) "The Addams Family" (GCLT 2019), "Heathers" (ADMT 2019), and "Avenue Q" (Brisbane Arts Theatre 2018). Currently she is the Head Tutor for the PYP Program at Phoenix Ensemble. She is extremely excited to be vocally direct *Jesus Christ Superstar* and thrilled to be back at BTG, especially as her first ever production as an MD was at BTG in 2018.



Kylie Davis-Davenport CHOREOGRAPHER

Kylie has been a fan of *Jesus Christ Superstar* since before she was born, having been an 'in utero' audience member for the original Australian cast production in 1972. She holds a Bachelor of Arts in Dance/Drama, with experience in both private studio and state education. Choreography credits include *Guys and Dolls*, *Little Shop of Horrors*, *Godspell*, *Fame*, *43rd Street*, *Wizard of Oz* and *Popstars! The 90s Musical*. Kylie was also choreographer for the first ever community theatre production of Disney's *Beauty & the Beast* for Harvest Rain. More recently, Kylie has worked on Javeenbah Theatre productions 'The Penelopiad' and 'Playhouse Creatures', both of which were alongside director Kaela – who also happens to be her sister! The collaboration for this particular show has been a long time on the boil, now it's time to make the magic happen.



Hannah Collins ASSISTANT CHOREOGRAPHER

Hannah's been a passionate dancer since the age of six, across a variety of styles. She currently teaches dance at Ace Studios. Previous credits include: Penelope in *The Penelopiad* (Javeenbah, 2019), Nicole in *The Actress* (Javeenbah, 2019), Gloria/Teen Ensemble in *Bye Bye Birdie* (GCLT, 2021), Ensemble/Choreographer in *Metamorphoses* (GCLT, 2021), Nick Bottom in *Miscast* (BTG, 2022) and Ensemble in *Jekyll and Hyde* (GCLT, 2022). Hannah is extremely excited to be involved as part of the creative team to bring this incredible show to life.

Audition Information

Auditions will be held at Crete Street Theatre on Saturday 22 October, callbacks will be on Wednesday 26 October.

All auditionees are expected to attend both a movement audition and an individual audition slot.

Your audition panel will consist of the director, choreographer, assistant choreographer, musical director, vocal director and representatives from Beenleigh Theatre Group. Remember – they want you to knock it out of the park even more than you do. Come show them what you can do!

11.30am: Movement Call

The movement call is for all auditionees and you do not need to sign up for this, it is expected alongside your individual audition. Don't freak out, JCS doesn't require all characters to be dancers, we just need to see how your body moves to the style we will be creating. There are opportunities for featured dancer roles, who will also audition at this time.

1pm onwards: Individual Singing / Acting Call

You will need to sign up for a 10 minute individual audition slot. You can do this by heading to our website, or clicking here. This individual audition will consist of two parts:

1. Prepare 2 songs (max. 90 seconds each) that shows off that range of yours!

- 1 rock song *not from Jesus Christ Superstar*
- 1 musical theatre song *not from Jesus Christ Superstar*

Bring your own backing track on a device that can connect to a Bluetooth speaker (e.g. smart phone).

2. Prepare a 1 minute dramatic monologue

If you don't have one you'd like to use, an example is included in this audition pack that you may use.

Who Should Audition:

The vision of this production centres on casting a female-identifying artist in the role of Jesus. Secondary to this, we're trying to create a cast that looks like our modern Australia. This means we're opening up a number of roles to gender blind casting. You will notice in the character breakdown whether the role is female-presenting, male-presenting or open to all.

'Age' refers to the playing age, or age the character should appear. Actors whose ages are outside the specified range should still audition if they believe they can convincingly play the role.

Sign up for your private audition at <https://beenleightheatregroup.com/get-involved/audition/>

Character Breakdown

Character

How to Audition

Jesus

Female, 20s - 40s | F3 to G5 (Belt)

Idealistic, dedicated, overwhelmed.

The surprise front runner from the Nazareth Party, poised to claim victory at the upcoming election. She's campaigned on a platform of acceptance, capturing public affection from all quarters in the process. Resolute to see this through to the end, she hadn't expected to have her head turned in the midst of it all by the captivating Mary.

Judas

Male, 20s - 40s | A3 to E5 (A5 Head)
Pragmatic, ambitious, disillusioned.

Jesus' right-hand man and chief of staff. A former political fixer, Judas found himself drawn to this new rhetoric of idealism and couldn't resist joining its cause. So close to the finish line, he's now increasingly worried that Jesus may not be able to deliver on all they thought she could.

Mary

Female, 20s - 40s | F2 to C5 (A5 Head)

Loving, bohemian, optimistic.

Free-spirit Mary has become a constant by Jesus' side, imbuing a sense of fun into the stuffy campaign. She's helped Jesus keep touch with the lighter side of life, understanding just how important it is for Jesus' sanity. She is utterly devoted to both the woman and the agenda.

Caiaphas

Male, 40s - 60s | F2 - F4

Pragmatic, ambitious, disillusioned.

A career politician and long-time leader of the Roman Party, he's a man motivated by maintaining his power – whatever the means.

Annas

Open to All, 30s - 50s | G3 - D5

Scheming, opportunistic, unsympathetic.

Second in command to Caiaphas, Annas is the doer of the secret dirty deeds. He knows where the bodies are buried.

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- Excerpts should be no longer than 90 seconds long.
- Prepare a 1 minute dramatic monologue.
- Attend the dance call at 11.30am.

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Character Breakdown

Character

How to Audition

King Herod

Open to All, 30s - 50s | B2 to G4

Reckless, tempestuous, fickle.

Herod helms their own current affairs commentary TV show, known for its “gotcha journalism” and controversial opinions. Beaming into the homes of millions every night, they hold great sway over public opinion.

Pontius Pilate

Open to All, 30s - 50s | A2 - Bb4

Measured, shrewd, curious.

The country’s leading political journalist, Pilate is the voice when it comes to swaying public opinion. Their profile pieces have been known to make or break more than one political career.

Simon

Open to All, Late Teens - 30s | G3 - Bb4

Zealous, impulsive, eager.

Disciple. Perhaps the staunchest of supporters, Simon is frustrated that Jesus won’t call for more retaliation to the injustice in their society. They’re impatient for a new world to begin.

Peter

Open to All, Late Teens - 30s | A2 - G4

Considerate, immature, hesitant.

Disciple. Often taken for being shy, Peter is observant of all that goes on around them but hasn’t yet found their confidence to stand firmly for what they believe.

Ensemble

Open to All, Various Ages

There are numerous roles that will be drawn from the ensemble including the featured dancers and various featured characters (including the disciples & lepers, among many others)

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Monologue

This does not have to be used if you have your own 1 minute dramatic monologue prepared.

If you want to know why people are turning off politics, it's because... What happens when you have an election that increasingly becomes a basic fact-checking exercise between a government that deserves to be turfed out and an opposition that has no vision? This is what happens. Elections should be about a contest of ideas. Politics should be about reaching for the stars and offering a better society. Instead, there's these questions that get asked, "Can you tell us this particular stat or that particular stat?" Those questions are designed to show that politicians are out of touch and not representative of everyday people. News flash – most of the people in Canberra are on six figure salaries, just passing time until they go out and work for the coal and gas corporations on a six figure lobbying job. You know a better way of showing that politicians are in touch? It would be passing laws that lift the minimum wage, adding dental and mental into Medicare, wiping student debt and building affordable houses. I would hope that at this election, we can lift the standard and turn it into a genuine contest of ideas.