Newfoundland Accent Pronunciation Guide

It's vital that the Newfoundland accent used in *Come From Away* is easily understood at all times. The accent should never be so strong that the audience misses any dialogue, because they're trying to decipher the accent.

It's probably less Irish-sounding than one might think. The Newfoundland accent employed in the show is a blend of not only Irish accents, but also Southwestern English, Mainland Canadian, Scots, and French accents. One of the UK actors realized that it would be simpler to start from a base of a North American accent, and layer on the moderate Irish and other accent sounds, rather than trying to start with an Irish accent, and then reduce the strength of that.

Some specifics:

All /th/ sounds, both voiced (as in "the, that, another", and "breathe") and unvoiced (as in "think, thought, northeast" and "tenth,") should be "dentalized," meaning that the tongue should touch the top of the upper teeth, where the teeth meet the gums; rather than being made with the tongue at the bottom of the upper teeth. For voiced /th/sounds, as in "the", we should hear a quick /d/ sound before the voiced /th/ sound; for unvoiced /th/ sounds, as in "think", we should hear a quick /t/ sound followed by the hissed /th/. These "dentalized" /th/ sounds occur in some Irish accents, but in this show, we don't change dentalize /d/ and /t/ sounds, as in the words "done, did, TV" or "take".

There can be a certain laxity to the Newfoundland sound: "and, of, around" and other "function" words, that don't carry the meaning of the sentence, probably don't require their final consonants.

Unstressed /t/ sounds need not be exploded (or aspirated), as they might in some Mainland Canadian accents, unless they're at the end of a phrase: These underscored /t/ sounds can turn to /d/ sounds (as is common to North American accents): "water, greeted, gentlemen, set up, later,... not a drill,... fit about... " etc.

When a /t/ sound is at the end of a phrase, however, it can be aspirated, or exploded (here, also underscored): "... there's an airport, Lucky shit, You can smell the exhaust, Holy shit, Thank you, Dwight."

And, in terms of intonation, or speech music, avoid the exaggerated "leprechaun" melody of an old-fashioned, sing-songy, Irish accent, that reaches to extreme high and low pitches; rather, the intonation here can be more flat, more typical of an everyday North American accent.

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Newfoundland Accent Pronunciation Guide (Cont'd)

Some specific terms, with transliterations, and IPA notation:

TERM	TRANSLITERATION	IPA
Newfoundland	noo-fun-LAND (stressed on the third syllable, like the word, "underSTAND)	nu fən ˈlænd
b'y / b'ys	buy/buys (rhymes with "guy/guys")	baĭ / baĭz
ahya	ahh-YUH	ɑ: ˈjə
Janice Mosher	JAN-us MO-zhr	ˈdʒæn əs ˈmo ʒɚ
Port Aux Basque	POR duh BASS	pɔə̆ɹ də bæs
Jaysus (when spelled "Jay-")	JAYzus	ˈdʒe zəs
Jesus (when spelled "Je-")	JEEzus	ˈdʒi zəs
well, lard tunder'n jaysus, god bless ya, b'y.	well, LARD TOOHN-derin' JAYzus, gahd BLESS ya, buy.	wɛł ˈlɑɹd ˈtʊn də ɹən ˈdʒe zəs gad ˈblɛs jə baĭ

Above all, have fun!

Joel Goldes, original dialect coach for *Come From Away*.

(Joel coached the show from La Jolla, through Broadway, as well as in Canada, the West End, Australia, and the First North American Tour. For further help with all of the accents in Come From Away, please visit www.TheDialectCoach.com, and contact Joel for a variety of affordable options for dialect consulting on your role or production.)

Primary Character Breakdown

In Order of Appearance

(**Bold = Locals,** Regular = Come From Aways)

CLAUDE: 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. (40-60's)

BONNIE: 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. (30-40's)

BEULAH: The head of the Gander Legion, with a firefighter son, who walks Hannah to her church and prays with her. (40-60's)

OZ: The quirky constable in the two-person Gander police force. When the town's population suddenly doubles, Oz helps out in unexpected ways. (30-50's)

DOUG: An Air Traffic Controller, married to Bonnie, who tries to help his wife and the animals. (30-40's)

JANICE: 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. (20 yrs. old)

ANNETTE: A schoolteacher at Gander Academy with an active fantasy life. (40-60's)

GARTH: The head of the local union, representing the Bus Drivers. (30-50's)

BEVERLEY: The first female captain for American Airlines Pilot, Beverley Bass has always loved flying, when her world suddenly changes. (50's)

DIANE: 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. (50's)

NICK: An English oil engineer who is focused on his work, Nick's life is turned upside down when he falls for Diane. (50's)

KEVIN T. : 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. (30-50's)

Primary Character Breakdown (Cont'd)

In Order of Appearance

(**Bold = Locals,** Regular = Come From Aways)

KEVIN J. : Kevin's boyfriend and secretary. Sarcastic and unhappy, he wants to leave as soon as possible. (30-50's)

BOB: 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. (20-40's)

HANNAH: The mother of a firefighter in Manhattan, Hannah waits for news about her son and is comforted by Beulah. (40-60's)

ALI: An Egyptian man traveling to America who experiences isolation and Islamophobia but who finds a connection to Beulah. (30-50's)

Character Tracking

CAST SIZE: 12—6 men, 6 women (may also be produced with a larger cast)
Larger doubling of roles are noted; however, all characters double as smaller parts, including town staff, passengers, children, and animals.

TRACK	PRIMARY ROLE	SECONDARY ROLES	AGE RANGE	VOCAL TYPE
1	Diane	Crystal, Brenda	50s-60s	Warm, natural contemporary Soprano with strong mix up to D.
2	Hannah	Margie, Mickey	40s-60s	Contemporary Soprano with strong pop belt and mix up to E.
3	Janice	Britney, Flight Attendant	20s	Contemporary Soprano with strong pop belt and a mix up to E.
4	Beulah	Delores	40s-60s	Mezzo with belt up to B.
5	Bonnie	Martha	30s-40s	Mezzo with belt up to B.
6	Beverley	Annette, Reporter	40s-50s	Strong mezzo with an easy mixed or belted C#.
7	Oz	Joey, Customs Officer, Mr. Michaels, Terry, Matty, Rabbi, Head Cardiologist	30s-50s	Strong contemporary Tenor up to G.
8	Kevin T.	Garth, President Bush	30s-40s	Strong contemporary Tenor up to G.
9	Kevin J.	Dwight, Ali	30s-40s	Tenor or Baritenor.
10	Bob	Muhumuza, Captain Bristol	20s-40s	Baritone.
11	Claude	Derm, Brenda's Brother, Eddie	40s-60s	Gruff, natural sounding Baritone with a strong high G. Baritone.
12	Nick	Doug, Officer Stephenson, Male Townsperson	50s-60s	Warm, natural Baritone or Baritenor with an easy E and strong pop sensibility.

Musical Numbers

1.	Welcome to The Rock	Claude & Company	1
2.	Diverted		8
3.	38 Planes	Company	12
4.	Blankets and Bedding	Company	16
5.	28 Hours / Wherever We Are	Company	21
6.	Darkness and Trees	Company	33
6A.	Mr. Michaels		40
6B.	Wheels on the Bus		42
6C.	Nick and Diane		44
6D.	Darkness and Trees (Reprise)	Company	45
6E.	Lead Us Out of the Darkness	Company	47
6F.	Phoning Home	Company	48
7.	Costume Party	Diane, Kevin T., Kevin J., Hannah, & Company	50
7A.	Captain Bristol		58
7B.	It's Sure a Nice View		60
7C.	World's Largest Refrigerator		62
7D.	Bar and Grills		65
7E.	Cardiologists		68
7F.	I Am Here	Hannah	69
7G.	Before Prayer		71
8.	Prayer	Company	71
8A.	Bonnie in the Holds		74
9.	On The Edge	Company	74
10.	Screech In	Claude & Company	81
10A.	After Screech In		88
11.	Me And The Sky	Beverley & Flight Attendants	89
11A.	Departures		92
11B.	Dover Fault		98
12.	Stop The World	Nick, Diane, & Company	100
12A.	Goodbyes		103
12B.	The Wind Picks Up		103
13.	38 Planes Reprise / Somewhere	Company	104
13A.	Diane and Nick Say Goodbye		108

Musical Numbers (Cont'd)

14. Something's Missing ..... Company 109
14A. Epilogue 116
15. Finale ..... Claude & Company 117
16. Bows / Exit Music 122