



JESUS CHRIST SUPERSTAR

Directed by:
Erin Campbell

Assistant Directed by:
Erin Leslie

Musical Direction by:
Nick Stanford

Choreography by:
Kim Saltzman

Open Call Auditions:
Tuesday, May 26th and Wednesday, May 27th
6:30PM - 8:30PM

Connecticut Theatre Company
23 Norden St,
New Britain, CT 06051

www.connecticuttheatrecompany.org

Welcome

Thank you for taking the time to look over the audition packet. This will help you prepare, but you aren't required to print anything ahead of time. We will have printed copies of the audition forms for you at the theatre the night of the audition. For this production all roles are gender flexible. Please note that we are also looking for experienced contemporary dancers or dancers willing to learn that style for the show.

Synopsis

What's the buzz? The first musical by Tim Rice and Andrew Lloyd Webber to be produced for the professional stage, Jesus Christ Superstar has wowed audiences for over 50 years. A timeless work, the rock opera is set against the backdrop of an extraordinary and universally known series of events but seen, unusually, through the eyes of Judas Iscariot. Loosely based on the Gospels of Matthew, Mark, Luke and John, Superstar follows the last week of Jesus Christ's life. The story, told entirely through song, explores the personal relationships and struggles between Jesus, Judas, Mary Magdalene, his disciples, his followers and the Roman Empire.

Audition Expectations

Each auditioner is called into the theatre to audition for the director one at a time. The audition is private, so it will just be you and the creative team which could consist of a director or directors, music director, choreographer, and stage manager.

If you have brought sheet music with you, you'll be asked to go over what you'll be singing with the music director/accompanist. They will confirm your start and stop point, the tempo, and any questions you may have. Then you'll go up on stage and perform your song for us. Usually you'll just be asked to sing a short section 16 – 32 bars or around 1 minute of a song. While it's great to pick a song that's in style of the show or fits the character you're auditioning for, the main thing is to pick a song that you know and are comfortable singing. When you're at ease, you'll really be able to shine.

Once you finish your song the director will go over any questions they have or give you any additional information about what's needed. You will then

be asked to go back to the lobby and wait until a small group can be included to learn the dance call.

You will be brought back in after singing to learn a short (around 30 seconds) dance combination. We usually do these in groups of five auditioners. You'll want to let the choreographer know if there are any modifications you need while learning the dance. We'll see a wide range of skill levels with a dance and we're not looking for trained dancers, we're just seeing how you learn new movements. This is a great time to relax and have fun! When you're having a good time, it'll show in your movement!

You'll be shown the dance broken down into small steps, run it a few times as you're learning it without music and then run it with music a couple of times with the choreographer. Finally, the choreographer will have you perform the number while they watch.

After the dance call you'll be done for the evening!

Next the creative team will meet and discuss everyone who came out to audition and where they fit within the show. In the event the director needs to see more from an individual auditioner, they will reach out for a callback audition. A callback audition will be for a specific part or parts and you'll be provided with an idea of what will be needed prior to the audition.

Callbacks are by invitation only. When you are asked to come to a callback you'll likely be given a song to familiarize yourself with that's sung by the character you are auditioning for.

After callbacks, the creative team meets and makes their final decisions for casting. Whether or not you are cast in that show, you will receive an email notification. Additionally, the final cast list will be posted on the website after parts are confirmed.

If you will require any specific accommodations for this audition, rehearsals or performances, please reach out to dcampbell@connecticuttheatrecompany.org for assistance. We are eager to help you be able to get to us and to show us your best work!

Character Descriptions

JESUS CHRIST – Tenor (A2–G5) – Title role, leader of the twelve disciples, called the “Son of God” and the “King of the Jews.” Jesus has a difficult time accepting his fate without answers on why he must die. This role requires an actor who can convey leadership, confusion, strength, vulnerability, and optimism simultaneously.

JUDAS ISCARIOT – Tenor (D3–D5) – One of the twelve apostles of Jesus; concerned for the poor and the consequences of Jesus’s fame. Judas believes in Jesus’s teaching but has started to grow weary of those in power coming after him and his followers. The role requires an actor who can convey frustration, yearning, weakness, dismay, and pessimism simultaneously.

MARY MAGDALENE – Mezzo-Soprano (F3–E♭5) – A female follower of Jesus who finds herself falling in love with him. The role requires an actress who can show grace, stability, weakness, and compassion.

PONTIUS PILATE – Tenor (A2–B4) – Governor of Judea who foresees the events of Jesus’s crucifixion from beginning to aftermath in a dream and finds himself being presented with that very situation. The role requires an actor who can show authority, rage, fragility, and fear.

CAIAPHAS – Bass (C#2–F4) – One of the main antagonists of the show. A high priest who sees Jesus as a threat to the nation. He is a man in power who fears losing that power to Jesus. This role requires an actor who can convey anger, power, and angst effectively.

ANNAS – Countertenor (G2–D5) – One of the main antagonists of the show. A fellow priest at the side of Caiaphas, whom Caiaphas persuades into seeing Jesus as a threat. Annas can seem more conniving than Caiaphas. This role requires an actor/actress who can show disgust, displeasure, and loathing.

PETER SIMON – Baritone (A2–G4) – One of Jesus’s twelve apostles; denies Jesus three times on the night of Jesus’s arrest to save himself. Peter is obsessed with impatience. This role requires an actor who can show tenacity, worry, impatience, and regret.

SIMON ZEALOTES – Tenor (G3–B4) – One of Jesus’s twelve apostles; urges Jesus to lead his followers into battle against the Romans. Simon believes that violence can solve all their problems. This role requires an actor who can convey energy, youthfulness, and animosity.

KING HEROD – Baritone (C#3–G4) – The King of Galilee; Jesus is brought to him for judgment after first being taken to Pilate. Herod is a comedic role. He starts very nonchalantly, and as his song progresses, he becomes more irritated when he doesn’t get his way.

APOSTLES – Male and Female – All ages – All Ranges – The Apostles will look as if from every walk of life. We will be casting both men and women as Apostles.

ENSEMBLE – Male and Female – All Ages – All Ranges – The ensemble will play such roles as Prostitutes, Buyers and Sellers in the temple, Lepers/Untouchables, Priests, Mob, Soul Girls, and Herod’s Harem.

Rehearsal Calendar

June 2026						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1	2	3	4	5	6
	Rehearsal: First Read Thru: 6:30pm-9:30pm		Rehearsal: 6:30-9:30	Rehearsal: 6:30-9:30		
7	8	9	10	11	12	13
Rehearsal: 1:00-5:00	Rehearsal: 6:30-9:30		Rehearsal: 6:30-9:30	Rehearsal: 6:30-9:30		
14	15	16	17	18	19	20
Rehearsal: 1:00-5:00	Rehearsal: 6:30-9:30		Rehearsal: 6:30-9:30	Rehearsal: 6:30-9:30		
21	22	23	24	25	26	27
Rehearsal: 1:00-5:00	Rehearsal: 6:30-9:30		Rehearsal: 6:30-9:30	Rehearsal: 6:30-9:30		
28	29	30				
Rehearsal: 1:00-5:00	Rehearsal: 6:30-9:30					

July 2026						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1	2	3	4
			Rehearsal: 6:30-9:30	Rehearsal: 6:30-9:30		
5	6	7	8	9	10	11
Rehearsal: 1:00-5:00	Rehearsal: 6:30-9:30		Rehearsal: 6:30-9:30	Rehearsal: 6:30-9:30		Community Help Day: 1:00pm-5:00pm
12	13	14	15	16	17	18
Rehearsal: 1:00-5:00	Rehearsal: 6:30-9:30		Rehearsal: 6:30-9:30	Rehearsal: 6:30-9:30		
19	20	21	22	23	24	25
Rehearsal: 1:00-5:00	Rehearsal: 6:30-9:30		Rehearsal: 6:30-9:30	Rehearsal: 6:30-9:30		
26	27	28	29	30	31	
Costume Parade & Trouble Spots 1:00pm-5:00pm	Dress Rehearsal: 6:00pm Call 6:30pm Start	Dress Rehearsal: 6:00pm Call 6:30pm Start	Dress Rehearsal: 6:00pm Call 7:00pm Start	Dress Rehearsal: 6:00pm Call 7:00pm Start	Performance: 6:00pm Call 7:00 Curtain	

August 2026						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1
						Performance: 6:00pm Call 7:00 Curtain
2	3	4	5	6	7	8
Performance: 1:00pm Call 2:00 Curtain					Performance: 6:00pm Call 7:00 Curtain	Performance: 6:00pm Call 7:00 Curtain
9	10	11	12	13	14	15
Performance and Strike: 1:00pm Call 2:00 Curtain						
16	17	18	19	20	21	22