



Wonthaggi
Theatrical
Group Inc
EST 1969



Audition Information Pack

Overview:

COME FROM AWAY tells the true story of when seven thousand people from across America and around the world landed on the doorstep of Gander, Newfoundland... and the people of Gander “put the kettle on.” When 38 plans were diverted to a small, Canadian community on September 11th 2001, the town’s population doubled in an instant. While the world witnessed the worst acts of humankind, the stranded passengers had their faith in humanity restored by the spirited people who comforted those who had come from away.

Production Team:

Director: Dan Lawrie

Musical Director: Malcolm McCaffery

Choreographer: Emily Laughlin

Vocal Coach: Kerry Lockhart

Character breakdown:

LOCALS

CLAUDE - The gregarious and well-liked Mayor of Gander, Newfoundland, Claude loves his work, the towns people and his daily traditions, but he’s never had to deal with a crisis of this magnitude before. (40-60’s)

BONNIE A no-nonsense mother of 3, Bonnie is the head of the Gander area SPCA. When she discovers animals are trapped on the planes, she stops at nothing to ensure their safety - but in frustration, she often lashes out at those around her. (30-40’s)

BEULAH - The head of the Gander Legion, with a fire fighter son, who walks Hannah to her church and prays with her. (40-60’s)

OZ - The quirky constable in the two-person Gander police force. When the town's population suddenly doubles, Oz helps out in unexpected ways. (30-50's)

DOUG - An Air Traffic Controller, married to Bonnie, who tries to help his wife and the animals. (30-40's)

JANICE - An eager new local TV reporter, Janice is thrown into the deep end on her first day. Initially naïve about the world, Janice must face the pain and confusion around her. (20yrs.old)

ANNETTE - A local teacher at the Gander Academy and mother to a lot of children. (40-60's)

GARTH - The head of the local union, representing the Bus Drivers. (30-50's)

THE COME FROM AWAYS

BEVERLEY - The first female captain for American Airlines Pilot, Beverley Bass has always loved flying, when her world suddenly changes. (50's)

DIANE - A traditional divorcee from Texas, who is terrified that her son may have been flying at the time of the attacks. When she finds out that he's safe, she's given a new lease on life and discovers a wilder, more carefree side of herself. (50's)

NICK - An English oil engineer who is focused on his work, Nick's life is turned upside down when he falls for Diane.(50's)

KEVIN T - The head of an environmental energy company in Los Angeles, Kevin was on vacation with his boyfriend (and secretary, also named Kevin), when they are stranded in Gander. Inspired by the town's generosity, Kevin creates the Pay It Forward Foundation. (30-50's)

KEVIN J - Kevin's boy friend and secretary. Sarcastic and unhappy, he wants to leave as soon as possible. (30-50's)

BOB - A hardened New Yorker, Bob is suspicious of where he's landed, fearing that it's World War 3, that someone going to shoot him and steal his wallet – but instead, he ends up losing his New York jadedness. The licensor stipulates this role is to be played by a BIPOC actor. (20-40's)

HANNAH - The mother of a fire fighter in Manhattan, Hannah waits for news about her son and is comforted by Beulah. The licensor stipulates this role is to be played by a BIPOC actor. (40-60's)

Director's Information:

Come From Away is a show that sits very close to my heart. The very first time I saw it, I knew-without a doubt that I wanted to bring this story to the stage here in Gippsland. It's a show that reminds us of the absolute best of humanity, even in the darkest of times.

What I love most about Come From Away is the spirit of community, kindness, and connection. It tells the true story of how, in the aftermath of 9/11, the people of the small town of Gander, Newfoundland, opened their hearts and homes to thousands of stranded strangers. They showed compassion without hesitation-regardless of background, race, gender, sexuality, or religion.

It's a beautiful reminder of what the world can be and my vision is to bring that same feeling of warmth, unity, and generosity to the stage, in a way that truly touches our audiences.

This show, more than almost any other, is a true ensemble piece. There are no "leads" in the traditional sense- every performer is vital, every moment is shared. It's a show where teamwork is absolutely everything.

The pace is non-stop-quite literally! There's no interval, and the biggest pause in the show is around eight seconds long. It's 90 minutes of energy, emotion, and movement -like running a marathon of pure storytelling.

Because of this, the show is very precise and very technical. There's no room for ad-libbing or adding in your own pauses - every line, lyric, and beat matters. Each of the 12 performers carries an enormous part of the storytelling, representing over 7,000 real people. Performers switch characters, accents, and emotions in the blink of an eye. It's challenging, but also incredibly rewarding. This production will also feature something brand new for our region - a revolve! That means we'll be moving constantly, often at quite a pace. You'll need a good sense of balance and a decent level of fitness, as you'll be navigating that stage while performing and singing.

For the acting component of auditions, you will need to have your lines memorised. I need to see your performance - not your reading ability.

And the accents - yes, they're essential for auditions! They're a core part of what brings authenticity to this story. Don't stress if they're not perfect, but I do want to see that you've put the work in and have a good sense of the rhythm and sound. Please find a link to a YouTube tutorial to help you prepare: [▶ Accent Quickie - Newfoundland](#).

During your audition, there'll be someone reading opposite you and a prompter in case you lose your spot - so please don't panic. We want you to feel supported and confident during your audition.

We'll also be casting a small off-stage vocal ensemble, so even if you're not one of the twelve on-stage performers, there may still be a wonderful opportunity to be part of this production.

Finally, I can't stress enough how important it is to be familiar with the show. Watch the filmed Broadway production on Apple TV+ if you can, listen to the cast recording, and explore the story and characters. Understanding the heart of Come From Away, what it's about and what it stands for will go a long way in helping you connect with your audition.

Yes, this show is a challenge, but it's also one of the most uplifting, joyful, and life-changing experiences you can have in theatre. If you throw yourself into it with commitment, teamwork, and heart, it will be unforgettable.

So, thank you again for considering joining us on this adventure, and I can't wait to see you at the auditions!

And, if successful, I look forward to welcoming you to the rock!

Vocal Audition Information:

Please prepare:

- The cut of "Screech in" provided in the pack.
- A 2nd song in the style of the show (pop, folk, musical theatre). The 2nd song should be from a musical or can be 'contemporary' in the style of the show. Please choose a 1 minute cut of the song. It is suggested that auditionees choose songs that will best show their singing and story telling abilities.
- Only select characters need to prepare a song from Come From Away, as listed below. Sheet music is available from our website.

Songs to prepare for the following roles:

Beverly: Me and The Sky

Hannah: I Am Here

Nick and Diane: Stop The World

Kevin T: Prayer - Make Me A Channel Of Your Peace

Rabbi: Prayer - Hebrew Hymn

You should prepare approximately 32 bars of your 2nd song (approximately 1 minute per song is a good guide). The Panel may not hear both songs at the audition. Be prepared to be stopped and started throughout your song, and to take both musical and acting direction from The Panel. The Panel may also explore your vocal range through some scales with the piano.

If you are interested in auditioning for the backstage singing chorus only, please book an audition time for acting and singing only, although you will not be required to do the acting sections of the audition.

We will be looking for people who sing with passion and commitment to the storytelling.

BACKSTAGE SINGERS

- We will be conducting a group call back audition for backstage singers on Sunday 9th November, time to be advised.
- The Musical Director will check harmonies, mix and range in potential backstage singers at this audition. We will work on harmonies in the audition Cut of "Screech In". If you would like to be considered for both a character role and backstage singers then you will have to still do an individual audition and a dance audition.

ACCOMPANIMENT FOR INDIVIDUAL AUDITIONS

- There will be piano accompaniment provided for "Screech In".
- For your own choice songs playback facilities will be available.
- Use the supplied facilities to play your digital backing track (via 3.5mm jack or Bluetooth).
- Ensure there are no vocals on any backing/karaoke track.
- You may bring your own piano accompanist for your own choice song if you wish

Auditions:

Auditions will be held at The Shed, Wonthaggi State Coal Mine, Garden Street, Wonthaggi. Bookings for auditions are through trybooking, please arrive 15 minutes prior to your audition time.

All cast (except backstage singers) must book into a choreography audition and an acting and singing small group audition.

Choreography auditions - <https://www.trybooking.com/DGPJB>

Large group 30 minute time slot

- 7pm to 7.30pm Thursday 6 November
- 1pm to 1.30pm Saturday 8 November

Acting and singing auditions - <https://www.trybooking.com/DGPJO>

Small group 30 minute time slots

- Thursday 6 November 7.30pm onwards
- Saturday 8 November 1.30pm onwards

Call backs

- 10am to 4pm Sunday 9 November
- 7pm to 9pm Monday 10 November

Important Dates:

Auditions	6th to 9th November 2025
Cast meet and greet	2pm Sunday 23 November
Rehearsals commence	1 February 2026 Rehearsals will be held Monday 7.30 to 10pm Thursday 7.30 to 10pm Sundays 2 to 5pm
Intensive weekend	28 and 29 March 2026
Bump in	9 May 2026
Sitzprobe	9 May 2026
Production week	18 May to 22 May 2026
Preview Night	21 May 2026
Show dates	Friday 22 May evening (opening night) Saturday 23 May evening Sunday 24 May matinee Thursday 28 May evening Friday 29 May evening Saturday 30 May matinee and evening Sunday 31 May matinee Thursday 4 June evening Friday 5 June evening Saturday 6 June matinee and evening
Bump out	7 June 2026

Any questions please reach out to one of the Production Managers if you have any questions

- Karen Milkins-Hendry on 0408 329 988
- Beck Stoops on 0478 106 261