

Devonport Choral Society's

SUNSHINE ON LEITH

by

Stephen Greenhorn

Featuring the songs of
The Proclaimers

A silhouette of the Leith skyline, including various church spires and buildings, is set against a large, bright sun that fills the upper half of the poster. The sun is a large, glowing yellow circle with a gradient, partially obscured by the skyline.

**AUDITION
KIT**

Auditions - 14-15 November

Performance Dates - 15-30 May

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Welcome

Thank you for your interest in the Devonport Choral Society 2026 production of *Sunshine on Leith*.

Auditions will be held 14-16 November at Forth Primary School.

All auditionees are encouraged to try out for any role that they are interested in.

Story

Sunshine on Leith featuring the songs of Scottish duo The Proclaimers, written by Stephen Greenhorn. It follows the story of Ally and Davy, two friends returning home to Edinburgh after serving in the army. As they attempt to adjust to civilian life, both men search for love, stability, and a sense of belonging while reconnecting with their families and discovering what “home” truly means.

The musical intertwines romance, humour, and heartfelt emotion, using well-known hits such as *I'm Gonna Be (500 Miles)*, *Letter from America*, and *I'm On My Way* to drive the story forward. Davy's relationship with nurse Yvonne is tested by the realities of life and love, while Ally's bond with Davy's sister, Liz, faces its own challenges as they pursue dreams beyond Edinburgh. Meanwhile, Davy's parents, Jean and Rab, face a crisis that forces them to reassess their decades-long marriage.

Set against the backdrop of Edinburgh's working-class community, *Sunshine on Leith* paints an honest and uplifting portrait of ordinary people searching for meaning and connection. With warmth, humour, and emotional depth, the story celebrates resilience and the power of relationships to heal and bring people together after times of change.

PRODUCTION TEAM:

- Director – Tim Cooper
- Musical Director – Del Polden
- Choreographer – Dana Sallese
- Producer – Jenny Slater & Susan Broadby
- Stage Manager – Fiona Paterson
- Set Design – Jenny Slater and Belinda Gunson

PERFORMANCES:

- Venue – Town Hall Theatre, paranapple arts centre
- Number of performances – 10
- Performance dates - 15/05/2026, 16/05/2026, 21/05/2026, 22/05/2026, 23/05/2026, 28/05/2026, 29/05/2026, 30/05/2026

REHEARSALS:

- Rehearsal venue: Forth Primary School
- Script read - Sunday 8 February 2026
- Tuesday & Friday evenings 6.30-9.30pm
- Sundays 12-5pm

AUDITIONS:

All auditionees are encouraged to try out for any role they are interested in. All roles are open, and casting will be based entirely on people seen at these auditions.

The audition panel will include the Director (**Tim Cooper**), Musical Director (**Del Polden**), and Choreographer (**Dana Sallese**).

Auditions will be held at **Forth Primary School, 45 Wilmot Road, Forth**, at 20-minute intervals on:

- **Friday 14 November**, 6.30 – 9.30pm
- **Saturday 15 November**, 9am – 12noon and 1 – 4pm
- **Sunday 16 November**, 9am – 12noon

To book your audition, contact **Jenny** on **0418 337 322** or email dcssunshineonleith@gmail.com.

Please arrive **10–15 minutes early** to complete administration requirements and warm up.

Ensure your **voice and body are warmed up** before your audition and bring **water** to drink.

WHAT TO EXPECT AT YOUR AUDITION:

Acting

- You will be asked to read a short passage of dialogue. The panel will focus on diction, accent, expression, and flexibility of vocal tone.
- You may be asked to repeat the passage incorporating feedback or direction.

Singing

- Prepare **two contrasting songs** in a contemporary musical style (not from *Sunshine on Leith*).
- An **accompanist (MD Del Polden)** will be available.
- Panel members will consider your:
 - Vocal range and pitch
 - Vocal strength
 - Ability to hold harmony
 - Connection with lyrics
 - Expression and storytelling
- You may be stopped partway through your song; this simply means the panel has heard enough for their decision.
- Short vocal exercises may be used to test range or harmony skills.

Movement

- Wear clothing and footwear you can move comfortably in.
- You may be asked to learn a short movement sequence.
- Please let the panel know if you have a dance specialty.

Do not be afraid to seek clarification on any instruction that you do not understand.

IMPORTANT INFORMATION

- Auditions are a chance to demonstrate your **skills, energy, enthusiasm, and commitment**.
The panel wants you to succeed—so prepare well and give it your best shot.
- The audition panel will select the cast that best fits the balance and character required for *Sunshine on Leith*.
- **Auditions are closed** and will last around **10–15 minutes**, involving your prepared songs, dialogue, and movement as outlined above.
- Please complete an **Audition Form** indicating which roles you wish to be considered for, and bring an **up-to-date photograph** with your form.
- Parents and friends will not be admitted into the audition room, but a waiting area will be available.
- **Delays can occur**, so please be patient and understanding.
- Rehearsal schedules will be distributed regularly via email and a closed Facebook group.
- All **cast and band members** must be available for every performance.

- Successful auditionees will be contacted **as soon as possible** by email or phone. Once offered a role, you will be asked to formally accept and agree to the values and expectations of the **Devonport Choral Society** and the **production team**. Any special requirements or anticipated absences should be discussed early.

CHARACTERS

Please note that the ages listed below serve only as a guide, however all ages will be considered for all roles to achieve the best overall fit for the cast. All ages are approximate playing ages. All roles are available, and casting is open.

Character	Age Range	Voice Type	Traits / Notes
Davy Henshaw	Mid-20s	Tenor (pop/rock)	Returning soldier; Liz's brother; adjusting to civilian life; romantic lead.
Ally	Mid-20s	Tenor / High Baritone	Davy's best friend; Liz's boyfriend; easy-going, warm, comic energy.
Liz Henshaw	Early-mid 20s	Mezzo-Soprano (belt)	Nurse; ambitious, considering moving abroad; strong and independent.
Yvonne	Early-mid 20s	Mezzo-Soprano (belt mix)	Liz's friend and co-worker; English outsider; witty, confident; Davy's love interest.
Rab Henshaw	Late 40s-50s	Baritone	Father of Davy & Liz; husband to Jean; loving but flawed; past affair resurfaces.
Jean Henshaw	Late 40s-50s	Mezzo-Soprano	Mother of Davy & Liz; practical, caring, moral centre of the family.
Margaret	Late teens- early 20s	Soprano / Light Mezzo	Rab's daughter from a past affair; innocent, sympathetic.
Soldiers	20s-30s	Tenor / Baritone mix	Mates of Davy and Ally; energetic, strong ensemble singers.
Hazel	40s-60s	Mezzo-Soprano	Jean's friend and Colleague
Nurses / Co-workers	20s-40s	Mezzo / Alto ensemble	Colleagues of Liz & Yvonne; ensemble harmonies.
Parents / Community	40s-60s	Mixed voices	Friends, neighbours, townsfolk; ensemble numbers and comic beats.
Bar Regulars / Townsfolk	All ages	Mixed voices	Populate community scenes; flexible casting.

READINGS

Choose one of the following five monologues for the audition. This does not have to be memorised.

1. “The Lantern”

My gran used to keep a lantern in the window, said it was for “lost souls.”
I thought she was daft. I mean, who’s walking about in the dark looking for a light?
But now... I get it.
It wasn’t about ghosts. It was for the living —
for anyone who’d ever lost their way and needed a bit of hope to find the road home.
Sometimes I sit by that window and wonder if someone’s looking for me.
If they see that little light and think, *there it is... there’s where I belong.*
I keep it burning now, every night.
Even when I feel like no one’s coming.
Because maybe that’s what hope really is —
keeping the flame alive for someone you haven’t met yet.

2. “The Letter I Never Sent”

I wrote you a letter once.
Didn’t send it.
Didn’t even finish it, actually — just a few lines and a coffee stain.
It said something like, “I miss who we were when we didn’t know better.”
Pathetic, right?
But that’s the truth.
I miss the versions of us that didn’t care about pride or being right.
Now we walk past each other like strangers pretending not to look back.
Sometimes I think about posting it anyway —
just to let you know I still remember the sound of your laugh.
But then I stop.
Because maybe you’ve forgotten.
And maybe... that’s how it’s meant to be.
Still, I keep the letter in a drawer.
Not because I’ll send it —
but because some words deserve to exist,
even if they’re never read.

3. “The Bench by the River”

There’s this bench by the river — half-rotten, one leg shorter than the rest.
I sit there when I’ve had enough of everything. The water doesn’t judge.
It just moves — slow, steady, like it knows where it’s going,
even when I don’t.

I carved my initials into the wood years ago,
back when I thought names lasted forever.
Funny, isn’t it, how the river outlives everything?
It carries away all the noise — the shouting, the worry, the waiting.
Sometimes I imagine leaving with it —
just letting it take me somewhere new.
But I never do.
I just sit there and listen.
Maybe that’s enough — to be still, and let the world rush past for once.

4. “The Empty House”

The old house at the end of the lane? It’s not empty.
People say it is, but they’re wrong.
I walk by it most nights.
The windows are cracked, and the paint’s peeling,
but sometimes you can see a flicker — like candlelight moving from room to room.
I used to think it was kids, you know, mucking about.
But there’s a feeling when you’re near it —
a weight in the air, like it remembers you.
I swear, once, I heard my name.
Whispered — soft, like it was testing the sound.
Now I cross the road when I see it.
But I still look.
Because maybe what’s haunting that house isn’t a ghost.
Maybe it’s something that never got the chance to leave.

5. “The Shoes I Never Wore”

I bought these shoes for a job interview I never went to.
They’re still in the box — black leather, shiny, stiff as regret.
I thought if I wore them, maybe I’d look like someone who had it all figured out.
But I didn’t.
I kept telling myself I’d go “next time.”
Next Monday, next chance, next life.
Now they just sit there, waiting.
I tried them on once — walked around the flat like an imposter.
They didn’t fit, not really. Maybe they never will.
Still... I can’t throw them out.
Because some part of me still believes I’ll need them someday.
That maybe there’s still a place to go where they’ll finally fit.

MUSICAL NUMBERS:

Act 1

- "Sky Takes The Soul" – *Davy, Ally, Squad*
"I'm On My Way" – *Davy, Ally, Company*
"Over and Done With" – *Barman, Liz, Yvonne, Ally, Davy, Punters*
"Misty Blue" – *Davy, Yvonne*
"Heaven Right Now" – *Rab, Young Rab, Margaret*
"Throw The R Away" – *Ally, Davy, Chorus*
"Make My Heart Fly" – *Ally, Davy, Yvonne, Liz*
"Let's Get Married" – *Davy, Ally, Fans*
"Oh Jean" – *Rab, Company*
"Hate My Love For You" – *Jean, Company*

Act 2

- "Life With You" – *Rab, Davy, Ally*
"Then I Met You" – *Davy, Yvonne*
"What Do You Do" – *Liz, Quintet*
"Should Have Been Loved" – *Hazel, Jean, Cleaners*
"Sunshine On Leith" – *Jean, Chorus*
"Sky Takes The Soul - Reprise" – *Ally, Squaddies*
"Letter From America" – *Jean, Liz, Rab, Davy, Ally, Chorus*
"I'm Gonna Be (500 Miles)" – *Company*
"Life With You (Finale) - *Company*
Bows – *Orchestra*

We wish you the very best for your audition.



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