



COME FROM AWAY

AUDITION PACK

4 - 5 MAY 2025

ipswichmusicaltheatrecompany.com.au

**IMPORTANT – PLEASE READ THIS ENTIRE AUDITION PACK
BEFORE BOOKING AN AUDITION**



ABOUT COME FROM AWAY

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 planes 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.

ABOUT IPSWICH MUSICAL THEATRE COMPANY

Ipswich Musical Theatre Company (IMTC) was co-founded by Brenda Ryan and Ken Mundt in 2001 to stage *Seven Little Australians*, the Musical for the Centenary of Federation. Since then, IMTC has produced boutique shows in the historic Old Courthouse and a major annual production at the Ipswich Civic Centre.

Past productions include *Annie*, *The Wizard of Oz*, *Oliver*, *The Sound of Music*, *The King and I*, *Beauty and the Beast*, *The Producers*, and *The Boy from Oz*. In 2014, IMTC staged a sold-out production of *The Phantom of the Opera*, which won the Citywide Event Award at the 2015 Australia Day Awards.

Recent major shows include *Mary Poppins* (2015), *Wicked* (2016), *Les Misérables* (2017), *Strictly Ballroom* (2018), *Mamma Mia!* (2019, first in QLD with an LED screen), *Pirates of Penzance* (2021), *We Will Rock You* (2022), *The Phantom of the Opera* (2023), and *Guys and Dolls* (2024) for which IMTC won six Gold Palm Theatre Awards, including Outstanding Community Theatre Musical 2024.

From small and humble beginnings, IMTC is now recognised Australia wide as a major community theatre company, capable of staging the biggest and most technically challenging newly released for community theatre productions.

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CREATIVE TEAM

DIRECTOR - THOMAS ARMSTRONG-ROBLEY



Thomas is an award-winning director, theatre performer and entertainer with directorial credits including Jersey Boys, Jesus Christ Superstar and The Wizard of Oz. His previous on-stage roles include Tommy DeVito (Jersey Boys), Dewey Finn (School of Rock), Fagin (Oliver) and The Pirate King (Pirates of Penzance). Each year, his renowned concert productions are seen Australia-wide and internationally, having already been seen in over 40 countries. Thomas is thrilled to return to Ipswich as director for this years production of the magnificent Come From Away.

MUSICAL DIRECTOR - MATT ROFE

Matt's musical journey began at just 13, performing as a cocktail pianist in local hotels. He later earned degrees in IT and Music, studying classical piano under Max Olding AM.

A highly sought-after pianist and accompanist, Matt has worked with artists like Simon Gallaher, Jon English, and The Ten Tenors, showcasing his versatility across genres. His theatre credits include West Side Story, Pirates of Penzance, and numerous IMTC productions since 2016. After serving as MD for Mamma Mia in 2019, Matt is thrilled to return as Musical Director for IMTC's 2025 production of Come From Away.



CHOREOGRAPHER - SIMON LIND



Simon has choreographed for many IMTC past productions including "Wicked", "Strictly Ballroom", "Mamma Mia", "The Phantom of the Opera" and most recently "Guys and Dolls". He's highly sought after and has been performing, choreographing, directing and producing for nearly 3 decades. He's been choreographer for X-Factor Australia, Australia's Got Talent, Australian Idol and So You Think You Can Dance as well as working globally with Human Nature, Delta Goodrem, Kelly Rowland and Baz Luhrmann. He's enjoyed working extensively on choreography for national TVCs and major films. Other musical theatre credits include the Australian Tours of "West-side Story", "The Boy From Oz" and "Singing in The Rain".

ROLES

We are an amateur company.
No roles are paid.
This is not a youth production.

DIANE

Female Identifying | Stage age 50's – 60s | All Ethnicities

Vocal Range: Warm, natural contemporary Soprano with strong mix up to D. Bottom D5.

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.

Secondary Roles: Crystal, Brenda

HANNAH

Female Identifying | Stage age 40's – 60s | All Ethnicities

Vocal Range: Contemporary Soprano with strong pop belt and mix up to top E5.

The mother of a firefighter in Manhattan, Hannah waits for news about her son and is comforted by Beulah.

Secondary Roles: Margie, Mickey

*BIPOC artists are strongly encouraged to apply

BEULAH

Female Identifying | Stage age 40's – 60s | All Ethnicities

Vocal Range: Mezzo with belt up to B4.

The head of the Gander Legion, with a firefighter son, who walks Hannah to her church and prays with her.

Secondary Roles: Delores

JANICE

Female Identifying | Stage age 20's | All Ethnicities

Vocal Range: Contemporary Soprano with strong pop belt and mix up to top E5.

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.

Secondary Roles: Britney, Flight Attendant

BEVERLEY

Female Identifying | Stage age 40's – 50s | All Ethnicities

Vocal Range: Strong mezzo with an easy mixed or belted C#

The first female captain for American Airlines Pilot, Beverley Bass has always loved flying, when her world suddenly changes.

Secondary Roles: Annette, Reporter

Annette is a local teacher at the Gander Academy and mother to a lot of children.

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BONNIE

Female Identifying | Stage age 30's – 40s | All Ethnicities

Vocal Range: Mezzo with belt up to B4

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.

Secondary Roles: Martha

OZ

Male Identifying | Stage age 30's – 50s | All Ethnicities

Vocal Range: Strong contemporary Tenor up to G4

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

Secondary Roles: Joey, Customs Officer, Mr Michaels, Terry, Matty, Rabbi*, Head Cardiologist

*We encourage anyone who identifies as Jewish or can speak Hebrew to audition for this role.

KEVIN T

Male Identifying | Stage age 30's – 40s | All Ethnicities

Vocal Range: Strong contemporary Tenor up to G4

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.

Secondary Roles: Garth, President Bush

Garth is the head of the local union, representing the Bus Drivers.

KEVIN J

Male Identifying | Stage age 30's – 40s |

Middle Eastern, Asian, Latino or African American

Vocal Range: Tenor or Baritone

Kevin's boyfriend and secretary. Sarcastic and unhappy, he wants to leave as soon as possible.

Secondary Roles: Ali*, Dwight

*We encourage anyone who identifies as Muslim or can speak Arabic to audition for this role.

Please note, the exact casting and individual character breakdowns may differ from the original production, subject to creative team discretion.

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BOB

Male Identifying | Stage age 20's – 40s | African American

Vocal Range: Baritone

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.

Secondary Roles: Muhumuza, Captain Bristol

NICK

Male Identifying | Stage age 50's – 60s | All Ethnicities

Vocal Range: Warm, natural Baritone or Baritenor with an easy E4 and strong pop sensibility.

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

Secondary Roles: Doug, Officer Stephenson, Male townspeople

Doug is an Air Traffic Controller, married to Bonnie, who tries to help his wife and the animals

CLAUDE

Male Identifying | Stage age 40's – 60s | All Ethnicities

Vocal Range: Gruff, natural sounding Baritone with a strong High G4

The gregarious and well-liked Mayor of Gander, Newfoundland, Claude loves his work, the townspeople and his daily traditions, but he's never had to deal with a crisis of this magnitude before.

Secondary Roles: Derm, Brenda's Brother, Eddie

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AUDITION INFORMATION

★ **Audition Dates:** 4th - 5th May 2025

📍 **Location:** The Old Courthouse,
Corner of Roderick & Ginn St,
Ipswich

🚩 **Look for signage upon arrival.**

AUDITIONS WILL BE HELD

Sunday 4 May 2025

10am - 6pm

Monday 5 May 2025

6pm - 10pm

CALL BACKS & OTHER IMPORTANT DATES

- All auditionees must be available for **call backs** (if required) on **Sunday 18 May 2025**.
- Cast will be announced publicly by Sunday 8 June 2025.

WHAT TO PREPARE



ROUND 1 - INDIVIDUAL VOCAL/ACTING CALL

- 5 to 10-minute PRIVATE AUDITIONS will be allocated at which you will present your song/s and the below acting piece.
- Please prepare TWO CONTRASTING SONGS (approximately 60 second cuts) in the style of the show - Folk, Celtic, Contemporary-Rock, Pop, Broadway-Rock.
- Songs are NOT to be from Come From Away.
- Songs will be performed with Backing track. You can provide your backing track file by email prior to your audition, or provide on USB on your audition day. Please ensure backing tracks are Mp3 or WAV file only.
- Please provide a C.V with headshot. The headshot is for identification purposes only and will not be returned.
- PLEASE NOTE - NO ACCOMPANIST WILL BE PROVIDED - you may self accompany if you are a singer/musician.

AUDITION SCRIPT

Please familiarise yourself with Newfoundland (**HIGH PRIORITY**), General American and R.P British Accents. Due to the complex character work required in Come From Away, you may be asked to read the below script in multiple accents. You are not expected to memorise script but please be comfortable with the wording.

On the northeast tip of North America, on an island called Newfoundland, there's an airport—it used to be one of the biggest airports in the world. And next to it, is a town called Gander.

There's a two-person police department, an elementary school, an SPCA, a local TV station and a hockey rink. It's a small place—on a giant rock in the ocean.

Everybody knows everybody else. And everybody in this room has a story about how they started that day.

WHAT TO PREPARE



ROUND 2 - CALLBACKS

Movement Call

- As well as the above all performers who secure a callback are required to participate in a group movement call led by our choreographer.
- The movement round will accommodate both experienced/trained dancers as well as strong to intermediate movers and non-dancing performers - so just have fun.
- Please wear suitable clothing and shoes

Group Vocal Workshop

- Callbacks will continue with a vocal workshop testing ability to quickly learn parts, harmonise, blend and take vocal direction etc.
- You may be asked to familiarise yourself with a particular piece from the show in advance, however specific harmony lines will be allocated on the day.

Solo Vocal / Scene-Work

- This session will conclude with scene-work and presentation of specific solo vocal material. The creative team will be seeing role-specific material (provided following first round auditions) and workshopping with performers.

**PLEASE NOTE - ALL CALLBACKS ARE IN AN OPEN-SETTING
WITH THE PRODUCERS, CREATIVE TEAM AND FELLOW
PERFORMERS IN THE ROOM**

BOOK YOUR AUDITION



Bookings are by appointment only.

📌 Register here: [Audition Application Form](#)

To secure your audition spot, please complete the online registration form by:

Wednesday, 30 April 2025

- Audition bookings online only. Complete all details in full and list your previous performance history. Please make sure that ALL unavailable dates are listed.
- Applicants will be emailed with their confirmed time to attend their audition.

If you are offered a role, there is a \$35 annual membership fee. Successful auditionees will be contacted by phone and email. Unsuccessful auditionees will be contacted by email.

COMMITMENT TO REHEARSALS & PERFORMANCES



All people auditioning should be prepared to commit to attending rehearsals and performances on the dates listed below.

REHEARSAL SCHEDULE

A schedule detailing required times you need to attend will be distributed at the start of rehearsals. We must have full commitment to attend these rehearsals in order for you to be involved.

REHEARSAL VENUES

Please note that rehearsals will take place between The Old Courthouse (Ipswich) and Davidia Lind Dance Centre (Mansfield).

SPLIT CALLS

You may not be required for all rehearsal times but need to be available.

As we reach the final 2-3 weeks of rehearsals - Sunday times will be extended.

PHOTO SHOOT

There will also be a Saturday call (date TBA) for a promotional photoshoot.

From 8 June 2025 rehearsals will be held

Mondays	7 - 10pm
Thursdays	7 - 10pm
Sundays	1 - 5pm

DRESS REHEARSALS

Dress rehearsals will be scheduled from Monday 1 September to Thursday 11 September 2025. These scheduled rehearsals must be attended by all members of the Company.

PERFORMANCES

Performance 1	Saturday 13 September 2025	7:30pm
Performance 2	Sunday 14 September 2025	2:00pm
Performance 3	Friday 19 September 2025	7:30pm
Performance 4	Saturday 20 September 2025	7:30pm
Performance 5	Sunday 21 September 2025	2:00pm

Additional performances between 13 - 21 September may go on sale to meet demands.