DURAL MUSICAL SOCIETY

COME FROM AWAY

AUDITION INFORMATION PACK
22ND MAY – 5TH JUNE, 2027
NORMANHURST UNITING CHURCH

Production Team
Co-Director/Production Manager – Mel Hogan
Co-Director – Phil O'Connor
Vocal Directors – Karen Bruce, Warren Fisher & Rebecca Hansen
Band Director – David Russell
Choreographer – Chris Bamford
Assistant Choreographer – Pamela Diaz
Repetiteur – Louise Fountain
Dialect Coach: Eddie Bruce
Costumes: Judy Clarke & Julie Scargill
Lighting Design: Wayne Chee & Gerry O'Donoghue
Sound Design: Ian Wesley & Cheukwing Ivana

AUDITIONS (By appointment only)

Singing and Reading Auditions
Monday 16th November, 2026 7:30pm - 10:30pm

AND

Wednesday 18th November, 2026 8:15pm – 10:30pm

Group Dance Audition
Saturday 21st November, 2026 from 11:30am

Callbacks (if required)
(By invitation only)
Saturday 21st November, 2026 from 1:30pm

REHEARSALS
Commencing 28th January, 2027
Monday and Thursday evenings 7:30pm – 10:30pm

Workshops: 13th February, 2027; 27th February, 2027; 6th March, 2027; 13th March, 2027; 10th April, 2027; 17th April, 2027.from 11:30am until 4:30pm

BUNNINGS FUNDRAISING BBQ
Saturday 20th March, 2027 from 8:00am – 4:00pm
Corner of Pennant Hills Road & Phyllis Avenue, Thornleigh, 2120

SITZPROBE
Monday 3rd May, 2027 - Evening

TECHNICAL/DRESS REHEARSALS
Saturday 8th May, 2027 – Full Day
Monday 17th May, 2027 - Evening
Thursday 20th May, 2027 - Evening

PERFORMANCE DATES
Saturday 22nd May, 2027 at 2:00pm;
Saturday 22nd May, 2027 at 8:00pm;
Saturday 29th May, 2027 at 2:00pm;
Saturday 29th May, 2027 at 8:00pm;
Sunday 30th May, 2027 at 2:00pm (dependent upon demand);
Saturday 5th June, 2027 at 2:00pm; and
Saturday 5th June, 2027 at 8:00pm.

BUMP OUT
Monday 7th June, 2027 from 7:30pm.

Unless indicated otherwise, all above at
Normanhurst Uniting Church
2 Buckingham Avenue, Normanhurst, 2076

COME FROM AWAY – AUDITION INFORMATION PACK

Thank you for your interest in auditioning for our next production, *Come From Away*. Our website (www.duralmusicalsociety.org) and Facebook page (https://www.facebook.com/duralmusicalsoc) are the places to visit for news updates. Please take the time to read the enclosed information sheet, which contains important details regarding Dural Musical Society and your participation.

All auditions are by appointment only and will be held on Monday 16th November from 7:30pm and Wednesday 18th November, 2026 from 8:15pm at Normanhurst Uniting Church (2 Buckingham Avenue, Normanhurst, 2076). **To book an audition time, please contact Co-Director, Mel Hogan, on 0425 242 784 or by email to melanniehogan@gmail.com.** A group DANCE audition will be held on Saturday 21st November, 2026 from 11:30am. Callbacks, if required, will be held on Saturday 21st November, 2026 from 1:30pm.

Please also ensure that you bring your completed **audition application form** and a **recent photograph** to your audition.

If you are unable to attend the auditions due to very special circumstances, a different audition date may be organised at the discretion of the Production Team.

If you are successful in auditioning for a principal role, you will be contacted by phone; otherwise, you will be contacted by email. A cast list will be posted on the Dural Musical Society website and social media accounts as soon as possible.

Please note that there is no ensemble in this production. All roles will be cast as written and will not be split between performers. In addition, roles will not be double cast.

All cast members are required to be a financial member of Dural Musical Society and to pay a show fee. Our current membership fee is $30.00 per calendar year and the show fee for *Come From Away* is $80.00. Show T-Shirts will also be available for purchase at an approximate cost of $50.00 each.

If you require further information, please don't hesitate to contact us at any time.

Kindest Regards,

The *Come From Away* Production Team

ABOUT US

Dural Musical Society has a longstanding passion for musical theatre, community participation, and creating high-quality productions that bring people together. We are committed to providing a welcoming and inclusive environment where performers, creatives, production teams, and volunteers of all ages and experience levels can contribute, develop their skills, and enjoy being part of a vibrant theatrical community. Dural Musical Society welcomes new members from age 8 to “wise”. There are many aspects to putting on a show that requires the interest of people who want to not only have fun, but also take pride in the results – a delightful production. We are proud of the “family” atmosphere we generate, and we are always pleased to adopt new members into the clan.

COME FROM AWAY - SYNOPSIS

Come From Away is the heartwarming true story of 7,000 airline passengers stranded in the small Newfoundland town of Gander after the events of September 11, 2001. As locals open their homes and hearts to unexpected guests, strangers become friends and people from diverse backgrounds discover shared humanity. Filled with humour, compassion and unforgettable music, the musical celebrates kindness, resilience, and the extraordinary connections that emerge during times of crisis.

CHARACTERS

Detailed character descriptions are given in the character descriptions table toward the end of this document. We are seeking a diverse and authentic cast of strong actors and singers who bring talent, individuality, and truth to every role.

AUDITIONS

Everyone seeking to be cast in *Come From Away* must attend an individual VOCAL+READ audition (approximately five minutes) and a group DANCE audition. All auditions are in-person and by appointment only. VOCAL+READ auditions are in a closed format (one auditionee at a time in the room with the audition panel). The audition panel will consist of the Production Team, a Musical Society committee member, and a neutral party.

For the **VOCAL part of the audition**, please prepare a vocal audition of no more than **90 seconds**. You should prepare a song in the style of the show that best showcases your vocal abilities, range, and performance skills. An experienced repetiteur (accompanist) will be available at auditions.

For the **READ part of the audition**, please prepare a short (approximately one minute) monologue of your choice to present. The monologue may be selected from the show or be another piece of your choice. The monologue you choose should showcase your ability to play your preferred character. You do not need to memorise anything, however, familiarity with your monologue would be helpful. We would like to assess your ability to perform the accent associated with your chosen character.

Please ensure your audition demonstrates your proficiency in delivering that accent consistently and authentically.

For the **DANCE audition**, please wear clothing you can move in and appropriate footwear (e.g., dance shoes if you have them; not thongs). Please make sure you bring a water bottle with you. The dance audition will be conducted more as a dance class so the choreographer can better understand the full range of your movement capabilities rather than just your quick memorisation skills. The show choreography can then be specifically tailored to the abilities of the selected cast.

Auditions may be recorded. Recordings will only be seen by the casting panel and will be deleted after casting is completed.

CASTING REQUIREMENTS

- To participate in *Come From Away*, you must be at least 18 years old by 28th January, 2027.
- The Production Team embraces diversity and encourages all who meet the age requirement to audition.

REHEARSALS/ATTENDANCE

Rehearsals and Workshops for *Come From Away* will be held at Normanhurst Uniting Church (2 Buckingham Avenue, Normanhurst, 2076 on Monday and Thursday evenings from 7:30pm until 10:30pm. Workshops will be held from 11:30am until 4:30pm on 13th February, 2027; 27th February, 2027; 6th March, 2027; 13th March, 2027; 10th April, 2027; 17th April, 2027.from 11:30am until 4:30pm.

Rehearsals continue throughout school holiday periods. Additional rehearsals may be scheduled at the discretion of the Production Team. If you are successful in being cast in *Come From Away*, please ensure that you are available for all scheduled rehearsals unless you have obtained pre-approval from the Production Team to be absent from a rehearsal.

Please note that technical/dress rehearsals will be held on Saturday 8th May, 2027. This rehearsal is mandatory, as are the dress rehearsals on Monday 17th and Thursday 20th May, 2027. If you are unavailable for these dates, please do NOT audition. The start time for dress rehearsals will be confirmed in due course, but will likely be around 6:00pm.

Please let us know at the auditions if you expect to be unavailable for any rehearsals, as it may be possible to accommodate scheduling conflicts with sufficient advance notice. Absence from or late arrival to three or more rehearsals or absence from any rehearsal without pre-approval from the Production Team may result in forfeiture of your place in the cast. We reserve the right to replace any performer who accepts a role in another production or becomes involved in another event or activity which negatively affects their attendance and ability during the rehearsal or performance season.

CONTRIBUTING TO THE PRODUCTION

As part of our commitment to building a strong theatre community, each cast member is expected to support various activities, including bump-in, bump-out, Bunnings FUNdraising BBQ, and working bees for set construction, painting, costume assistance, and other volunteer tasks as required. Bump-In, Bump-Out, and the Bunnings FUNdraising BBQ are already scheduled, but additional working bees will be held either on Saturday, when there are no scheduled rehearsals, or on Sunday mornings or afternoons. We give back to the community through charity concerts at local retirement villages and residential aged care facilities. Cast members are strongly encouraged to volunteer to perform at one such event during the season. All cast members will also be required to purchase and exclusively use their own non-specialised make-up for the production. A WhatsApp group will be the primary form of show-based communication, and you will need to monitor it regularly. A Facebook group for cast and crew may also be established. A refundable deposit of $50.00 is required for each hardcopy score/libretto. This will be returned to you at the end of the rehearsal period when your script is returned in good condition.

PUBLICITY

Photographs and videos will be taken for the show program and for publicity purposes. Your acceptance of a role in the cast indicates your consent to this photography and videography.

IMPORTANT DATES

Read-Through – Thursday 28th January, 2027.
Technical/Dress Rehearsals – Saturday 8th May, 2027, Monday 17th May, 2027, and Thursday 20th May, 2027.
Performances (7) – Saturday 22nd May, 2027 at 2:00pm and 8:00pm; Saturday 29th May, 2027 at 2:00pm and 8:00pm; Sunday 30th May, 2027 at 2:00pm (potential show dependent upon demand); and Saturday 5th June, 2027 at 2:00pm and 8:00pm.

CHILD SAFETY

We are committed to ensuring the safety and wellbeing of all children and young people involved in our productions. The safety of children and young people is paramount, and all committee members, production teams, cast members, and volunteers are responsible for supporting their inclusion, supervision, identity, cultural safety, rights, and voices at all times. We strive to create safe environments where children and young people are meaningfully involved in decisions that affect them. All committee members, production teams, cast members, and volunteers understand their responsibilities in identifying and reporting any suspected child abuse or neglect to the appropriate authorities. Mandatory reporters acknowledge their duty of care to report any concerns regarding the safety of a child or young person. Child safety is everyone's responsibility.

We comply with the requirements of the Child Protection (Working with Children) Act (2012), the Child Protection (Working the Children) Regulation (2013), and the Working with Children Check requirements set out by the Office of the Children's Guardian.

All adults involved with *Come From Away* are required to have a current Working with Children Check. There is no cost associated with obtaining a volunteer Working with Children Check.

COVID-19 SAFETY REQUIREMENTS

We comply with current NSW Health Covid-19 Safety Guidelines. We require all cast to comply with these guidelines. Do not attend a rehearsal, if experiencing any cold or flu-like systems, until a negative Covid-19 rapid antigen test result is obtained. If you have cold or flu-like symptoms, with a negative rapid antigen test result, mask wearing will be required. After testing positive to Covid-19, a negative Covid-19 rapid antigen test result must be obtained before returning to rehearsals/performances. If there are known Covid-19 cases within the cast during the rehearsal and/or performance season we may require all cast to obtain a negative rapid antigen test prior to attending the rehearsal/performance venue. We reserve the right to defer or cancel rehearsals and/or performances due to Covid-19 cases amongst the cast, crew, and others involved with the production. We prioritise the health and safety of our cast, crew, and patrons. If you are not willing to comply with these requirements, please do NOT audition.

A FEW NOTES FOR AUDITIONEES FROM THE PRODUCTION TEAM

We are a friendly and enthusiastic group where you can always be assured of a warm welcome. The audition process can sometimes seem like a heartless system that can make you feel exhausted and miserable. However, nobody has devised a better system for letting a Production Team envision each auditionee, one by one, in the roles to be filled. The only thing wrong with the system is that it relies on human beings – on actors trying desperately to embody the Production Team's vision (without knowing in advance precisely what that vision may be), and on the imagination and patience of the Production Team.

If your audition is unsuccessful, don't be hard on yourself. You may have been terrific. However, Production Teams need to take various factors into account, including each auditionee's talent, availability, and their compatibility with other members of the prospective cast. Most of all, be positive about your audition experience. Look on your audition as an opportunity to learn and grow. Remember, the worst that can happen is that you don't get the role you already don't have!

There are numerous books and web pages full of advice on how to succeed at auditions. What follows are some general guidelines for auditioning – they are not hard and fast "rules." Everyone involved in musical theatre can identify someone who has broken one or more of these guidelines and still been an astonishing success. However, if you at least take heed of these guidelines, then you may improve your chances of success and also have a more enjoyable audition experience.

General Guidelines

- Be yourself.
- Be prepared.

- Make choices. Don't give a neutral reading but be simple and direct. Don't be static, yet don't block the entire scene in detail.
- Dress appropriately, but don't go over the top. You need to feel comfortable.
- Don't apologise.
- Focus. Concentrate. Don't wander - anchor yourself.
- Keep your volume up.
- Enjoy yourself!

Vocal Audition

The vocal audition can be the most important part of a musical theatre audition. Please sing your audition song(s) as your character would. You are not expected to prepare actions/movement for your audition song(s), but please feel free to act/move if you wish.

You will not need to audition for each individual role you are interested in. There will be a chance to indicate that you are auditioning for multiple roles on your audition form.

Some important things to know for your preparation and audition:

- Practice and have your audition song(s) thoroughly prepared.
- You will have an experienced accompanist at the audition.
- The audition accompanist has a very difficult job. They are partnered with a wide range of singers and may have little more than a few moments to prepare with each one.
- Never glare at or blame the accompanist if they are not playing the way you think they should – like you, they are doing the best they can. The Production Team will be able to tell if a fault is yours or the accompanist's.
- Before the vocal part of your audition, it is perfectly fine to discreetly speak with the accompanist to indicate any tempo and stylistic requirements.
- The use of sheet music is permitted in the audition. However, it is recommended that you prepare sufficiently and can perform and act out your song(s).
- Your vocal audition is an opportunity to demonstrate both your singing ability and acting skill.
- Be in good voice. If you haven't sung in a while, you can't expect to perform well in your audition.
- If you are sick in the lead up to your audition, please let the Production Team know and it may be possible to reschedule your audition. Do not attend auditions if you are sick.

Other

- Before you leave home, make sure that you have everything you will need, including your completed audition application form and a recent photograph.
- Arrive 10 minutes early to allow time to sign in, have a drink, and use the bathroom.
- Enter with confidence. Believe it or not, the way you walk into the audition room can either make a great impression on the Production Team, or a bad one.

- Turn off your mobile phone.
- Be patient. Auditions are, unfortunately, a long, grueling process for everyone.
- Enjoy yourself!

Character Information

Character	Role Type	Character Description / Audition Song(s)	Stage Age	Vocal Range
Claude Elliott (secondary roles Derm and Eddie)	Lead	The warm-hearted mayor of Gander, Claude is a natural storyteller, a proud Newfoundlander and a man deeply connected to his community. Practical, generous, and quietly philosophical, he finds purpose in helping others during an extraordinary crisis. Requires warmth, sincerity, grounded comic timing, and an authentic sense of local pride, balanced with the emotional depth to communicate the significance of his experiences. **Accent:** Newfoundland	40's – 50's	Baritone
Bonnie Harris (secondary roles Martha)	Lead	A dedicated local SPCA worker, Bonnie is passionate about animal welfare and determined to ensure that the animals aboard the diverted aircraft are safe. Compassionate, energetic, and occasionally single-minded, she provides humour and heart. Requires physical commitment, strong comic instincts and an unmistakable sense of purpose. **Accent:** Newfoundland	30 - 40	Mezzo/Soprano
Beulah Davis (secondary roles Delores)	Lead	A compassionate and resourceful local schoolteacher, Beulah becomes an essential support for the displaced passengers. Calm, organised, and deeply empathetic, she offers reassurance when people are frightened and uncertain. Requires a grounded, maternal presence, emotional intelligence, and an ability to communicate kindness without sentimentality. **Accent:** Newfoundland	50's – 60's	Mezzo
Oz Fudge (secondary roles Joey, Customs Officer, Mr. Michaels, Head Cardiologist,	Lead	A local police officer who helps manage the unexpected arrival of thousands of strangers. Practical, observant, and grounded, Oz brings reassurance and a quietly authoritative presence to a community under pressure. Requires understated humour, confident physicality, and an authentic Newfoundland character. **Accent:** Newfoundland	30's – 50's	Tenor

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Terry, Matty, Rabbi)				
Kevin J (secondary roles Ali)	Lead	Kevin J. is the more emotionally expressive half of the couple. While sharing his partner's uncertainty, he is more willing to acknowledge feelings and confront the strain placed on their relationship. Requires emotional openness, sensitivity, a strong sense of partnership, and the ability to balance humour with genuine vulnerability. **Accent:** American (Neutral)	30's – 40's	Baritone
Beverley Bass (secondary roles Annette)	Lead	An experienced American Airlines pilot and one of the first female captains in commercial aviation. Confident, capable, and fiercely independent, Beverley is accustomed to navigating challenges in a male-dominated profession. When grounded in Gander, she confronts the emotional reality of being far from home and unable to control events. Requires a strong, mature singing voice, commanding stage presence, and the ability to convey vulnerability beneath a determined exterior. **Accent:** American (Texan)	50's	Mezzo/Soprano
Janice Mosher (secondary roles Britney, Flight Attendant)	Lead	A young, inexperienced local television reporter, Janice is eager to prove herself and make her mark in journalism. Initially uncertain and somewhat overwhelmed, she grows in confidence as she witnesses the events unfolding around her. Requires youthful energy, naturalistic acting, clear storytelling, and a convincing progression from nervous enthusiasm to professional assurance. **Note:** The performer cast in this role must be comfortable briefly wearing a bra on stage as part of the costume. **Accent:** Newfoundland	20's	Mezzo/Soprano
Diane Gray (secondary	Lead	An American woman travelling alone, Diane finds herself navigating uncertainty in an unfamiliar place. Intelligent, independent, and emotionally open, she develops an unexpected relationship with Nick as they discover	40's	Mezzo/Soprano

Character Information

roles Crystal and Brenda)		a sense of connection amid the chaos. Requires warmth, maturity, naturalistic acting, and a nuanced portrayal of someone learning to embrace possibility during a difficult time. **Note:** Portrayal of this character is inclusive of staged intimacy, including kissing, with the actor portraying Nick Marson. **Accent:** American (Texan)		
Hannah O'Rourke (secondary roles Margie and Mickey)	Lead	A New Yorker whose son is a firefighter in Manhattan, Hannah spends the crisis desperately trying to contact him. Her faith, determination, and growing fear become a deeply moving thread in the story. Requires emotional precision, spiritual sincerity, and the ability to convey mounting anxiety while maintaining a strong, compassionate presence. **Note:** The performer cast in this role must be comfortable briefly wearing a bra on stage as part of the costume. **Accent:** American (New York/New Jersey)	50's – 60's	Mezzo/Soprano
Kevin T (secondary roles President Bush)	Lead	One half of a gay couple travelling together, Kevin T. is analytical, organised, and inclined to approach situations rationally. The crisis tests his relationship and challenges his need for control. Requires dry humour, emotional honesty, and a thoughtful performance that reveals the fear and tenderness beneath his practical exterior. **Accent:** American (Texan)	30's – 40's	Tenor
Nick Marson (secondary roles Doug, Officer Stephenson, Male Townsperson)	Lead	A reserved English businessman travelling for work, Nick finds himself stranded far from home with no clear way to return. Initially measured and emotionally guarded, he gradually forms a meaningful connection with fellow passenger Diane. Requires understated humour, subtle emotional development, strong listening skills, and an ability to communicate affection through restraint. **Note:** Portrayal of this character is inclusive of staged intimacy, including kissing, with the actor portraying Diane Gray.	40's – 50's	Baritone

Character Information

		Accent: English		
Bob (secondary roles Muhumuza, Captain Bristol)	Lead	An American passenger from New York, Bob arrives in Gander feeling unsettled and suspicious of his surroundings. His initial defensiveness gradually gives way to appreciation for the generosity he experiences. Requires strong comic timing, a convincing character journey and the ability to reveal humanity beneath an initially guarded exterior. **Note:** This role is specifically written to be portrayed by a person of colour. Performers who meet this casting requirement are encouraged to audition. **Accent:** American (New York)	40's – 50's	Bass/Baritone

Please note: Come From Away includes some mild profanity and the occasional use of coarse language.