

INFORMATION BOOKLET



COME FROM AWAY
Book, Music and Lyrics by

IRENE SANKOFF and DAVID HEIN

Licensed exclusively by Music Theatre International (Australasia).

Original Broadway Production produced by
Junkyard Dog Productions

Junkyard Dog Productions

Jerry Frankel Latitude Link Smith & Brant Theatricals

Steve & Paula Reynolds David Mirvish Michael Rubinoff Alhadeff Productions

To be performed at the

Forge Theatre, Bairnsdale

May 2025

A WORD FROM OUR PRESIDENT

Please read this booklet carefully. It contains important information regarding Bairnsdale Production Line's membership fees, casting criteria, audition information, critical dates and, most importantly, commitment!

If you are selected to perform in this production you will be required to sign a declaration which acknowledges that you have read this booklet and are prepared to adhere to these roles and expectations, including attending all rehearsals. The full bylaws of the company are available to you, as a member, at any stage. All cast and crew members over the age of 18 **MUST** have a current Working with Children card. **You must also be a financial member of Bairnsdale Production Line Theatre Co Inc to participate.**

Formalities aside, we know that you will have a wonderful time contributing to BPLTC's 2025 staging of *Come From Away*.

Susan Gibson
President
BPLTC

WHAT IT COSTS

BPLTC membership Financial Year 2024

Single \$25 – Family \$35 – Conc. \$20 – Junior \$15

Performance levy (non-refundable) - \$40

ALL PARTICIPANTS MUST SIGN & RETURN:

Declaration re awareness of anti-harassment, OH&S and privacy policy

Declaration giving permission for use of your image for publicity purposes

A commitment contract to ensure that you will attend **all** rehearsals and work diligently to ensure that our show is a success. If you can not make any rehearsals including tech week rehearsals, please notify the Production Manager ASAP.

Any problems/questions related to the production must first be directed to the Production Manager, NOT members of the directing/vocal/choreography team.

KEY PRODUCTION TEAM

Production Manager	Haylee Treasure
Director	Peter Martignoles
Assistant Director	AJ Manuell
Second Assistant Director	Roy Rooney
Musical Director	TBA
Choral Coach/Vocal Trainer	TBA
Asst Choral Coach/Vocal Trainer	TBA
Choreographer	Tash Robbie
Costume Co-ordinator	Lindy Kennedy
Set Designer/Builders	Peter Martignoles/Roy Rooney
Lighting Designer	Haylee Treasure
Stage Manager	Susan Gibson
Props Co-ordinator	Krystyn James

All cast and crew over the age of 18 MUST have a Working with Children Check

If you are successful in obtaining a role, you will need to provide a WWCC at the Meet and Greet (dates below) or show you have applied for one. WWCC is available through a digital card, we will need to obtain a copy for our records.

CRITICAL DATES

Rehearsals:

- Sunday 1st December 10:00am: ALL CAST initial meet-&-greet, new members sign up & pay dues, costume measurement, watch show.
- Rehearsals commence Tuesday 3rd December 6.45pm.
- Rehearsals will be held on Tuesday and Wednesday evenings at 6.45pm.
- **PLEASE NOTE** Starting the 2nd of February, Sunday Rehearsals will be added to the Schedule starting from 1pm. This is for Movement/Choreography. The rehearsal schedule will indicate which cast members are required to attend during these hours.
- Possibility of longer rehearsals &/or extra rehearsals if deemed necessary.
- There will be a Boot Camp towards the end of the rehearsal process.

Orchestra:

- Rehearsals commence 8 - 12 weeks prior to opening night.
- Exact times/dates to be determined by MD.
- The orchestra will be onstage, not in the orchestra pit like previous years. Some orchestra members will be required to perform with the cast. These instruments are Tin Flute/Whistle, Accordion, Bodhran, Fiddle, Mandolin, Electric Guitar, Electric Bass.

Other:

- Programme headshots TBC (Please wear a black shirt/T-shirt/skivvy.)



Christmas Parade - If you are successful in obtaining a role, you are also committing to being a part of the Christmas Parade. This year it is on the 14th of December, as Come From Away is not well known by some people. It would be great to have the whole cast - which is only 12- to join us! We are also ordering T-Shirts for the parade and for future advertising, these will be \$20 and are to be prepaid before ordering. This can be paid at the meet and greet.

BUMP-IN, FINAL REHEARSALS & BUMP-OUT DATES/TIMES:

Forge Theatre, McKean Street, Bairnsdale

Fri 25th April	Time tba	Bump-in (move set from Studio to theatre)
Sat 26th April	Time tba	Lights installation/programing
Sun 27th April	Time tba	Technical Rehearsal
Mon 28th April	Time tba	Technical/Dress Rehearsal
Tue 29th April	Time tba	Dress Rehearsal
Wed 30th May	Time tba	Dress rehearsal
Fri 2nd May	7:30pm	Opening Night
Sat 3rd May.	7:30pm	Performance
Sun 4th May	2:00pm	Matinee Performance
Fri 9th May	7:30pm	Performance
Sat 10th May	7:30pm	Performance
Sun 11th May	2:00 pm	Matinee Performance
Thu 15th May.	7:30pm	Performance
Fri 16th May	7:30pm	Performance
Sat 17th May	7:30pm	Performance
Sun 18th May	2:00pm	Matinee Performance
Sun 18th & Mon 19th May		Bump-out (removal of set to Studio)

SINGING REQUIREMENTS FOR AUDITIONS

All applicants must sing:

1. Happy Birthday – must be unaccompanied
 - Panel looking for in-tune singing and vocal range
 - Can use the starting note from the vocal scale for Happy Birthday, if easier.
2. A song from one of the following bands; Fleetwood Mac, The Corrs, 4 Non Blondes, Ike & Tina Turner, Phil Collins and Man from No Importance
 - Don't panic if the audition panel stops you from singing a complete song – there will be a lot of people auditioning and we have limited time.
 - Please bring your own backing tracks - Bluetooth connection, we will have a speaker for you to connect to.
3. There will also be a group audition on the Saturday after the dance audition at approximately 11am. You will be emailed out the piece you will be singing as a group once your audition is booked.
4. This style of Musical singing is chest/speech singing, the songs have singing and speech that switches between the two fairly frequently. For some of the female roles there is a mix belt also required, please refer to the role descriptions in this booklet for more details on this.

ACTING REQUIREMENTS FOR AUDITIONS

For those trying out for roles: You will be provided with an audition piece by email after you have booked an audition. You should become familiar with the piece before your audition. There are no right or wrong ways to do this. The audition panel will simply wish to see how you interpret these pieces. You will be given part of the script to read during the audition. The audition panel encourages auditionees to read the audition piece in different accents. However, this is not detrimental to the audition itself, as we will have dialect coaches to assist during the rehearsal process.

DANCING REQUIREMENTS FOR AUDITIONS

All those auditioning: There will be a group dance audition, where you will all learn a chorus number from one of the numbers (May be separated into groups of 12 or less). Please bring plenty of water.

Roles/Tracks

Diane & Others

Female Identifying / Playing Age: 50's – 60's / All Ethnicities

Vocal type: 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 & Others

Female Identifying / Playing Age: 40's – 60's / African American, Latina or Asian

Vocal type: 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

Janice & Others

Female Identifying / Playing Age: 20's / All Ethnicities

Vocal Type: 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

Beulah & Others

Female Identifying / Playing Age: 40's – 60's / All Ethnicities

Vocal Type: 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

Bonnie & Others

Female Identifying / Playing Age: 30's – 40's / All Ethnicities

Vocal Type: 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

Beverley, Annette & Others

Female Identifying / Playing Age: 40's – 50's / All Ethnicities

Vocal Type: Strong Mezzo with an easy mixed or belted C#5

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.

Oz & Others*

Male Identifying / Playing Age: 30's – 50's / All Ethnicities

Vocal Type: 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, Garth & Others

Male Identifying / Playing Age: 30's – 40's / All Ethnicities / Queer Representation

Vocal Type: 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, Ali & Others*

Male Identifying / Playing Age: 30's – 40's / Middle Eastern, Asian, Latino or African American / Queer Representation

Vocal Type: Tenor or Baritone

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

*Secondary Roles: Dwight, Ali**

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

Bob & Others

Male Identifying / Playing Age: 20's – 40's / African American

Vocal Type: Baritone

A hardened New Yorker, Bob is suspicious of where he's landed, fearing that it's World War 3, that someone is going to shoot him and steal his wallet – but instead, he ends up losing his New York jadedness. *Secondary Roles:*

Muhumuza, Captain Bristol

Claude & Others

Male Identifying / Playing Age: 40's – 60's / All Ethnicities

Vocal Type: 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

Nick, Doug & Others

Male Identifying / Playing Age: 50's – 60's / All Ethnicities

Vocal Type: 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

We are also seeking an additional 4/6 people who will be a part of a Backstage Choir. This means you will not be onstage.

Bairnsdale Production line Theatre Company is looking for a diverse ensemble of strong storytellers and vocalists. We promote an inclusive environment, encouraging all to audition and welcomes performers from all ethnicities, beliefs, genders, representations, ages, and sizes to apply. When applying for roles, please consider any casting requirements and representations stated with each character description.

AUDITIONS

The format for the auditions will be as follows:

SINGING/ACTING/DANCING AUDITIONS

Saturday November 23rd , *from 9:30am - Photos*

10:00am -Group Dance

11:00am - Group Singing Auditions.

12:30pm - Individual Auditions.

Sunday November 24th , *from 10.00am - Individual Auditions only*

To be booked in 20-minute sessions over both days,
You should arrive at **Urban Funk Dance Studio**, 16 Gordon St Bairnsdale at least 15 minutes prior to your booked time.

We will endeavour to stay on-time, but please be patient if we run a little late as each day progresses. We want to give everyone the best possible chance!

CALLBACKS (only if required): 7:00pm November 26th at The Wendy L Beckett Studio

CAN'T MAKE EITHER AUDITION DATE?

If, for any reason, you are unable to attend either the dancing or singing/acting auditions on the above dates, please speak to the Production Manager as soon as possible.

Those unable to attend on 23rd or 24th **may** be able to audition on November 26th.

CRITERIA FOR CASTING

- Ability to portray the character as perceived by the Director.
- Ability to sing – both solo and in harmony – taking into account the range and voice type.
- Ability to *move* (NOT necessarily dance), but some roles do require some skill levels. Eg. Irish Dancing
- Compatibility with other characters as cast by the Director.
- Ability to take direction and work as part of a team.

*** Not everyone who auditions is guaranteed a role in the show**

REHEARSALS to be held at The Wendy L Beckett Studio

- Rehearsals commence Tuesday 3rd of December 6.45pm Rehearsals will be held on Tuesday and Wednesday evenings only for December and January
- Sunday rehearsals: Will commence the 2nd of February, held between 1:00pm and 4.00pm (this is for movement and major blocking). All cast will be required as everyone is involved in every number.
- PLEASE NOTE THIS MEANS THERE WILL BE 3 REHEARSALS A WEEK STARTING FEBRUARY.
- A full schedule of rehearsals will be emailed to all cast members and updated regularly. Be aware that unforeseen circumstances may mean that last-minute changes to the schedule occur.
- Details (times & locations) of all rehearsals, and those performers required for each, will be forwarded to all relevant cast/ensemble members in due course.
- There will be a compulsory Boot Camp held on a weekend towards the end of the rehearsal process.

EXPECTATIONS FOR THE REHEARSAL PERIOD

Do the work, and do it early, in your own time. There will be a 'scripts down' date, after which EVERYONE is expected to be 'off the book'.

- Work on your vocal skills. Three short rehearsals a week is NOT ENOUGH.
- It is expected that all cast members practice lines, songs, harmonies and movement outside of rehearsal sessions.
- Be punctual. That is, not just on time, but EARLY. We try to keep rehearsals short for everyone, so don't keep everybody waiting.
- Treat the rehearsal room with the same respect you would show to the theatre. Be quiet and attentive; leave your 'other life' outside.
- Treat your fellow performers with the same respect you would expect when you are rehearsing.
- Keep mobile phone use to a minimum.
- Due to privacy regulations no rehearsal photos to be taken or posted on Facebook by cast and crew. BPLTC have their own Facebook page and will post photos as required.

ALL CAST TAKE NOTE: You will be required to attend costume fittings, and costume calls/photo shoots. You will supply some aspects of your costume (eg: appropriate lingerie, dance shoes etc). Please DO NOT assemble costume items without first checking with the Costume Co-ordinator.

TATTOOS: Tattoos will not need to be covered for this show. If you wish to cover up your tattoos you can do so. Due to allergies etc cast must provide their own makeup/tape to cover tattoos.

COMMITMENT

We regularly have people sign up for shows, only to see them pull out when they lose interest, or when they realise how much work is involved.

Before you agree to any role that is offered please be aware that it is a huge commitment! If you depend on family & friends to support you, then that means ensuring that they also understand the commitment you're making.

Unexpected changes, even in minor roles, can cause enormous headaches for the production team and your fellow performers.

Please make sure you can commit to three rehearsals a week before deciding if you want to audition.

Putting on a show is fun, but it isn't a game! Diligent, hard-working artists are MUCH more use to us than brilliant divas who don't respect their colleagues, and refuse to do the work.

HELP NEEDED IN OTHER AREAS

Can you, your family or friends help with...

Playing in the orchestra?
Hair?
Make-up?
Costume sewing?
Set construction/painting?
Props?
Sound & lighting?
Backstage assistance?
Dressing Room assistance?

Speak to the Production Manager ASAP

ENQUIRIES
(Production Manager)
Haylee Treasure 0417677202

Email: bpltccomefromaway@gmail.com
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