

# GODSPELL

ACT THREE  
PRODUCTIONS



## Audition Pack

**Director:** Michael Doody  
**Choreographer:** Frankie Curd  
**Musical Director:** Bronwyn Boddy

**Season** – 19 May 2022 to 4 June 2022

### **Playwright, Music and Lyrics and production:**

Conceived and Originally Directed by John-Michael Tebelak  
Music and lyrics by Stephen Schwartz

Originally Produced on the New York Stage by Edgar Lansbury / Stuart Duncan / Joseph Beruh

## WHAT YOU NEED TO KNOW!

**Auditions** – 21 January – 22 January 2022

- **Friday 21 January – Rehearsal Room (entry via back stage door)**  
7.00 pm dance audition for all - every role in the show is likely to need to move at some point, and as such, all auditionees must attend. If dancing is not your strength, have no fear, this will be a fun session where choreography for all ability levels is taught. Please wear suitable clothing and footwear.
- **Saturday 22 January**  
9.00 am onwards singing/scene auditions - 10min slots will be available for auditions, with 15 minutes for those auditioning for Jesus. There will be an accompanist pianist or bring your own backing track with appropriate dongle/adaptor for aux cord. Please read the information below, to see what you need to prepare.
- **Call backs (date to be advised)**  
You will need to know songs and scenes that relate to the character you are being called back for. Ensemble may go through various scene combinations.

**How do I get an audition time?**

Please email [paula@actthree.co.nz](mailto:paula@actthree.co.nz)

### **About the Show**

A small group of people help Jesus Christ tell different parables by using a wide variety of games, storytelling techniques and hefty doses of comic timing. An eclectic blend of songs, ranging in style from pop to vaudeville, is employed as the story of Jesus' life dances across the stage. Dissolving hauntingly into the Last Supper and the Crucifixion, Jesus' messages of kindness, tolerance and love come vibrantly to life. Boasting a score with chart topping songs, a book by a visionary playwright (John-Michael Tebelak) and a feature film, *Godspell* is a sensation that continues to touch audiences. Because of its small technical demands and minimal cast size, it has become a staple of theatre companies, large and small.

### **From the Creative Team**

Godspell is not your ordinary musical, a big difference is this story is God inspired. This story has already been told; therefore, it is up to us to retell it in the best way possible. It is far bigger than us as human beings. Be prepared to be changed.

## ROLES AVAILABLE

### **Anna Maria (Alto)**

A bit of a tomboy, but basically open and sweet. Perhaps the youngest of the group. She is the first of the group to commit to following Jesus in the song "Day by Day."

### **Celisse (Mezzo-Soprano)**

The female equivalent of the class clown. Goofy and a cut-up. In the 2012 Broadway revival, she played several instruments, including conga, ukulele and guitar. She sings "Learn Your Lessons Well."

### **George (Tenor)**

The comedian, the class clown. The guy who can do a hundred voices and imitations. He sings "Light of the World."

### **Jesus (Tenor)\***

Must be the most charismatic individual in the cast. High energy, charming, funny, gentle but with strength. He is the sort of person others instinctively follow. Solos in "Save the People", "Learn Your Lessons Well", "All for the Best", "Alas for You" and the Finale.

### **John the Baptist/Judas (Baritone)\***

He has attributes of both Biblical figures: He is both Jesus' lieutenant and most ardent disciple and the doubter who begins to question and rebel. Like Jesus, he is also charismatic, but in more of an overt revolutionary way. Usually played by someone handsome and masculine, with an undertone of sexuality. He is the most "serious" and intellectual of the group, though as with all the actors, he must still possess a good sense of physical comedy. He sings "Prepare Ye," "All For the Best," and "On the Willows."

### **Lindsay (Soprano)**

The confident one, the show-off. The first one to volunteer, sometimes she jumps in before she really understands what's going on. She sings "Bless the Lord."

### **Morgan (Alto)**

Sassy and slightly cynical, the most urban of the group. Also the "sexy" one, but her sexiness contains a large element of put-on, in the manner of Mae West or Madonna. She sings "Turn Back, O Man."

### **Nick (Tenor)**

Very high energy. Impish and playful. In the original, he played several musical instruments, including concertina, recorder and guitar. He sings "We Beseech Thee."

### **Telly (Tenor)**

Not the brightest in the bunch, he is a little slow on the uptake. But there is a great sweetness and innocence about him. Because he sings "All Good Gifts" he must be a very good singer.

### **Uzo (Alto)**

The shy one. Sometimes a little slow to get things, but when she does, she commits all the way. Has an "earth mother" kind of warmth to her. She sings "By My Side."

\*If you are going for Jesus and Judas you need to be familiar with the songs and scenes attached to their characters above in case we need to hear more from you. We are not expecting you to know the whole show off by heart, however we need to hear the different dimensions of Jesus particularly.

## CHARACTERS' SONGS AND SCENES

**Key**

pg = libretto

Bar = Music Score

CHARACTER	SONGS	SCENES
Jesus	Beautiful city (pg 76) (Bar 1-48) Save the people (pg 9-11) (First verse bars 10-35) Alas for you (pg 64-65) (with a track, whole song) Learn your lessons well (pg 31-33) (Bar 41-70)  <i>With Judas:</i> All for the best (pg 43-47)	Page 27 Page 39-40 Page 62-64 Page 65-66 Page 70-72  <i>With Judas:</i> Page 22
John the Baptist/Judas	Prepare Ye the way (pg 7-8) On the willows (pg 78-79)  <i>With Jesus:</i> All for the best (pg 43-47)	Judas - Page 53-54  <i>With Jesus:</i> Page 22
Uzo	Uzo - By my side (pg 67-69) Tower of Babel as Socrates (pg 1-3)	Page 29-30 Page 1
George	Light of the world (pg 54-56)	Page 52-53 (goes into light of the world song)
Morgan	Turn back (pg 58-60)	Page 14-15
Telly	All good gifts (pg 50-51) Tower of Babel as Galileo (pg2-5)	Page 16 (short scene)
Nick	We beseech thee (pg 72-75) Tower of Babel as Thomas Aquinas (pg 2-5)	Page 17-18
Anna Maria	Day by Day (pg 20-22) Tower of Babel as Hegel (pg 2-5) Finale (pg 82-83)	Lindsay's scene Page 35-36
Lindsay	Bless the lord (pg 36-39) Tower of Babel as Gibbon (pg 2-5)	Page 35-36, (goes into bless the lord)
Celisse	Learn your lessons well (pg 30-34)	Page 24-25
Extra song (Dance/Ensemble Audition)	Learn your lessons well... (pg 57-58) God Save the People (Bar 85-89)	Page 28-30

## MUSICAL NUMBERS

### Act 1

Prologue/Tower of Babble - Company  
 Prepare Ye – John the Baptist, Company  
 Save the People – Jesus, Company  
 Day by Day – Anna Maria, Company  
 Learn Your Lessons Well – Celisse, Company  
 Bless the Lord – Lindsay, Company  
 All for the Best – Jesus, Judas, Company  
 All Good Gifts – Telly, Company  
 Light of the World – George, Company

### Act 2

Turn Back, O Man – Morgan, Jesus, Company  
 Alas for You - Jesus  
 By My Side – Uzo, Company  
 We Beseech Thee – Nick, Company  
 Beautiful City - Jesus  
 On the Willows – Judas  
 Finale – Jesus, Company

## AUDITION TIPS

### On the day

- We need to see how well you can match pitch. You may sound great on your own, but you also need to sound great with others and, therefore, you may be required to sing with someone else at some time during the audition process.
- Know your song well. Just as it is important to have an understanding of a script, it is important to
- understand the meaning behind a song. Always have your song memorised. Actors are released from auditions in stages to keep people from waiting around. If you are asked to leave early, it does not mean you will not be cast – simply that the Directors have seen what they need to see.
- Arrive well in advance so that you can take time to warm up and fill out any forms.

### General

- Check the show's rehearsal and production schedule - be quite certain you are available throughout. If you have conflicts, put them on your audition sheet.
- Don't worry about nerves – everyone gets nervous at auditions, even the old pros, and having a few butterflies can actually be a good thing. But it is best to avoid worrying excessively about messing up or about what the audition panel might think of you. If you do happen to mess up, don't get upset or walk off. Just keep on going until you've finished.
- Dress comfortably! Avoid costumes but don't dress completely out of character either. Avoid big clunky shoes or jewellery that may impede your movements. Choose clothing that is simple and comfortable.
- Warm up if this is a vocal musical audition. We want to hear your best voice. Take some time before you come into the audition to warm up your voice. Directors must be able to hear and understand you, so project your voice and enunciate well.

### Not being cast

- If you don't get the part, it will be disappointing but it's not the end of the world and not the end of your acting career. It will not be a rejection of you, only an affirmation of someone else. You simply weren't exactly right for that part. Keep auditioning and don't give up.
- Being cast is only partly about how good you are – its also about whether or not you are appropriate for the roles we need to fill, or whether you match up with or look right in relation to one or more other auditionees. You might be the best actor and/or singer we've seen but if you're totally inappropriate for the characters we need, we can't cast you.
- Please respect the Director's decision.

**IMPORTANT:** Your participation in this production requires a huge commitment in both time and professionalism in order to ensure a production of the highest possible quality. Therefore, please do not audition if you are not in a position to commit fully to the rehearsal schedule. You should not be involved in any other production during the rehearsal period. While talent is the primary consideration when casting, level of commitment will also be a consideration and final choices for principal and ensemble roles will be made with this in mind.