WINNER
OUTER CRITICS
CIRCLE
BEST MUSICAL

upstage theatre COMPANY

WINNER
DRAMA DESK
BEST MUSICAL

COME FROM AWAY

BOOK, MUSIC AND LYRICS BY

IRENE SANKOFF AND DAVID HEIN

Welcome to the Rock!

April 30-May 9

upstage theatre COMPANY

PRODUCTION INFORMATION PACK

ABOUT UPSTAGE THEATRE COMPANY

Upstage Theatre Company

Upstage Theatre Company is a dynamic and creative theatrical organisation situated in South East Melbourne.

Our Mission

Our goal is to produce engaging and diverse performances that inspire, entertain, and provoke thought among our audiences. At Upstage Theatre Company, we understand the transformative power of storytelling to unite people from all backgrounds. Our productions will showcase a mix of classic, contemporary, and Australian works, with a significant focus on fostering local talent and presenting pieces that embody the unique essence of our community.

PRODUCTION TEAM

Director	**Andrew Edge**
Musical Director	**Sean Lambert**
Associate Musical Director	**Brad Marshall**
Movement/Staging Director	**Sarah Cullen**
Production Manager	**Tim Warren-Smith**
Production Designer	**Scott J Hili**
Set Design	**Scott J Hili**
Costume Design	**Bronwyn Ireland**
Lighting Design	**Jason Lord**
Sound	**Josh Blyth**
Props	**Simone Lim & Pippi Clarke**
Technical Director	**Jason Lord**
Stage Manager	**Kate Dougan**

COME FROM AWAY SYNOPSIS

Come From Away is the remarkable true story of 7,000 airline passengers unexpectedly stranded in the small town of Gander, Newfoundland, after the events of September 11, 2001. When American airspace is closed, 38 international aircraft are diverted to this remote Canadian community, nearly doubling its population overnight.
As fear and uncertainty grip the world, the people of Gander respond with extraordinary kindness. Local residents open their homes, schools, and hearts to complete strangers, providing food, shelter, clothing, and comfort during a time of global tragedy. Through acts of compassion, friendships are forged across cultures, religions, and nationalities, reminding us of the resilience of the human spirit.
Told through a fast-paced score blending folk, rock, and traditional Newfoundland music, the musical follows both the stranded passengers and the townspeople as they navigate grief, hope, humour, and humanity. Based on real people and real events, Come From Away celebrates the power of community and the profound impact that simple acts of generosity can have in the darkest of times.
Uplifting, inspiring, and deeply moving, Come From Away is a testament to the idea that, even in moments of unimaginable crisis, compassion can bring people together and change lives forever.

AVAILABILITY - IMPORTANT!!!

This production requires steady dedication. Any dates you cannot attend rehearsals or performances must be clearly listed on your audition form. Your availability may influence casting, so please share all existing commitments that limit your time. Aside from illness and extenuating circumstances, a minimum of ten hours each week is expected. External commitments on rehearsal days may affect your ability to contribute and as such, excessive and ongoing absence will see Upstage Theatre Company consider your removal or replacement in the production. If this occurs, no show fee refund will be issued.
FULL AVAILABILITY IS CRITICAL THROUGHOUT THE ENTIRE PRODUCTION PERIOD. PLEASE CONSIDER THIS BEFORE CHOOSING TO AUDITION.

CASTING PROCESS

All auditionees must do a singing audition.
All Auditionees Must attend the movement Audition.

If you select "No" to being considered for another role, you will not be called back if the production team feels you are not suitable for the role you have selected to audition for. Selecting "Yes" allows the production team to consider you for other suitable roles and as part of the strong and active ensemble in this production.
If you select "No" to ensemble, you will not be considered for the ensemble.

IMPORTANT DATES

Vocal Auditions	Friday 27th November - 7:30pm - 10:20pm Saturday 28th November - 11:00pm - 6:00pm
Movement Auditions	Sunday 29 November Session 1 - 1pm-2:00pm |. Session 2 - 2:30 - 3:30
Callbacks	Wednesday 2nd December 7:30pm - 10:30
Rehearsals Commence	Sunday 17th January 1:00pm - 5:00pm
Costume Fittings	Sunday 6th February 1:00pm - 5:00pm
All Day Rehearsals	Sunday 21st February 10:00am - 5:00pm Sunday 7th March 10:00am - 5:00pm
Rehearsal Weekend	Saturday 13th & Sunday 14th March 10:00am - 5:00pm Both Days
Public Holidays (no rehearsal)	Monday 8th March, Monday 25 Jan,
Photo Shoot	Saturday 6th March 12:30pm - 2:30pm - Promotional Shoot. Location TBA
Costume Parade	Saturday 11th April 3:00pm - 5:00pm
Sitzprobe	Saturday 17th April 1:00 - 5:00pm
Bump In	Saturday 24th April 8am - 6pm

(Please note: Some dates may be subject to change)

PRODUCTION WEEK

PRODUCTION VENUE	Cranbourne Community Theatre Brunt Street, Cranbourne
PRODUCTION WEEK	Sunday 25th April 9:00 - 5pm - Plotting Monday 26th April Spacing/Tech 6:30 - 11:00 Tuesday 27th April - Tech Rehearsal - 6:30 - 11:00 Wednesday 28th April Dress Rehearsal 6:30 - 11:00 Thursday 29th April Dress Rehearsal 6:30 - 11:00

SHOW SCHEDULE

SHOWS	Friday 30th April 8:00pm
	Saturday 1st May 8:00pm
	Sunday 2nd May 2:00pm
	Thursday 6th May 8:00 pm (On Hold)
	Friday 7th May 8:00 pm
	Saturday 8th May 8:00pm
	Saturday 8th May 2:00pm
	Sunday 9th May 2:00pm
BUMP OUT	Sunday 9th April - 5:00pm - 9:00pm

AUDITION REQUIREMENTS - Please Read Carefully

Please Note: All auditionees must be 18+ on or before 27/11/2026

General Preparation:
All auditionees must prepare one contemporary musical theatre song that demonstrates both vocal range and storytelling ability. This should be no longer than 2 minutes in total.
Please do not choose songs from the show.

Sheet Music Only:
All performers must bring sheet music in the correct key for our accompanist. No transpositions will be done on the day.
A piano accompanist will be available to all auditionees. Please ensure you bring a clean and legible copy of your sheet music in the correct key in an appropriate display folder (no loose sheets or music taped together).
Backing tracks are not permitted – this is to ensure your performance connects musically and emotionally, live in the room.
Your vocal audition and song choice should showcase and demonstrate your ability to sing and characterise/act throughout the song, with a focus on the story of the lyric.

Movement Audition:
ALL auditionee will be required at the movement audition

AUDITION AND REHEARSAL VENUE

Upper Pakenham Hall
285 Bourke's Creek Road, Upper Pakenham

Rehearsals are:

Monday Evening	**7:30-10:30pm**
Wednesday Evening	**7:30-10:30pm**
Sunday Afternoon	**1:00pm- 5:00pm**

See other times listed under important dates.

You may be called outside of these times for costumes, makeup and/or extra rehearsals as required. We will endeavour to give you as much notice as possible for any adjustments.

MEMBERSHIP & FEES

To participate in the production, all cast members and those directly involved must become Upstage Theatre Company members. This involves completing the membership process and paying the required fees during the first rehearsal. It is essential for legal and insurance purposes, and compliance is mandatory for involvement in rehearsals.

Membership Details:

Single Show Membership Fee: $45.00 per show (valid for the specific production; no payment plan available)

Show Fee:

Come From Away show fee: $220.00

Payment due at the first rehearsal. This is non-refundable once payment has been made.

Contact the production manager, Tim Warren-Smith, for payment arrangement requests. Payment plans will be $73.30 per fortnight for 3 fortnights.

MAKEUP, SHOES AND UNDERWEAR

Health regulations require that makeup cannot be shared. You will need to buy your own makeup, shoes, and hosiery as recommended by the Costume Department.

Additionally, you must supply your own underwear, and standard clothing items like pants, shirts, T-shirts, etc. Men should have dance belts/ballet support, while women should have supportive underwear and a sports bra. This is crucial for your well-being and physical support.

CODE OF CONDUCT

Respect fellow Cast Members and Production Team members.
Be on time. Be prepared. Be quiet during rehearsals.

If you are running late or experience any problems, please call the
UPSTAGE PHONE NUMBER: **0419 237 711**

You must sign the attendance roll when you arrive at the Upper Pakenham Hall. This is important in the event of an evacuation or emergency.

All cast will be provided with a rehearsal schedule detailing the scenes that will be worked on at each rehearsal. There is an expectation that the cast will have familiarised themselves with the scheduled scenes in the days before the rehearsal. Rehearsals are for workshopping, refining, and perfecting, not learning lines.

Rehearsals are restricted to persons directly involved in the production. Cast are welcome to attend and watch every rehearsal, even if they are not scheduled.
Tea, coffee, etc., are available in the Kitchen.

All participants are asked to commit to a minimum of one set building or costume sewing bee to help get the show on the stage. No matter what your skill level, we can find an appropriate job. Many hands make light work.

A script will be allocated to you at the first rehearsal. These are hired from licencing companies and must be returned after the performance season. These can only be marked with a light HB pencil, which must be erased before returning. Please do not use a pen or highlighter, or a script replacement fee of $70 will be incurred.

DIVERSE CASTING

There are no specific contracted casting requirements for this show. However, our production team prioritises representation and diversity on stage, aiming for equal opportunity in casting as a core value based on talent rather than appearance. We embrace diversity in all its aspects, believing it fosters a safer and richer environment, elevates the artistic quality of the show, mirrors Australian society more authentically, and enhances the final product's overall quality. By advocating for inclusive and equitable casting practices, we aspire to contribute to normalising these standards in Victorian amateur theatre.

WORKING WITH CHILDREN

UPSTAGE THEATRE COMPANY continues to have a STRICT policy to protect children from potential harm or abuse.

All CAST/CREW/PRODUCTION STAFF/COMMITTEE & VOLUNTEERS aged 18 years and above who work directly with children under 18 must submit a Working with Children check (WWC check), unless an exemption applies. If you are a Registered Teacher in Victoria, you must present a valid VIT card. This will be required on your audition form.

WWC checks are carried out by the Department of Justice and Community Safety (the department). Further, all Committee and Production Team volunteers from 1/1/2023 must submit for a Criminal/Police Check. We reserve the right to refuse an audition or disengage you from the Production if a valid WWCC/VIT card is not submitted with your audition form.

If you DO NOT have a valid VIT or WWCC, you will not be able to participate in the production.

VOLUNTEER AGREEMENT

All Auditionees/Contractors and Volunteers MUST SIGN a volunteer agreement.
This agreement will be part of the audition application process.

SCAN AND SIGN HERE

SHOW MERCH

We will be ordering show hoodies or T-shirts.
The cost is $75 per Hoodie
The cost is $45 per T-shirt

Bundle if you buy both: $110

Must be paid on the first rehearsal

CHARACTER TRACKS

Claude
(Baritone/Tenor, Age: 35–60, All Identities): The warm, compassionate mayor of Gander, Newfoundland. A natural leader with a calm presence and unwavering optimism, Claude coordinates the town's extraordinary response to thousands of stranded passengers. Requires strong acting skills, warmth, humour, and the ability to anchor the emotional heart of the story.

Bonnie
(Mezzo-Soprano, Age: 30–60, All Identities): A dedicated SPCA volunteer who goes above and beyond to care for the animals stranded aboard diverted aircraft. Practical, kind, and quietly determined, Bonnie provides moments of warmth and humour while demonstrating extraordinary compassion.

Beulah
(Mezzo-Soprano/Alto, Age: 40–70, All Identities): A welcoming teacher and community leader who comforts anxious passengers with wisdom, humour, and generosity. Maternal, resilient, and deeply compassionate, Beulah embodies the spirit of Newfoundland hospitality.

Hannah O'Rourke
(Mezzo-Soprano, Age: 35–60, All Identities): A New Yorker stranded in Gander while desperately awaiting news of her son, a firefighter in Manhattan. Requires exceptional emotional depth, portraying fear, hope, grief, and quiet resilience with powerful vocal ability.

Diane Gray
(Mezzo-Soprano, Age: 45–65, All Identities): A divorced businesswoman from Texas whose unexpected friendship with Nick develops into an inspiring real-life love story. Intelligent, witty, and independent, Diane balances humour with heartfelt vulnerability.

Janice Mosher
(Soprano/Mezzo, Age: 18–30, All Identities): An enthusiastic local television reporter covering the unprecedented events. Bright, energetic, and eager to prove herself, Janice provides youthful optimism and comic energy while documenting history.

Beverley Bass
(Mezzo-Soprano with Strong Belt, Age: 40–60, All Identities): An accomplished American Airlines captain and one of the first female commercial airline captains. Confident, professional, and inspiring, Beverley must portray both authority and the emotional impact of grounding her aircraft during an unprecedented crisis.

Nick Marson
(Baritone, Age: 45–65, All Identities): An English oil engineer stranded in Gander whose chance meeting with Diane changes both of their lives. Charming, reserved, and thoughtful, Nick's journey reveals vulnerability beneath his dry wit.

Kevin Tuerff
(Tenor/Baritone, Age: 30–55, All Identities): An American environmental consultant travelling with his partner. Initially impatient and sceptical, Kevin undergoes significant personal growth as he learns to trust the generosity of strangers. Requires strong comedic timing and emotional range.

Kevin Jung
(Baritone, Age: 30–55, All Identities): Kevin Tuerff's partner. Calm, supportive, and quietly resilient, Kevin serves as an emotional counterbalance, navigating uncertainty while strengthening their relationship during the crisis.

Bob
(Baritone/Tenor, Age: 45–70, All Identities): A New York City police officer travelling home when diverted to Gander. Stoic yet deeply affected by the unfolding tragedy, Bob struggles with survivor's guilt and the inability to return to assist his colleagues. Requires emotional honesty and subtle vulnerability.

Ali
(Tenor, Age: 25–45, All Identities): An Egyptian chef whose arrival is met with suspicion simply because of his ethnicity and religion. Gentle, generous, and deeply human, Ali's story highlights prejudice, acceptance, and the power of compassion. Requires warmth, dignity, and strong emotional presence.

Oz Fudge
(Baritone, Age: 35–60, All Identities): The local constable responsible for coordinating security and logistics during the crisis. Practical, humorous, and dependable, Oz brings authority, comic relief, and unwavering commitment to his community.