



FINDING NEVERLAND

INFORMATION PACK

Summary of Critical Dates

Auditions: Tuesday, 7 July, Thursday, 9 July, Saturday, 11 July, and Sunday, 12 July, 2026

Production Week: Commencing 22 November 2026 (Bump In)

Performances: 27 November - 5 December 2026 at The Arts Theatre

Marie Clark
musicaltheatre

Table of Contents

About Marie Clark Musical Theatre.....	3
Finding Neverland Production Team.....	3
Show Synopsis.....	3
Critical Dates.....	4
Season Information.....	5
Rehearsal Information.....	5
Audition Information.....	6
General Audition Information.....	6
Audition Checklist.....	7
Character Information.....	7
J.M. Barrie.....	7
Charles Frohman (may be paired with Hook).....	7
Hook (May be paired with Frohman).....	8
Sylvia Llewelyn Davies.....	8
Mary Barrie.....	8
Mrs. Du Maurier.....	8
THE LLEWELYN DAVIES BOYS*.....	8
George Llewelyn Davies.....	8
Jack Llewelyn Davies.....	9
Peter Llewelyn Davies.....	9
Michael Llewelyn Davies.....	9
ENSEMBLE/MINOR ROLES.....	9
Elliot.....	9
Lord Cannan.....	9
Mr Cromer, Mr Henshaw, Miss Basset, Miss Jones, Miss Potter.....	9
Peter Pan & Wendy.....	10
Ensemble/Dancers.....	10
Accent Preparation.....	11
Child Safety.....	13
Behaviour Expectations.....	13
MCMT Information.....	13
Membership.....	13
Show Levy.....	13
MCMT Values.....	14

About Marie Clark Musical Theatre

Marie Clark Musical Theatre (MCMT) is a progressive, non-professional theatre company that strives to nurture talent and produce high quality musicals for the community. Our objectives are to:

- Promote an appreciation of live theatre within the community;
- Provide entertaining public performances of live theatre involving acting, singing and dancing; and
- Encourage performers of all ages to develop their talents and self-confidence to develop their skills and confidence in musical theatre.

To all prospective auditionees: thank you for your interest in working with us and joining the MCMT family - chookas!

Finding Neverland Production Team

- Director: Michelle Davy
- Musical Director: Liam Phillips
- Choreographer: Shenayde Patterson
- Production Manager: Tielah-Jade Cannon
- Committee Liaison: Matt Redmond

Show Synopsis

Based on the Academy Award-winning motion picture and the play *The Man Who Was Peter Pan*, *Finding Neverland* follows the relationship between playwright J.M. Barrie and the family that inspired "Peter Pan, or The Boy Who Wouldn't Grow Up". *Finding Neverland* features music and lyrics by Gary Barlow and Eliot Kennedy and a book by James Graham.

It's 1904, and successful London playwright J.M. Barrie has a serious case of writer's block. While he is working on a new play, he recognizes that there is nothing original about it and the characters and plot are simply recycled from plays he's already written. Despondent at the potential end of his career, Barrie meets a lovely and caring widow, Sylvia Llewelyn Davies, and her four sons (George, Peter, Jack, and Michael) in Kensington Park. They embark on adventures of imagination together - all except Peter, unwilling to play and still reeling from his father's death. As Barrie helps Peter learn to play again, his writer's block gives way to a new art form: children's theatre. But the adults are sceptical and unsupportive: Who will pay to see a play about children? Who will play these characters? And how will they make Peter Pan fly? *Finding Neverland* is based on the true events that led J.M. Barrie to create Peter Pan, or the Boy Who Wouldn't Grow Up, and sings to the child in all of our hearts.

Critical Dates

Event	Date	Venue & Additional Information
Auditions	Tuesday, 7 July 2026 <ul style="list-style-type: none"> 6.00pm - 10.00pm Thursday, 9 July 2026 <ul style="list-style-type: none"> 6.00pm - 10.00pm Saturday, 11 July 2026 <ul style="list-style-type: none"> 9.00am - 9.45pm Sunday, 12 July 2026 <ul style="list-style-type: none"> 8.30am - 11.30am 	St. Martin's Anglican Church and Community Centre (Tuesday, Thursday, and Saturday) TIDC Dance Studio (Sunday only)
Audition Outcome Notification	Within a week of final audition dates	Target date, subject to change
Cast Announcement	Within two weeks of final audition dates	MCMT will only publish cast announcements once all auditionees have been notified of the outcome of their auditions
First Rehearsal and Catch Up	Sunday, 23 August 2026	This will be the first read through for the show and an opportunity for cast and creatives to get to know each other
Rehearsals	Tuesday/Thursday evenings and Sunday afternoons between 23 August and 16 November	St. Martin's Anglican Church and Community Centre*
Bump In	Sunday, 22 November 2026	The Arts Theatre
Production Week	Sunday, 22 November to Thursday, 26 November 2026	The Arts Theatre
Performances	8 performances between Friday, 27 November and Saturday, 5 December 2026	The Arts Theatre

*While our intention is to rehearse at St. Martin's Anglican Church and Community Centre, this venue *may* change; however, we will work to ensure any alternative venue(s) are within the Northeast. If there are any changes to our rehearsal venue, we share this update as quickly as possible with our cast.

Season Information

Our season of Finding Neverland will consist of 8 performances, as follows:

- Friday, 27 November 2026 - 7.30pm
- Saturday, 28 November 2026 - 2.00pm
- Saturday, 28 November 2026 - 7.30pm
- Sunday, 29 November 2026 - 3.00pm
- Thursday, 3 December 2026 - 7.30pm
- Friday, 4 December 2026 - 7.30pm
- Saturday, 5 December 2026 - 2.00pm
- Saturday, 5 December 2026 - 7.30pm

All performances will be at The Arts Theatre (53 Angas Street, Adelaide).

Rehearsal Information

At present, we are anticipating that the rehearsal schedule will consist of approximately 35-36 rehearsals from Sunday, 23 August through to Thursday, 19 November 2026.

- Rehearsals will be held Tuesday and Thursday evenings (7.00pm - 10.00pm), as well as Sunday afternoons (2.30pm – 5.30pm).
- Sitzprobe is currently planned for Sunday, 15 November 2026
- A full rehearsal schedule will be shared with the successful cast prior to the first rehearsal.

Our intention is to hold rehearsals at St. Martin's Anglican Church and Community Centre. If there is any change to the rehearsal venue, we will ensure that our alternative venue is within the Northeast. Rehearsals are closed to people outside the Production Team, Extended Production Team, and MCMT Committee.

Cast will be expected to attend all required rehearsals (except for where prior notice has been provided on audition form and as agreed to by first rehearsal, excluding absences due to sickness). Due to the size and complexity of this production, unexpected absences would be difficult to accommodate and can impact the quality of the rehearsals and the schedule as a whole. Where possible, please communicate all known unavailability to the production team on your audition form, or otherwise prior to the creation of a production schedule if you are chosen to be in the cast. Our Production Team will do their best to ensure that cast are only called for rehearsals as required, but please note that changes to the rehearsal schedule may occur throughout the production.

Unavailability during production week must be approved by the production team prior to casting, and unavailability during the show season cannot be accommodated.

Audition Information

Auditions will be held at the following dates and times:

- Tuesday, 7 July 2026 (6.00pm - 10.00pm)
- Thursday, 9 July 2026 (6.00pm - 10.00pm)
- Saturday, 11 July 2026 (9am - 9.45pm)
- Sunday, 12 July 2026 (8.30am - 11.30am) *

Tuesday, Thursday, and Saturday auditions will be held at

St. Martin's Anglican Church and Community Centre
3 Gorge Rd
Paradise SA 5075

* **Sunday** auditions will be held at

TIDC Dance Studio
593 Port Rd (corner of Jane St and Port Rd)
West Croydon

The production team will advise at auditions the times and location for callbacks if required.

All auditionees will be required to attend one dance call **and** one individual audition (even if you are not going for a named character). Dance calls will go for approximately 30 minutes and will be capped to groups of 20 unless otherwise specified.

In the 10-minute Individual Auditions, the Production Team will ask auditionees to read dialogue and sing excerpts from the show (specified in the character audition section below). Auditionees should check their individual character descriptions to confirm which accent they will need to prepare, as each character is different.

- Note: Please find the **accent guides** provided in the Accent Preparation section below.

Auditionees will be required to perform the vocal excerpts assigned to the character they are auditioning for, as well as dialogue. Refer to the 'Audition Materials' section of this pack for further details on page 10.

- These excerpts and dialogue pieces can be accessed through the hyperlinks in the Audition Materials section.
- Please prepare only these excerpts as these have been chosen to assess the vocal range and capability of auditionees.

Due to time constraints, please focus on one character only. This will not exclude you from being considered for other roles, and the audition panel may request that you read for another role during the audition. We ask that you list all roles you are prepared to accept on your Audition Application Form.

- A copy of this form can be downloaded from MCMT's Auditions page:

<https://mcmt.net.au/audition-information-finding-neverland/>

General Audition Information

The Production Team recognises that auditioning can be nerve-wracking and intimidating. Auditionees will not be judged on mistakes as these are an unavoidable factor of live musical theatre - please just demonstrate how you can move on and recover.

Please remember that auditioning is a way to show off your skills (whether experienced or beginner) and this show needs to reflect a whole community. The most important thing is to have fun and show what you can do!

Callbacks will provide an opportunity for the Production Team to spend more time exploring your suitability for a role. Not all roles will require callbacks, and not receiving a callback is not indicative of an unsuccessful audition.

Audition Checklist

- Complete the Audition Application Form prior to your audition, which you can find on MCMT's Auditions Information page: <https://mcmt.net.au/audition-information-finding-neverland/>. The Audition Application Form includes a section for you to list potential unavailability during the rehearsal period. We ask that you are transparent with us regarding any clashes. With notice, our Production Team can accommodate unavoidable unavailability. Cast members who miss a rehearsal will be trusted to catch up on their own time.
- Please ensure you wear comfortable clothes suitable for dancing to auditions. Chorus/character heels, jazz shoes and other dance shoes are preferred, but runners/sneakers will also be acceptable. Also please make sure to bring water and keep yourself hydrated!
- Arrive approximately 10 minutes prior to your booked audition time so that you have enough time to sign in. Arrive warmed up (vocally and physically) as there will not be time for a group warm up in the audition session.

Character Information

This section provides Character Information, including relevant vocal requirements. With respect to 'age', we have listed the Stage Age per character. The gender listed is how the characters will present onstage, we are open to people of any gender auditioning, as long as you fit within the provided vocal range provided in the Audition Material section below.

All audition material, including links to the documents, is listed in the section below.

Information on Character Accents is available in the Accent Preparation section below.

J.M. Barrie

- Gender: male-presenting
- Stage Age: Mid 30s – 40s

Scottish Playwright with a rebellious, childlike spirit that is entirely benevolent. He is at odds with the sensible, restrained world around him. Must show a good sense of humour but also a softer more serious side. Strong mover but does not need to be a dancer.

Charles Frohman (may be paired with Hook)

- Gender: male-presenting
- Stage Age: 50s

A wealthy American impresario who has stood by Barrie for much of his career. Known as “The Napoleon of Drama”. Some fabulous one liners and quite a few singing solos. Strong mover but does not need to be a dancer.

Hook (May be paired with Frohman)

- Gender: male-presenting
- Stage Age: Flexible

JM Barrie’s darker, alter-ego with a sense of humour. Must show a cheeky side and requires a strong character actor.

Sylvia Llewelyn Davies

- Gender: female-presenting
- Stage Age: early 30s

A recent widow and mother of 4 boys, she encourages her boys to be free thinkers and is one herself. Must be able to show a fun side but also deal with some serious themes.

Mary Barrie

- Gender: female-presenting
- Stage Age: 20s – 30s

The wife of J.M. Barrie, she cares about the trappings of society. She and her husband do not share the same interest and live progressively separate lives.

Mrs. Du Maurier

- Gender: female-presenting
- Stage Age: 50s – 60s

A socialite and mother of Sylvia, She holds social etiquette in high esteem and wants her daughter to do the same. Steely on the outside, but wants the best for her daughter and grandchildren. She has a dry sense of humour and eventually comes around to James and his ways.

THE LLEWELYN DAVIES BOYS*

*** We will be casting two boy understudies for these roles, who will feature throughout the show and in ensemble scenes.**

George Llewelyn Davies

- Gender: male-presenting
- Stage Age: 12 – 15

He is the oldest of the Davies boys. George is most sensible and mature though still able to play and have fun. Matures and shows he is becoming a responsible young man in act two. Must be confident being lifted by other cast members in the flying scenes.

Jack Llewelyn Davies

- Gender: male-presenting
- Stage Age: 8 – 12

He is the naughtiest and most outlandish, but even his cheek comes from a good heart. Must be confident being lifted by other cast members in the flying scenes.

Peter Llewelyn Davies

- Gender: male-presenting
- Stage Age: 8 – 12

He is the second youngest of the boys. Peter is buried under the grief of losing his father. Thoughtful and considered, initially angry and contained, he goes on a journey from 'not believing' to opening up and embracing the world of magic and play that Barrie presents to him. This role takes on a lot of serious scenes and must show the understanding and dedication to the content. Must be confident being lifted by other cast members in the flying scenes.

Michael Llewelyn Davies

- Gender: male-presenting
- Stage Age: 6 – 8

He is the youngest of the boys, is also possibly the loudest and most confident in his actions and his statements. Must be confident being lifted by other cast members in the flying scenes.

ENSEMBLE/MINOR ROLES

Elliot

- Gender: male-presenting

Very funny character actor. Has some of the best lines in the show. Will also be used throughout the ensemble numbers.

Lord Cannan

Lord Canaan is a pompous gentleman of London society. Frohman tries to convince him to become an investor in theatre during a dinner party at the Barrie household. He eventually partners with Barrie's wife, Mary. Some comedic lines to play.

Mr Cromer, Mr Henshaw, Miss Basset, Miss Jones, Miss Potter

Actors and actresses of Barrie's plays. Featured heavily throughout the show. Must have strong comedic timing. They believe Barrie's plays are getting worse but still suck up to him until Peter Pan where they showcase their lack of belief in a comedic number in the show.

Peter Pan & Wendy

- Both female-presenting, no solo singing



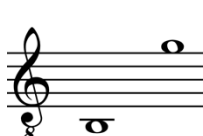
Both have dialogue within Barrie's play. Must be confident being lifted by other cast members in the flying scenes. Stage age youth to young adult (will depend on matching with others).







Ensemble/Dancers

We are seeking a physical, versatile ensemble to play multiple roles including townspeople, maids, butlers and Barrie's play characters including Peter Pan characters. Ability to play multiple characters and show a British accent. Physical movement and/or dance experience desired. Each ensemble member is unique and will have their time to shine.

Audition Material

Please follow the hyperlinks below to access the audition material, music selections can be accessed through the character names in the "Character" column.

Character	Range	Song(s)	Dialogue
Barrie	Ab2 - A4 	<ul style="list-style-type: none">• "Stronger" (8-40)• "When Your Feet Don't Touch The Ground" (3-34)*	Barrie Dialogue
Sylvia	F#3 - F5 	<ul style="list-style-type: none">• "All That Matters Now" (74-end)• "Sylvia's Lullaby" (whole song)	Sylvia Dialogue
Frohman/ Hook	B2 - G4 	<ul style="list-style-type: none">• "Circus Of Your Mind (Part 1)" (5-53)• "Hook" (13-25)	Frohman Dialogue Hook Dialogue

Mary	E4 - D5 	<ul style="list-style-type: none"> • “Circus Of Your Mind (Part 2)” (6-55) 	Mary Dialogue
Mrs du Maurier	C#4 - E5 	<ul style="list-style-type: none"> • “Circus Of Your Mind (Part 3)” (start-40) 	Mrs du Maurier Dialogue
George	G3 - E5 	<ul style="list-style-type: none"> • “We’re All Made Of Stars” (start-26) 	George Dialogue
Jack	A3 - Eb5 	<ul style="list-style-type: none"> • “We’re All Made Of Stars” (start-26) 	Jack Dialogue
Peter	Ab3 - E5 	<ul style="list-style-type: none"> • “We’re All Made Of Stars” (start-26) • “When Your Feet Don’t Touch The Ground” (37-60)* 	Peter Dialogue
Michael	A3 - Eb5 	<ul style="list-style-type: none"> • “We’re All Made Of Stars” (start-26) 	Michael Dialogue
Fem. Ensemble	Range of voice types	<ul style="list-style-type: none"> • “All That Matters” (74-end) <i>or</i> • “Circus Of Your Mind (Part 2)” (6-55) 	<p>All ensemble character dialogue can be found HERE.</p> <p>Please focus on preparing one piece for your audition.</p>
Masc. Ensemble	Range of voice types	<ul style="list-style-type: none"> • “Neverland” (24-52)* <i>or</i> • “Circus Of Your Mind (Part 1)” (5-53) 	
* Different key to the Original Broadway Cast Soundtrack			

Accent Preparation

The accent for **SYLVIA, MARY and most of the actors** is ideally a standard traditional Received Pronunciation (RP). It’s the accent regularly used by the young men and women in BBC period dramas (Pride & Prejudice, Sense & Sensibility, Downton Abbey), as well as Kate Winslet in the Finding Neverland movie. Warm, refined and accessible.

Traditional RP	
Female: Sylvia Llewlyn Davies Mary Barrie Female actors	Emma Thompson & Kate Winslet in Sense & Sensibility https://www.youtube.com/watch?v=Qi_D6vvzu-c The daughters in Downton Abbey or Pride & Prejudice https://www.youtube.com/watch?v=gDUAAAn_Z9bU
Male: Male actors excluding Mr. Henshaw	Matthew Crawley, Downton Abbey https://www.youtube.com/watch?v=IZEIdQZNG1g Colin Firth, Hugh Grant in period dramas

For the **BOYS**, the young actors in the movie version are an excellent example. Other sources could include Freddie Highmore in Charlie and the Chocolate Factory or the children in the Chronicles of Narnia.

Traditional RP	
Youth: Peter, George, Michael, Jack	Anything with Freddie Highmore (Finding Neverland, Charlie and the Chocolate Factory), Chronicles of Narnia https://www.youtube.com/watch?v=sUFfBT_tskU&t=99s

The characters of **MRS DU MAURIER, LORD CANAAN, MR. HENSHAW** and to a lesser extent the party guests could all lend themselves to a more 'aristocratic version' of RP – this is more in line with the stage show than the movie. Think Violet Crawley in Downton Abbey or Lady Catherine de Bourgh in Pride and Prejudice. For the men, the accents in All Gas and Gaiters or John Gielgud are useful examples.

Aristocratic RP	
Female: Mrs Du Maurier Party guests	Maggie Smith as Violet Crawley in Downton Abbey https://www.youtube.com/watch?v=yoUYUd26UXQ Lady Catherine de Bourgh/Pride & Prejudice https://www.youtube.com/watch?v=XFOopm7eBmM
Male: Lord Cannan, Mr Henshaw, Party Guests, Albert/butler (optional)	All Gas and Gaiters https://www.youtube.com/watch?v=hn9OSUX-41g&t=161s John Gielgud https://www.youtube.com/watch?v=XFOopm7eBmM

J.M. BARRIE is Scottish – specifically from the North-East of Scotland (somewhere between Aberdeen and Dundee). Johnny Depp in the movie is a highly regarded example of the target accent and the most accessible source material. Barrie’s accent should be consistent but not overpowering and remain firmly in Scotland (not Ireland or Northern England!)

Traditional RP	
J.M. Barrie	Johnny Depp in the Finding Neverland movie https://www.youtube.com/watch?v=N7_kmJU4YDc

The accent for **CHARLES FROHMAN** is General American.

The accent for **HOOK** is open for interpretation and may depend on whether this role is double cast with Frohman. As a representation of J.M. Barrie’s ‘darker side’ it is feasible that he could have a similar Scottish accent (see resources above).

Child Safety

In line with MCMT’s Working with Children Policy, all cast 14 years and older will be required to obtain a Working With Children Check (WWCC), since Finding Neverland features a Youth Cast. All members of the Production Team have experience working with children and also have a current WWCC. The Production Manager, Assistant Production Manager, and wider MCMT Committee also hold a current WWCC.

The Production Team recognises that there are mature themes in this production, including depictions of grief. Parents and Guardians with questions about the content of the show are encouraged to contact MCMT by email (auditions@marieclark.asn.au) to have a confidential discussion about their child’s suitability prior to auditions.

Behaviour Expectations

MCMT expects all involved in our productions to behave in a manner that is supportive and respectful to all cast members, in line with our Values (shared under ‘MCMT Information’). We hope all involved in Finding Neverland feel that they are part of a community that is supportive, encouraging and nurturing - we would love for everyone to be able to look back at the show with positive memories.

MCMT Information

Membership

All cast members are required to become members of MCMT. Membership is \$50 for Adults or \$35 for Concession. As a member of MCMT, you will receive:

- One complimentary ticket for each show during the full year of membership
- Cast price tickets for the season of your production
- Accident insurance cover whilst performing on stage
- Full voting and speaking rights at the Annual General Meeting and any Special General meetings held during the period of your membership
- Access to production photos taken during a dress rehearsal at the theatre

Show Levy

You will also be required to pay a show levy of \$45 (same for both Adult and Concession) to help with costs of rehearsal venues, resources, costumes, etc. MCMT usually requests for the Membership Fee and Show Levy to be paid within 1 month of first rehearsal (payments by instalments can be arranged). Further details will be communicated at first rehearsal.

MCMT Values

As a community-based theatre company, we recognise the important role we have to play in creating a positive environment and enjoyable experiences for everyone involved in the company. To us, it's not just about creating high quality musicals.

As such, MCMT is committed to the following values:

- *Respect* – MCMT is committed to creating an environment in which individuals are not only respected, but can thrive in.
- *Inclusiveness* – MCMT values diversity and is committed to providing a safe and inclusive environment for everyone.
- *Balance* – MCMT is committed to delivering high quality musicals, whilst acknowledging the important balance between creative pursuits and other priorities among our volunteers and broader community.
- *Community* – MCMT acknowledges that theatre is a collective effort. We recognise the contribution of all who support our endeavours and foster positive relationships with the wider amateur theatre community across Adelaide.

All successful cast members will be expected to act in a manner consistent with our Values, and we expect all involved in MCMT to adhere to these Values.