

**ORIGINAL BROADWAY CAST RECORDING**

**COME  
FROM  
AWAY**



**A NEW MUSICAL**

# CAST

*in alphabetical order*

---

Bonnie & others . . . . .	PETRINA BROMLEY
Oz & others . . . . .	GENO CARR
Beverley/Annette & others . . . . .	JENN COLELLA
Claude & others . . . . .	JOEL HATCH
Bob & others . . . . .	RODNEY HICKS
Janice & others . . . . .	KENDRA KASSEBAUM
Kevin T./Garth & others . . . . .	CHAD KIMBALL
Nick & others . . . . .	LEE MacDOUGALL
Kevin J./Ali & others . . . . .	CAESAR SAMAYOA
Hannah & others . . . . .	Q. SMITH
Beulah & others . . . . .	ASTRID VAN WIEREN
Diane & others . . . . .	SHARON WHEATLEY

# BAND

---

IAN EISENDRATH: Conductor, Piano, Synthesizer, Accordion and Harmonium

ALEC BERLIN: Acoustic and Electric Guitars

NATE LUECK: Mandolins, Bouzuki, Guitars

ROMANO DI NILLO: Bodhran, Djembe, Cajon, Shakers

LARRY LELLI: Drums, Shakers, Djembe, Cajon

CARL CARTER: Acoustic and Electric Bass

BEN POWER: Flutes, Whistles, Uilleann Pipes

CAITLIN WARBELOW: Fiddle

DAVID LAI: Music Coordinator

CHRIS RANNEY: Associate Conductor

ANDREW BARRETT for Lionella Music, LLC: Electronic Music Design

RYAN DRISCOLL and ZACH REDLER: Music Preparation

BOB HALLETT: Newfoundland Music Consultant



# MUSICAL NUMBERS

1. WELCOME TO THE ROCK. . . . . Claude, Company
2. 38 PLANES . . . . . Company
3. BLANKETS AND BEDDING. . . . . Company
4. 28 HOURS / WHEREVER WE ARE . . . . . Beverley, Company
5. DARKNESS AND TREES . . . . . Company
6. On the Bus . . . . . Company
7. DARKNESS AND TREES (Reprise) . . . . . Company
8. LEAD US OUT OF THE NIGHT . . . . . Company
9. PHONING HOME . . . . . Company
10. COSTUME PARTY . . . . . Diane, Hannah, Kevin T., Kevin J., Company
11. I AM HERE . . . . . Hannah
12. PRAYER . . . . . Kevin T., Company
13. ON THE EDGE . . . . . Company
14. In the Bar / HEAVE AWAY . . . . . Company
15. SCREECH IN . . . . . Claude, Company
16. ME AND THE SKY . . . . . Beverley, Female Company
17. The Dover Fault . . . . . Nick, Diane
18. STOP THE WORLD. . . . . Nick, Diane, Company
19. 38 PLANES (Reprise) / SOMEWHERE IN THE MIDDLE OF NOWHERE . . . . . Beverley, Company
20. SOMETHING'S MISSING . . . . . Company
21. 10 Years Later . . . . . Company
22. FINALE . . . . . Claude, Company
23. Bonus: SCREECH OUT . . . . . Band

*The Come From Away benefit concert team at the Gander airport.*



# SYNOPSIS

---

*Come From Away* tells the true story of 38 planes and almost 7,000 passengers from around the world that were diverted to the small community of Gander, Newfoundland on September 11th, 2001, doubling its population in an instant. While the world witnessed the worst acts of humankind, these stranded passengers had their faith in humanity restored by the Canadians who, for five days, comforted those who had come from away.

## YOU ARE HERE

---

Gander is a small town in Newfoundland and Labrador, the most isolated Canadian province, with one of the largest airports in the world. From the 1940's through the 1960's Gander was a refueling stop for transatlantic flights, hosting troops during World War II, and countless celebrities like the Beatles, Albert Einstein, the Queen, and Fidel Castro. When jumbo jets no longer needed to refuel to cross the Atlantic, Gander International Airport — once called “The Crossroads of the World” — was reduced to servicing only a few flights a day, until it welcomed the world on September 11th, 2001.

## FROM THE CREATORS

---

In September 2011, we traveled to Newfoundland for the 10th anniversary of that pivotal day, along with countless returning passengers, pilots and flight crew. We spent almost a month there, interviewing everyone we could and experiencing the same incredible generosity that the original stranded passengers (or “come from aways”) did. Every character in the show was inspired by a friend we made out there — and we returned wanting to share every story we heard — 16,000 of them, in a 100-minute musical, with 12 actors. As Reg Wright, president and CEO of the Gander International Airport once told us, “You’re writing a show about giving people sandwiches? Good luck with that!”

But it wasn't just luck that brought us where we are today — like Gander, we had an incredible community who helped us tell this story. Shepherded by our producers, Junkyard Dog Productions, who have assembled the best team you could ask for, it started with our director, Christopher Ashley, whose leadership and artistry are beyond measure. Our music supervisor, Ian Eisendrath, passionately dove into the world of Newfoundland music — he even learned to play the button accordion! And our

choreographer, Kelly Devine, together with Chris, created a unique staging vocabulary that moves us from airplanes to busses to Legion halls in an instant — all with 12 chairs and 2 tables. Our cast members hail from all across North America — including Newfoundland! Each actor plays locals and “come from aways,” switching on a dime from one accent and character to the next, but also supporting one another as a true ensemble: a diverse and unique company of individuals telling the story as one. Having now seen our team’s work hundreds of times, we never get tired of watching the magic they have all created onstage.

And then there are times we just close our eyes and listen. The music of *Come From Away* is intricately woven together with the dialogue, so we’ve tried to capture the total experience of the show in this cast recording while still saving a few surprises for the theatre. Newfoundland music draws on unique instruments which make up the heartbeat of our show: button accordion, bodhran, over twenty high and low whistles, Celtic fiddle, mandolin and a mop-and-bottle-caps-screwed-into-a-boot called an “ugly stick” — not your traditional Broadway sound. Ian Eisendrath’s arrangements, August Eriksmoen’s orchestrations and our kick ass band beautifully capture the essence of the authentic music we love from “The Rock.” Beyond that, the music tells the story as much as the words — group numbers suggest a community zeitgeist while solos express moments of isolation. Hand drums from Newfoundland are contrasted with hand drums from Africa to find commonalities, fusing to create a musical metaphor that says we are greater together than apart.

*Come From Away* was workshopped at Sheridan College’s Canadian Music Theatre Project under the leadership of Michael Rubinoff, who first introduced us to this life-changing story. It was presented at Goodspeed Musicals’ Festival of New Artists and the National Alliance for Music Theatre’s Festival of New Musicals, followed by a world premiere co-production at the La Jolla Playhouse and Seattle Repertory Theatre. It then travelled to Ford’s Theatre in Washington D.C., the Royal Alexandra Theatre in Toronto, and most importantly to Newfoundland for two incredible benefit concerts, giving back to the people who gave so much. We were thrilled to be the first Broadway-bound show to play the Gander Community Centre Hockey Arena!

But the biggest honor and most humbling experiences have been sharing the show with the people we interviewed — now good friends — as well as those who lost loved ones on that tragic day, and who have, like us, found hope in a story about human kindness.

Thank you to everyone who made this journey possible — and thank you for listening!

— Irene & David @sankoffandhein



Photo: Sandler Townsend



# WELCOME TO THE ROCK

---

A word of warning before you listen to this cast album: *Come From Away* is a musical that might very well inspire you to adopt an animal. I first saw Irene Sankoff and David Hein's joyous and moving show about human kindness in a sold-out hockey rink in Gander — the small Newfoundland town "on the edge of the world" where 38 airplanes from around the world were redirected when American airspace was shut down on 9/11.

Junkyard Dog Productions, *Come From Away's* lead producers, had flown the entire Broadway-bound cast and creative team led by director Christopher Ashley out for two concert performances — with all the box office going to charities in Gander and the surrounding towns like Gambo, Glenwood, Appleton, Lewisporte and Norris Arm.

It was about giving back to the communities who inspired the show by sharing food, shelter, clothes and, in certain cases, good Irish whiskey with 6,579 refugees of all nationalities stranded there for a week back in 2001. The feeling of goodwill generated by the spirit of the show itself didn't go away when I left the rink — which may be why when I stopped by the local SPCA to meet Bonnie Harris, the amazing real-life woman who, like the character of the same name in *Come From Away*, cared for the frightened dogs, cats and even a pair of bonobo apes stuck at the airport that week, I ended up leaving with papers to adopt an adorable mutt named Ginger. (My surprised wife back in Toronto put the brakes on my spontaneous idea — but happily, Ginger had another home lined up.)

*Come From Away* has shown an amazing ability to inspire audiences to pay it forward in every place it's played on route to Broadway — even as it became the highest grossing show in Seattle Repertory Theatre's history and broke ticket sales records in La Jolla, Washington DC, and at the Royal Alexandra Theatre in Toronto (where its composer and lyricist are based). It has had the critics raving too — ending up on end-of-year lists at the *LA Times*, *Seattle Times*, *Washington Post*, the *Toronto Star* and mine at *The Globe and Mail*.

It could be said that *Come From Away* fits into a familiar line of American musicals where characters find themselves challenged by an unfamiliar foreign culture — from Rodgers and Hammerstein classics like *South Pacific* to Trey Parker, Matt Stone, and Bobby Lopez's satiric hit *The Book of Mormon*. But what makes Sankoff and Hein's approach to telling this story so right for today is neither

the perspective of the “Come From Aways” who were stranded in Gander, or that of the Islanders whose lives were upended by them, dominates.

At the same time, as so many of the folks in Gander told me, even though Sankoff and Hein are “Come from Aways” themselves, they depict the resilient culture of Newfoundland with great authenticity and respect — from the unique idioms, accents and dishes (like Beulah’s “cod au gratin”) to its vibrant fiddle-filled, floor-stomping music to its self-deprecating screeching-in ceremonies.

At a time when the number of displaced people in the world is at a historical high, worse even than after the Second World War, a story about opening your home to strangers in need — even when they are scared, or you are — could not have arrived at a more crucial moment. And if not to a stranger, then maybe to a dog? I’m still working on my wife.

— *J. Kelly Nestruck*, theatre critic at *The Globe and Mail*





## 1. WELCOME TO THE ROCK

### CLAUDE

On the northeast tip of North America, on an island called Newfoundland, there's an airport — it used to be one of the biggest airports in the world. And next to it, is a town called Gander.

### CLAUDE

WELCOME TO THE ROCK!  
IF YOU COME FROM AWAY  
YOU'LL PROBABLY UNDERSTAND  
ABOUT A HALF OF WHAT WE SAY  
THEY SAY NO MAN'S AN ISLAND,  
BUT AN ISLAND MAKES A MAN

### CLAUDE, OZ, BEULAH & BONNIE

'SPECIALLY WHEN ONE COMES  
FROM ONE LIKE NEWFOUNDLAND

### ALL

WELCOME TO THE ROCK

### BEULAH

That morning, I'm in the classroom. It's our first day back and the school busses are on strike, so I'm covering for Annette, who's running late!

### ANNETTE

Sorry, Beulah! How's the kids?

### BEULAH

Not exactly thrilled to be inside on such a gorgeous day, so I told them we'd only have a half-day this morning — and they were quite pleased — until I told them we'd have the other half in the afternoon!

### ACTOR 8

WELCOME TO THE WILDEST WEATHER  
THAT YOU'VE EVER HEARD OF

### ACTOR 12

WHERE EVERYONE IS NICER, BUT IT'S  
NEVER NICE ABOVE

### ACTOR 6

WELCOME TO THE FARTHEST PLACE  
YOU'LL GET FROM DISNEYLAND

### CLAUDE

FISH AND CHIPS AND SHIPWRECKS

### WOMEN & CLAUDE

THIS IS NEWFOUNDLAND

### GROUP 1

WELCOME TO THE ROCK

### GROUP 2

I'M AN ISLANDER, I AM AN ISLANDER

### ALL

I'M AN ISLANDER, I AM AN ISLANDER  
I'M AN ISLANDER, I AM AN ISLANDER  
I'M AN ISLANDER, I AM AN ISLANDER

### OZ

That morning, I'm in my car. The kids cross Airport Boulevard to get to school — and that time a day people are in a little bit of a rush to get to work and stuff, so normally I sit there and run my radar.

*Oz cues the cast to make a "WOOP-WOOP" sound.*

### OZ

And if they're speeding, I'll stop 'em and write out a warning ticket. I'll write "STFD" — Slow The Fuck Down.

### ACTOR 2

WELCOME TO THE LAND WHERE THE  
WINTERS TRIED TO KILL US  
AND WE SAID

### ALL

WE WILL NOT BE KILLED

### ACTOR 9

WELCOME TO THE LAND WHERE THE  
WATERS TRIED TO DROWN US  
AND WE SAID

### ALL

WE WILL NOT BE DROWNED

### ACTOR 3

WELCOME TO THE LAND WHERE WE LOST  
OUR LOVED ONES AND WE SAID

### ALL

WE WILL STILL GO ON

### ACTOR 10

WELCOME TO THE LAND WHERE THE  
WINDS TRIED TO BLOW

### ALL

AND WE SAID NO

### BONNIE

That morning, I drop my kids off at school and head to the SPCA, where I'm greeted by my other kids — all barking and meowing for breakfast and a belly rub. Not that I'm complaining. I loves 'em. But by the time feeding is done, I've got to get back to pick up my human kids. So, I take just one second for myself. And I'm sitting in my car.

### ANNETTE

I'm in the library.

### BEULAH

I'm in the staffroom.

### BONNIE, BEULAH & ANNETTE

And I turn on the radio.

### ALL

YOU ARE HERE  
AT THE START OF A MOMENT  
ON THE EDGE OF THE WORLD  
WHERE THE RIVER MEETS THE SEA  
HERE — ON THE EDGE OF THE ATLANTIC  
ON AN ISLAND IN BETWEEN  
THERE AND HERE

**ALL**

*(Repeated underneath)*

I'M AN ISLANDER, I AM AN ISLANDER  
I'M AN ISLANDER, I AM AN ISLANDER...

**OZ**

I'm running my radar when Bonnie comes by.  
She pulls up, and she is waving at me like  
mad, so I roll down my window and she says

**BONNIE**

Oz, turn on the radio!

**OZ**

Slow it down, Bonnie.

**BONNIE**

Jesus H.! Oz! Turn on your radio!

**COMPANY**

WHERE OUR STORIES START

**JANICE**

It's my first day at the station.

**COMPANY**

WHERE WE'LL END THE NIGHT

**GARTH**

I'm getting coffee for the picket line.

**COMPANY**

WHERE WE KNOW BY HEART

**CRYSTAL**

Five minutes 'til my smoke break.

**COMPANY**

EVERY SINGLE FLIGHT

**DWIGHT**

I'm off to work at the airport.

**MEN**

WELCOME TO THE FOG  
WELCOME TO THE TREES  
TO THE OCEAN AND THE SKY  
AND WHATEVER'S IN BETWEEN

TO THE ONES WHO'VE LEFT  
YOU'RE NEVER TRULY GONE  
A CANDLE'S IN THE WINDOW  
AND THE KETTLE'S ALWAYS ON

**ALL**

WHEN THE SUN IS COMING UP  
AND THE WORLD HAS COME ASHORE  
IF YOU'RE HOPING FOR A HARBOUR  
THEN YOU'LL FIND AN OPEN DOOR  
IN THE WINTER FROM THE WATER  
THROUGH WHATEVER'S IN THE WAY  
TO THE ONES WHO HAVE COME FROM AWAY  
WELCOME TO THE ROCK!

**2. 38 PLANES****BEVERLEY**

On final approach, we're coming into runway  
two-two, and I think, "Where am I gonna  
park this thing?" There are planes lined up  
like sardines. And as far as I can see, there's  
cars lined up too. It looks like everybody in  
Newfoundland is here.

**ALL UNLESS SPEAKING**

*(underneath)*

ONE PLANE  
THEN ANOTHER  
AND THEN ANOTHER  
AND THEN ANOTHER AND THEN  
THIRTEEN PLANES  
THEN ANOTHER  
AND THEN ANOTHER  
AND THEN ANOTHER AND THEN  
NINETEEN PLANES  
THEN ANOTHER  
AND THEN ANOTHER  
AND THEN ANOTHER AND THEN  
TWENTY-SIX PLANES  
THEN ANOTHER  
AND THEN ANOTHER  
AND THEN ANOTHER AND THEN  
TWENTY-NINE PLANES  
(TWENTY-NINE PLANES)  
THEN ANOTHER  
AND THEN ANOTHER

AND THEN ANOTHER AND THEN  
THIRTY-TWO PLANES  
(THIRTY-TWO PLANES)  
THEN ANOTHER  
AND THEN ANOTHER  
AND THEN ANOTHER AND THEN  
THIRTY-EIGHT THIRTY-EIGHT  
THIRTY-EIGHT THIRTY-EIGHT  
THIRTY-EIGHT THIRTY-EIGHT PLANES

**JANICE**

Is this on? Sorry. I'm new. This is Rogers TV  
Channel 9. My name's Janice Mosher and I'm  
reporting live from Gander Airport where the 19th  
plane has just touched down. I'm here with...

**BONNIE**

Bonnie Harris. On a normal day, we get a half  
dozen flights — now we've already got three  
times that many landing in two hours. It's a lot  
of noise. You can smell the fuel. You can smell  
the exhaust.

**OZ**

Jaysus, that's a jumbo! There's gotta be two-fifty  
or three hundred on her. That's a fairly large one,  
there's gotta be two hundred on her — now, I'm  
adding this up. We got 38 planes — we got two,  
three hundred people on the average... Holy shit!

**3. BLANKETS AND BEDDING****JANICE**

11:53 a.m.

**ALL**

Tuesday.

**JANICE**

September 11th, 2001. Any available commu-  
nity buildings will be converted into shelters.  
With thousands of passengers arriving at any  
minute, the town is asking for help with —  
well, anything you can do...



**BEULAH**

CRYSTAL, I SAW ON THE NEWS  
THAT THEY'RE LOOKING FOR  
BLANKETS AND BEDDING  
AND MAYBE SOME FOOD

**CRYSTAL**

DO YOU KNOW WHAT THEY NEED  
AND HOW MUCH

**MARTHA (ACTOR 5)**

I NEED SOMETHING TO DO

**MARTHA, CRYSTAL & BEULAH**

'CAUSE I CAN'T WATCH THE NEWS  
ANYMORE

**ANNETTE**

CAN I HELP?  
IS THERE SOMETHING?  
I NEED TO DO SOMETHING  
TO KEEP ME FROM THINKING OF  
ALL OF THOSE SCENES ON THE TUBE

**CRYSTAL**

I NEED SOMETHING TO DO  
'CAUSE I CAN'T WATCH THE NEWS

**WOMEN — GROUP 1**

NO, I CAN'T WATCH THE NEWS ANYMORE

**WOMEN — GROUP 2**

IN THE WINTER, FROM THE WATER,  
THROUGH THE WIND

**ALL WOMEN**

IF A STRANGER ENDS UP AT YOUR DOOR

**BEULAH**

YOU GET ON THE HORN

*(on the phone)*

Hello? This is Beulah Davis down at the Academy. I heard we might be getting some guests and I thought I'd see if I could help whoever in charge of getting the school organized— How many passengers can we take? Uh — well, we fit about 400 students — yes, we could probably do 600. Yeah, or sure, 700, if we really pack them in. When are they coming?

Could be any time now? Well, I'm glad I phoned!

**OZ**

I get a call from Beulah looking for "anything 700 people from around the world might need." So I go down to Shoppers and the manager says to just take what I want off the shelves - toothbrushes, floss, mouthwash, deodorant. And I'm back at the school, when Beulah says...

**BEULAH**

You know, those planes probably got some babies on them...

*A slight pause.*

**OZ**

So I'm back to Shoppers for diapers. And we're unpacking them, when Annette says...

**ANNETTE**

You know, those babies are probably gonna be hungry...

*A slight pause.*

**OZ**

So I'm back to Shoppers for formula and baby food. And when I get back, Beulah says...

**BEULAH**

You know, those planes are probably filled with women of child bearing age...

**OZ**

Soooo...?

**BEULAH**

So I'M back to Shoppers to pick up as many pads and tampons as they have.

**JANICE**

The Baptist Church needs a hand moving their pews... Doctor O'Brien down at the pharmacy is ready to fill any prescriptions. Oh, and the Lion's Club is looking for some toilet paper, if you have any extra.

**ANNETTE**

MEDICINE

**MARGIE**

TOOTHPASTE

**MARTHA**

UNDERWEAR

**BEULAH**

ASPIRIN

**CRYSTAL & ANNETTE**

JACKETS OUR KIDS GREW OUT OF LAST  
SUMMER

**JANICE**

AND DOWN AT THE STATION, WE'RE TAKING  
DONATIONS OUT BY THE DOOR

**ALL**

HOLY JESUS, THERE'S MORE!

**ANNETTE**

IT'S BETTER THAN BEING AT HOME ALONE  
WONDERING WHAT'S REALLY HAPPENING

**MARGIE**

EVERYONE'S PHONING

**ANNETTE & BEULAH**

WE'RE SETTING UP ROOMS IN THE SCHOOLS

**MARGIE**

BEEN CRYING ALL AFTERNOON WONDERING  
WHAT CAN BE DONE

**MEN**

WHAT DO WE NEED?

**ANNETTE**

I made a tray of sandwiches.

**BEULAH**

We need 50 more.

**ANNETTE**

Sandwiches?

**BEULAH**

Trays!

**MEN**

WHAT DO WE NEED?

**DWIGHT**

200 gym mats! Is that enough?

**BEULAH**

You tell me and we'll both know.

**MEN**

WHAT DO WE NEED?

**JANICE**

For the love of God, stop bringing toilet paper to the Lion's Club!

**MEN - GROUP 1**

HOW DO YOU KNOW WHAT YOU NEED  
WHEN YOU DON'T KNOW HOW MANY  
YOU'RE NEEDING TO FEED

**MEN - GROUP 2**

WHEN YOU DON'T KNOW HOW MANY ARE  
STAYING

**MEN - GROUP 1**

HOW LONG THEY ARE STAYING

**ALL MEN**

WE BETTER START PRAYING THE WEATHER  
STAYS NICE

**ALL**

IN THE WINTER, FROM THE WATER,  
THROUGH THE WIND  
(IN THE WINTER, FROM THE WATER,  
THROUGH THE WIND)  
IN THE WINTER, FROM THE WATER,  
THROUGH THE WIND  
(IN THE WINTER, FROM THE WATER,  
THROUGH THE WIND)  
IF A STRANGER ENDS UP SENT BY FATE

**ANNETTE**

Are we gonna be ready?

**BEULAH**

Well we have to be, don't we?

**4. 28 HOURS/  
WHEREVER WE ARE**

**PASSENGER 1 (DIANE)**

When you include the original flight, we were on the plane for probably 12, 13 hours.

**PASSENGER 8 (KEVIN T)**

We were on there 15 hours.

**PASSENGER 9 (KEVIN J)**

*(correcting him)*

20 hours.

**PASSENGER 10 (BOB)**

28 hours. We were on the plane for over an entire day.

**ALL**

28 HOURS  
OVER AN ENTIRE DAY  
THERE WAS ONE AISLE IN THE MIDDLE  
EVERYONE KNEW EVERY INCH OF THAT PLANE  
*(repeated underneath)*

**PASSENGER 11**

We were allowed out of our seats, but not off the plane.

**PASSENGER 8 (KEVIN T)**

You never think about it, but airplane doors are twenty feet in the air.

**PASSENGER 9 (KEVIN J)**

And even if you survived the jump, they probably would've shot you.

**PASSENGER 3**

You could go up to first class. You could stretch in the aisles.

**PASSENGER 7**

It had three seats on each side. There was only one aisle in the middle.

**PASSENGER 10 (BOB)**

Everyone knew every inch of that plane.

**PASSENGER 4**

Our flight was full — there were children sleeping on the floor.

**PASSENGER 2**

We had no way to get information.

**PASSENGER 12 (NICK)**

This is before most people had mobile phones — and only a couple people got through.

**PASSENGER 8**

Hello?

**PASSENGER 7**

Mom?

**PASSENGER 5**

Bonjour.

**PASSENGER 2**

Operator?

**BEVERLEY**

TOM? OH, THANK GOD.  
I FINALLY GOT THROUGH.  
I BORROWED A PASSENGER'S PHONE.  
HOW ARE YOU? ARE THE KIDS OKAY?  
NO I'M FINE, TOM. I'M FINE.

SAFE AND SOUND ON THE GROUND  
HERE IN NEWFOUNDLAND.  
WE DON'T KNOW MUCH —  
EXCEPT FOR THE BBC  
LISTEN, I CAN'T TALK LONG  
CAN YOU DO SOMETHING FOR ME?

**PASSENGER 8**

I'm okay.



**PASSENGER 7**

I'm fine.

**PASSENGER 5**

Oui. Bien.

**PASSENGER 2**

Pick up.

**BEVERLEY**

TELL THE KIDS I'M ALRIGHT  
TAKE THEM IN TO THE KITCHEN  
AND SHOW THEM THE MAP  
THAT WE USED TO PUT PINS IN  
FOR EACH DESTINATION  
THAT WE FLEW TOGETHER  
TELL THEM I'M FINE  
PUT A PIN HERE IN GANDER

**PASSENGER 12**

On our plane, someone has a cell phone.

**PASSENGER 10**

But then the battery dies.

**PASSENGER 9**

There are phones in the backs of the seats.

**PASSENGER 2**

But they don't work.

**PASSENGER 4**

Half the passengers on our plane don't speak English.

**PASSENGER 11**

Even if we knew what was happening, we don't speak their language.

**PASSENGER 10**

On our plane, we ask the flight attendants.

**FLIGHT ATTENDANT (ACTOR 3)**

But the captain says not to say too much. And that's when rumors start flying.

**PASSENGER 5**

There was an accident.

**PASSENGER 12**

An accident?

**PASSENGER 9**

The US airspace is closed.

**PASSENGER 8**

For the first time in history.

**PASSENGER 11**

Why won't she tell us what's happening?

**PASSENGER 9**

A helicopter crashed in Pennsylvania.

**PASSENGER 5**

A helicopter crashed into a building.

**PASSENGER 10**

A building?

**PASSENGER 8**

The white house!

**PASSENGER 7**

The white house was bombed.

**FLIGHT ATTENDANT**

I need you to calm down, ma'am!  
Everyone calm down!

**PASSENGER 9**

We need to do something.

**PASSENGER 4**

Tell us what is going on!!

**PASSENGER 10**

It's World War 3! Ohmygod, it's World War 3!

**JOEY**

WOOOOOO!  
MEANWHILE ON OUR PLANE  
WE DIDN'T HAVE A CLUE  
WE WERE ALL GOING INSANE BECAUSE

**ALL**

THERE WASN'T SQUAT TO DO

**JOEY**

THEN THE CAPTAIN STARTS APOLOGIZING  
SAYS ON BEHALF OF THE AIRLINE,  
I'M GIVING EACH AND EVERYONE SOME

**ALL**

COMPLIMENTARY BOOZE!  
OPEN THE AIRPLANE DOORS  
WAVE AT ALL THE CARS  
HELLO TO WHOEVER YOU ARE —  
WHEREVER WE ARE

**PASSENGER 1**

The ground crews supplied whatever we needed.

**PASSENGER 9 (KEVIN J)**

Nicotine patches.

**PASSENGER 12 (NICK)**

Medication.

**PASSENGER 5**

Pampers.

**KEVIN T, KEVIN J, JOEY, BOB & PARTY GIRLS**

Something to drink!

**JOEY**

SO THE FLIGHT ATTENDANTS BROUGHT OUT  
ALL THE MINI BOTTLES OF LIQUOR  
AND DELIVERED THEM TO EVERYONE

**ALL**

SOON EVERYONE GOT FRIENDLIER!

**JOEY**

I TOOK A COUPLE OF PICTURES OF THE  
VIEW THERE WITH MY CAMERA  
WE DIDN'T KNOW WHERE WE WERE

**ALL**

BUT WE KNEW THAT WE WERE HAMMERED!  
OPEN THE AIRPLANE DOORS



WAVE AT ALL THE LOCALS  
SURELY THERE'S SOMETHING  
BETTER TO DO THAN PARK  
WHEREVER WE ARE

**KEVIN T**

We'd been sitting there for 14 hours when we pull out the Grey Goose.

**KEVIN J**

Kevin and I were kind of hiding it because, well...

**KEVIN T**

Because we (*indicating Kevin J*) didn't want to share it. Anyway, this woman — this hot mess behind us kept completely freaking out.

**DELORES**

I don't understand why they can't let us off. I mean, just to stretch our legs, I mean really? I need to get some air! Oh my god! I need to get off this plane!

**KEVIN T**

And my boyfriend, Kevin — we're both named Kevin. It was cute for a while. Anyway, Kevin was not dealing with it well.

**KEVIN J**

I'm going to kill her.

**DELORES**

Excuse me?! I would like to get off the plane. I am claustrophobic!

**KEVIN J**

Excuse me! Would you like some Xanax? Because you are freaking out and it is freaking me out and we are all FREAKING THE FUCK OUT!!!

**ALL**

OPEN THE AIRPLANE DOORS!  
LET A LITTLE AIR IN HERE  
'CAUSE I COULD USE A SHOWER —  
OR A BAR (OR A BAR!)

OPEN THE AIRPLANE DOORS!  
LOOK AT ALL THE PLANES OUT THERE  
THERE MUST BE A CONVENTION,  
IT'S BIZARRE  
WHEREVER WE ARE

**ALL**

28 HOURS — 28 HOURS —  
OUT OF THE WINDOWS  
28 HOURS — 28 HOURS —  
NOTHING BUT DARKNESS  
28 HOURS — 28 HOURS —  
DARKNESS AND HEADLIGHTS  
28 HOURS — 28 HOURS —  
NOTHING TO SEE

**HANNAH**

The flight attendants keep telling us nothing's wrong — but I've got kids and I've got grandkids — I know when someone's hiding something. And when parents need their kids to stop asking questions... They start playing movies.

**FLIGHT ATTENDANT**

We ran through every movie we had: Legally Blonde, Doctor Dolittle 2, and... Titanic.

**DELORES**

NEAR... FAR... WHEREVER YOU—

**ALL**

NOTHING TO DO, NOTHING TO SEE  
THANK GOD WE STOPPED AT THE  
DUTY FREE  
WHEREVER WE ARE

**NICK**

Do you mind if I sit here? I need to get some work done and there's some drunk people at the back of the plane singing at the top of their lungs.

**DIANE**

No... of course. I'm Diane.

**NICK**

Nick. How are you doing?

**DIANE**

I'm worried about someone. He was flying today. I just wish there was some way to tell him where I am.

**NICK**

Newfoundland — oh — no, you know that — you just can't tell him. Right. I'm hoping you're one of those people who laughs when English people say awkward things.

**DIANE**

I just wish we knew what was happening.

**ACTOR 2**

What's happening?

**ACTOR 5**

What's happening?

**DIANE & NICK**

SOMEWHERE IN BETWEEN

**DIANE**

YOUR LIFE

**NICK**

AND YOUR WORK

**ALL**

WHEN THE WORLD MAY BE FALLING APART

**NICK & DIANE**

AND YOU THINK

**DIANE**

I'M ALONE

**NICK**

I'M ALONE

**NICK & DIANE**

AND I'M SO DAMN HELPLESS

**KEVIN T, KEVIN J, JOEY, DRUNK  
PASSENGERS**

THERE'S NOTHING LEFT TO DO BUT DRINK

**PARTY GIRLS (ACTORS 2 & 3)**

WE OPEN THE AIRPLANE DOORS  
FLASH ALL THE CARS  
WOOO! I'VE NEVER DONE THAT BEFORE

**KEVIN T, KEVIN J, JOEY, DRUNK PASSENGERS**

28 HOURS GONE OVER AN ENTIRE DAY  
RUNNING OUT OF THINGS TO SAY  
AND WONDERING IF THERE'S SOMEONE

**ALL**

GOING TO CLUE US IN  
TELL US ALL WHAT'S HAPPENING  
BECAUSE THE SUN IS SETTING  
AND WE'RE SITTING IN THE DARK  
WHEREVER WE ARE

**BOB**

Later that night, I'm up in the cockpit with some of the other passengers when the pilot puts the radio on over the intercom — and the whole plane goes silent when the President gives his speech.

**PRESIDENT BUSH (ACTOR 8)**

I ask the American people to join me in saying a thanks for all the folks who have been fighting hard to rescue our fellow citizens and to join me in saying a prayer for the victims and their families. The resolve of our great nation is being tested. But make no mistake: we will show the world that we will pass this test. God bless.

**BEVERLEY**

YOU GOT THROUGH TO THE AIRLINE  
TOM, I'M OKAY — TELL ME WHAT'S  
HAPPENING OUT THERE  
HOW BAD IS IT — TELL ME EVERYTHING  
TOM. WHO WAS IN THE AIR?  
NO — NO, I WOULDN'T HAVE KNOWN THEM  
NO — NO ONE ON THAT AIRLINE  
Charles...  
Are you sure?

NO,  
I'M FINE, TOM.  
I'M FINE.

**5. DARKNESS AND TREES**

**BOB**

We can see them from the plane — this long line of headlights coming through the darkness.

**ALL**

OFF OF THE AIRPLANE

**FLIGHT ATTENDANT**

Ladies and gentlemen, you can take only your carry-on items. Checked luggage will remain in the hold.

**ALL**

INTO THE AIRPORT

**DIANE**

The captain and the flight attendants tell everyone to take their blankets and pillows off the plane.

**ALL**

OUT OF THE WINDOWS

**KEVIN T**

We grab bottles of water too — no one has any idea where they're taking us.

**ALL**

DARKNESS AND TREES

**BOB**

As we enter the airport, all those car lights are still aimed at us.

**HANNAH**

We're scared. They're probably scared too.

**FLIGHT ATTENDANT**

The people here don't know what to expect off of these planes.

**KEVIN T**

The airport looks like something left over from the Cold War and Kevin's like:

**KEVIN J**

Ohmygod. We've gone back in time.

**BOB**

The whole procedure — the soldiers and all the formality — it just makes me really nervous.

**BEVERLEY**

There's a giant map on the wall of the airport and someone has written in red marker, "You are here."

**DIANE**

Excuse me. I need to find a phone.

**HANNAH**

I need to call my son.

**CUSTOMS OFFICER**

I'm sorry. The payphones are out of order.

**OZ**

They're all lined up at the airport payphones — so eventually we put an "Out of Order" sign on them just so we can get people on the busses.

**CLAUDE**

11:48 pm. Busses and drivers are now taking passengers to shelters, not just in Gander, but also to Gambo, Appleton, and farther communities of Lewisporte, Norris Arm, and Glenwood.

**PASSENGER 12**

Our bus sits there forever.

**PASSENGER 5**

While all the others leave.

**PASSENGER 4**

Finally, this other passenger gets on.

**PASSENGER 11**

This guy from the Middle East.

**PASSENGER 2**

Someone says he got questioned.

**PASSENGER 7**

Someone says he got searched.

**PASSENGER 1**

And now... he's on our bus.

**JANICE**

I try to interview the Red Cross, the Salvation Army — but they've got more important things to do than to talk to me. That's when I see them — the Plane People — through the bus windows. The terror on their faces. They have no idea where they're going.

**BEVERLEY**

They take me and my crew in a separate van and I'm looking out the window, trying to see where we are, but it is pitch dark. Now, I have flown over this area hundreds and hundreds of times. And it is just darkness — hardly any lights anywhere. And now here I am. Oh my god, this is just so remote.

**MEN**

INTO THE DARKNESS

**WOMEN**

STARS AND THE MOONLIGHT

**MEN**

BUT ALL AROUND US

**WOMEN**

NOTHING BUT DARKNESS

**MEN**

OUT OF THE WINDOWS

**WOMEN**

INTO THE DARKNESS

**ALL**

DARKNESS AND TREES

**GARTH**

Every school bus we got is goin' back and forth all night. Out to the Salvation Army Camp, we've delivered passengers from Germany, England, and France. And around three in the morning, my bus is designated to take all these African people out there.

**ALL**

INTO THE DARKNESS

**MUHUMUZA (ACTOR 10)**

My family and I try to see out the bus windows. No one tells us where we are going.

**ALL**

ONTO A GRAVEL ROAD

**GARTH**

Silence comes on the bus. We get outside of Gander and you could hear a pin drop.

**ALL**

AND ALL AROUND US

**MUHUMUZA**

My wife and daughter are scared. They ask me what is happening and I do not know.

**ALL**

DARKNESS AND TREES

**GARTH**

Behind me, this big man comes up to me and he says in this low voice...

**MUHUMUZA**

Wewe watuchukuwa wapi?

**GARTH**

What's that, now?

**6. ON THE BUS****MICKY (ACTOR 2)**

Climb aboard.

**TERRY (ACTOR 7)**

Hop right in, m' ducky.

**MICKY**

Let's get you where you're going.

**TERRY**

You've all seen the airport — used to be the biggest airport in North America. Planes used to stop here to gas up from everywhere.

**MICKY**

Frank Sinatra, Albert Einstein.

**TERRY**

Muhammad Ali.

**BOTH**

The Queen.

**TERRY**

Then they invented jetplanes that can get across the ocean on one tank...

**MICKY**

So there's no need to refuel anymore —

**TERRY**

Leaving us with this giant airport.

*They brake suddenly, screeching.*

**MICKY**

Now there's the reason I drives slow.

**TERRY**

That there in the middle of the road.

**BOTH**

Yeah. That's a moose.

*An incredibly long pause.*

**MICKY**

She'll move when she's good and ready...

*On one of the busses, Nick approaches Diane.*

**NICK**

Mind if I sit here?

**DIANE**

Oh, hello Nick! I thought we'd lost you.

**NICK**

No — I just needed to get an emergency prescription filled. Nothing serious. It's not like, "ohmygod, he's off his medication." I'll stop talking now.

**DIANE**

It's fine.

**NICK**

Any news yet about your husband who was flying today?

**DIANE**

My—? No — do you mind if we just don't talk about that. I haven't been able to get to a phone.

**NICK**

I'm sorry. I'll help you find a phone as soon as we get... wherever we're going.

## 7. DARKNESS AND TREES (REPRISE)

**GARTH**

Finally, out of the darkness, my bus arrives at the Salvation Army camp.

**ALL EXCEPT GARTH AND MUHUMUZA**

KATI YA GIZA

**MUHUMUZA**

We pass through a large gate and the bus pulls to a stop. And through the windows — out there in the darkness — we see all these people coming out of the buildings.

**ALL**

GHAFLA MWANGAZA

**GARTH**

We rarely use them, but everyone's dusted off their Salvation Army uniforms to welcome these people.

**MUHUMUZA**

There are soldiers everywhere.

**ALL**

PANDE ZOTE SISI

**MUHUMUZA**

The man at the front opens the door.

**GARTH**

I say, "Here you are. Out you go." But he doesn't understand. And he's not getting off. None of them are.

**ALL**

GIZA NA MITI

**GARTH**

But then I notice his wife — well, she's clutching a bible. Now, obviously I can't read it, but their bible — it'll have the same number system ours does — so I ask to see it and I'm searching for something and then in Philippians 4:6. I give 'em their bible and I'm pointing, saying, look! Philippians 4:6 — Be anxious for nothing. Be anxious for nothing.

**GARTH & MUHUMUZA**

And that's how we started speaking the same language.

**ALL**

KATI YA GIZA  
(OUT OF THE DARKNESS)  
GHAFLA MWANGAZA  
(SUDDENLY BRIGHTNESS)  
MA-BADILIKO  
(EVERYTHING CHANGES)  
GIZA NA MITI  
(DARKNESS AND TREES)  
KATI YA GIZA  
(OUT OF THE DARKNESS)

**MA-BADILIKO**

(SUDDENLY LIGHT)

## 8. LEAD US OUT OF THE NIGHT

**BEULAH**

Welcome to Gander Academy — I'm gonna show you now to your rooms, and then if you want to come back, we've got two TVs set up in the cafeteria with the news on — so you can see what's actually happened for yourself...

**JANICE**

I didn't even think — they haven't seen any of it yet.

**ALL**

LEAD US OUT OF THE DARKNESS

**HANNAH**

We're all staring at those images.

**BEULAH**

And we just stand helpless watching them.

**ALL**

LEAD US SOMEWHERE TO SAFETY

**BOB**

We barely know where we are. But we know it's not there.

**ALL**

LEAD US FAR FROM DISASTER

**BEVERLEY**

Charles Burlingame was the captain of Flight 77 that crashed into the Pentagon. I just saw him at a pub in London. You can't imagine. A pilot will fight to the ends of the earth to save his airplane. He just will.

**ALL**

LEAD US OUT OF THE NIGHT

**KEVIN T**

We watch those images for hours.



*Suddenly they all react in shock.*

Until someone finally turns it off.

## 9. PHONING HOME

**CLAUDE**

1:15 a.m.

**ALL**

Wednesday.

**CLAUDE**

September 12th. Crisis counselors are called to Gander Academy.

**BEULAH**

The plane people — they're exhausted — but they don't want to sleep. And we're standing there, ready with all that food. But that's not what they wanted. They wanted phones.

**JANICE**

1:45 a.m. — Six phones are put on tables for the Plane People to use free of charge — lined up alongside the road by the Newtel building.

**BEULAH**

An hour later, they set up 20 more phones.

**CLAUDE**

An hour after that, there's 75 phones and computers with internet — all being used 'round the clock.

*Passengers make phone calls.*

**PASSENGER 5**

HELLO? YES — IT'S ME.

**BOB**

DAD, I'M OKAY. IT'S OKAY.

**HANNAH**

I'M CALLING FROM CANADA.

**KEVIN J**

SAFE AND SOUND ON THE GROUND  
HERE IN ICELAND.

**KEVIN T**

NO, NEWFOUNDLAND

**BOB**

YEAH.

**ALL**

WE JUST SAW THE NEWS

**HANNAH**

HAVE YOU HEARD YET FROM KEV?

**KEVIN J**

OR CELENA

**PASSENGER 5**

CALL MICAH

**PASSENGER 7**

AND LAUREN

**KEVIN T**

MY PARENTS

**PASSENGER 6**

MY AUNT

**DIANE**

IT'S DIANE. NO, I'M FINE.

WHERE'S DAVID?

Oh, thank god.

## 10. COSTUME PARTY

**JANICE**

3:45 a.m. Overnight, the community's population has gone from approximately 9,000 to 16,000. I'm sure barely any of us have slept tonight. We're hopeful that our visitors will be back in the air come morning.

**KEVIN T**

I woke up from this dream which I can't quite remember, but there was this music in it that I'd heard somewhere before.

**KEVIN J**

I woke up from a dream that we were stuck in some backwater Canadian town and that my air mattress deflated.

**BOB**

I woke up to the smell of... freshly baked bread?

**ANNETTE**

4 a.m. in Newfoundland is breakfast time in Germany. And we got a lot of passengers here from Frankfurt, so breakfast starts at 4 a.m. and we start scrambling eggs.

**BOB**

Poached eggs, scrambled eggs, omelettes.

**DIANE**

Fried Bologna.

**NICK**

Something called "toutans."

**KEVIN T**

I saw a casserole dish I don't think I could lift.

**BOB**

They made enough food to feed 7,000 people. It's like they never slept.

**BEULAH**

There's this one man — from the Middle East — well, we don't really know. Hasn't said a



word to a soul — and some of the other passengers seem a bit wary of him. So it's a little odd to find him poking around the kitchen.

**ALI**  
*(surprised)*  
Hello.

**BEULAH**  
Hello. Can I help you with something?

**ALI**  
I would like to be of assistance. With the food.

**BEULAH**  
Oh, no. That's not necessary.

**ALI**  
But I am—

**BEULAH**  
Really. You go out there and sit down.

**CLAUDE**  
I've been going all night, but I can't stop. None of us can. I splash some cold water on my face and just keep going. We've got 7,000 scared and angry people who don't want to be here. And they're about to wake up.

**DIANE**  
IN A CROWDED ROOM  
FILLED WITH STRANGERS SLEEPING

**KEVIN T**  
AN AIRPLANE BLANKET  
AND PILLOW ON THE FLOOR

**DIANE**  
THE SUN COMES STREAMING  
THROUGH THE WINDOW

**KEVIN T & DIANE**  
AND I CAN'T SLEEP ANY MORE

**KEVIN J**  
STARING AT THESE STRANGERS  
WAKING UP AROUND ME

**HANNAH**  
SITTING IN A CROWD OF PEOPLE  
WAITING FOR THE PHONE

**KEVIN J**  
AND IN A TOWN THAT'S SUDDENLY  
DOUBLED POPULATION

**KEVIN T, HANNAH, DIANE, & KEVIN J**  
I FEEL SO ALONE

**KEVIN J**  
IT'S LIKE ANY OF US COULD HAVE DIED  
ON TUESDAY

**KEVIN T**  
AND LIKE WE'RE DARED TO SEE THINGS  
DIFFERENTLY TODAY

**DIANE**  
I'M FEELING DIFFERENT

**HANNAH**  
DISTANT

**KEVIN J**  
STRANGE

**KEVIN T**  
WHO ARE THESE PEOPLE HERE?

**HANNAH**  
WHERE AM I?

**DIANE**  
NO ONE KNOWS ME HERE

**KEVIN T, HANNAH, DIANE & KEVIN J**  
WHO AM I IF I DON'T FEEL LIKE  
THE ME FROM YESTERDAY?

**NICK**  
I wake up in a crowded room full of people sleeping on the floor and I see Diane and ask, "Are we leaving?"

**DIANE**  
Any time now.

**NICK**  
Is your hair different? I mean...you look good. I like it.

**DIANE**  
Hm! Thank you. No shampoo for three days.

**KEVIN T**  
They start handing out clothes to anyone who needs them.

**KEVIN J**  
I haven't changed my clothes in 39 hours.

**BOB**  
I wanted to burn my socks.

**KEVIN J**  
Kevin puts on this plaid thing. He says he's "incognito" and that he's going to "blend in with the natives," but he just looks like a gay lumberjack.

**DIANE**  
CHANGING INTO ANOTHER WOMAN'S  
DONATED SET OF CLOTHES

**KEVIN T**  
LOOKING DIFFERENT —  
FEELING KIND OF DIFFERENT TOO

**DIANE**  
I CAN'T QUITE EXPLAIN

**KEVIN T**  
BUT WHEN I WOKE

**DIANE**  
WHEN DAVID WASN'T ON THAT PLANE

**KEVIN T & DIANE**  
IT'S LIKE I CHANGED INTO SOMEBODY ELSE  
BUT WHO?  
AND IT'S SOMEHOW LIKE WE'RE AT A  
COSTUME PARTY

**KEVIN T**  
AND FOR A SECOND YOU ARE NOT YOURSELF



**DIANE**  
YOU ARE NOT YOURSELF

**KEVIN T**  
AND YOU LOOK AROUND  
AND BLINK YOUR EYES

**DIANE**  
AND BARELY EVEN RECOGNIZE

**KEVIN T & DIANE**  
THE PERSON IN THE MIRROR WHO'S  
TURNED INTO SOMEONE ELSE

**KEVIN J**  
*(On the phone)*  
Hey Little Sister — Yeah, still here where they eat rainbows for breakfast. Are you taking care of Mom? No. I just wish I was home. No, not LA. Brooklyn. Shut up. You're such a brat. No. I just needed to hear your voice.

**BEULAH**  
Excuse me? Are you Hannah?

**HANNAH**  
Yeah — that's me.

**BEULAH**  
My name's Beulah — someone told me your son's a firefighter... Yeah, mine is too. Here in town. And I know Gander's not New York, but... Is there anything I can do?

**HANNAH**  
No. I just need to hear from my son.

**BEULAH**  
I understand.

*Beulah leaves.*

**HANNAH**  
PRAYING FOR A PHONE CALL

**KEVIN J**  
PRAYING FOR A WAY HOME

**HANNAH & KEVIN J**  
ASKING QUESTIONS

**KEVIN J**  
ASKING CAN I GET BACK ON THAT  
GODFORSAKEN PLANE?

**HANNAH**  
AND ALL AROUND ME, PEOPLE CHAT

**KEVIN J**  
AND PEOPLE SNACK

**HANNAH & KEVIN J**  
LIKE NOTHING'S HAPPENED  
AND I NEED TO HEAR WE'RE GOING BACK  
BEFORE I GO INSANE

**BEVERLEY**  
Good morning. I'm Captain Bass. I've just heard from the airline. Now I know this is going to be hard to hear, but the American air-space remains closed. I can't tell you how long we'll be on the ground. But, we are going to be here for some time.

**DIANE**  
HERE FOR SOME TIME

**KEVIN J**  
HERE FOR SOME TIME

**HANNAH**  
HERE FOR TOO LONG

**KEVIN T**  
HERE FOR HOW LONG

**KEVIN J, ACTORS 10, 12**  
WHEN WILL WE KNOW

**ACTORS 4, 5, 6 & 7, 11**  
WHEN WILL WE KNOW

**ALL**  
HOW MUCH LONGER?

**HANNAH**  
Beulah. Wait. Can you help me find a Catholic Church?

**DIANE**  
I can't sit here. I need to get some air.

**KEVIN T**  
Let's go see where we are. The sun's out. It'll do you good.

**KEVIN J**  
Seriously? You know what, go get lost in the woods. I'm going to be ready when we leave.

**HANNAH & KEVIN J**  
AND IT'S SOMEHOW LIKE WE'RE STUCK  
HERE AT A MESSED UP COSTUME PARTY

**DIANE & KEVIN T**  
AND THERE'S NOTHING HERE FAMILIAR

**HANNAH & KEVIN J**  
FAR AWAY FROM THOSE YOU CARE FOR

**KEVIN T, KEVIN J, HANNAH & DIANE**  
ON AN ISOLATED ISLAND IN BETWEEN  
THERE AND HERE

**ALL OTHERS**  
THERE AND HERE

## 11. I AM HERE

**BEULAH**  
Anyway I get lunch set up, labeling anything that'll go bad with the date and time. I let the pants out for one of the pilots who's been enjoying our cooking. I make a balloon animal for a crying toddler — and then I check on Hannah, leaving messages for anyone she can reach.

**HANNAH**  
I AM HERE — I AM HERE ON AN ISLAND  
HELLO? HELLO. IT'S ME AGAIN  
YEAH, MY SON — HE'S WITH  
RESCUE TWO — ANY NEWS?



I AM HIS MOTHER  
I'M FAR AWAY — STUCK HERE  
I'M TRYING TO FIND OUT IF —  
FINE — I'LL HOLD AGAIN

I SHOULD BE DOWN THERE  
AND CHECKING THE HOSPITALS  
PUTTING UP SIGNS  
DOING SOMETHING, INSTEAD

I AM HERE — I AM HERE IN CANADA

I AM TELLING YOU, LISTEN,  
MY SON - HE TAKES RISKS  
HE'S NOT MISSING,  
HE'S HELPING OR HURT  
HE'LL GET OUT OF THIS

YES, I'LL KEEP TRYING  
AND YES, HERE'S THE NUMBER  
AND YES, AT THE LEGION IN GANDER  
I'LL BE RIGHT HERE

I SHOULD BE THERE  
WHEN IT'S OVER AND DONE  
WHEN HE COMES THROUGH THE  
DOOR AND SAYS, "I'M HOME, MOM"  
I SHOULD BE THERE FOR MY SON  
BUT INSTEAD  
I AM HERE — I AM HERE

### BEULAH

She leaves message after message for her son.  
Until there's no more room on his answering  
machine.

### HANNAH

ALL I KNOW  
IS YOU ARE THERE  
YOU ARE THERE  
AND I AM HERE

## 12. PRAYER

### HANNAH

Beulah walks me to church — and when we  
get there, I light a candle for my son.

### BEULAH

And I do too.

### KEVIN T

I suddenly realize what that music from my  
dream — it was an old hymn from when I was  
a kid. I haven't been to church in years, but  
for some reason that song was in my head.

### KEVIN T

MAKE ME A CHANNEL OF YOUR PEACE:  
WHERE THERE IS HATRED,  
LET ME BRING YOUR LOVE,  
WHERE THERE IS INJURY,  
YOUR PARDON, LORD,  
AND WHERE THERE'S DOUBT  
TRUE FAITH IN YOU.

### HANNAH (& KEVIN T)

MAKE ME A CHANNEL OF YOUR PEACE  
(MAKE ME A CHANNEL OF YOUR PEACE)  
WHERE THERE'S DESPAIR IN LIFE,  
LET ME BRING HOPE  
(WHERE THERE'S DESPAIR IN LIFE,  
LET ME BRING HOPE)  
WHERE THERE IS DARKNESS, ONLY LIGHT  
(WHERE THERE IS DARKNESS, ONLY LIGHT)

### HANNAH

AND WHERE THERE'S SADNESS

### HANNAH & KEVIN T

EVER JOY

### RABBI

OSEH SHALOM BIM'ROMAV  
HU YA'ASEH SHALOM ALEINU  
V'AL KOL YISRAEL  
V'IMRU, V'IMRU AMEN

There is a man here in town. He's lived here  
nearly his entire life. He heard that there was  
a Rabbi diverted here and he came to find me  
and tell me his story.

### EDDIE (ACTOR 11)

I was born in Poland, I think. And my parents  
— they were Jews — they sent me here before  
the war started — I still remember some of the  
prayers they taught me. As a boy, I was told  
I should never tell anyone I was Jewish. Even  
my wife. But after what happened on Tuesday  
— so many stories gone — just like that. I  
needed to tell someone.

### ALI

During El-Fagir, when most people are asleep  
it is easier to pray. But at Dhuhr, I can feel  
them watching me. Sometimes I catch them  
when they think I'm not looking — and I can  
see the fear in their eyes.

### ANNETTE

Excuse me? Beulah wanted me to check on  
you. The library's open — for anyone looking  
for some peace — and a quiet place to pray.

*Ali lays out a prayer mat and begins to pray.*

### RABBI (& EDDIE, hesitantly)

YA'ASEH SHALOM (YA'ASEH)  
YA'ASEH SHALOM (SHALOM)  
SHALOM ALEINU V'AL KOL YISRAEL  
YA'ASEH SHALOM (YA'ASEH)  
YA'ASEH SHALOM (SHALOM)  
SHALOM ALEINU V'AL KOL YISRAEL

### HINDU PASSENGERS

ASATO MAA  
SAD-GAMAYA  
TAMASO MAA  
JYOTIRE-GAMAYA  
TAMASO MAA  
JYOTIRE-GAMAYA  
MRITYOR-MAA-  
MRITAN GAMAYA  
OM SHAANTIH  
SHAANTIH SHAANTIH



**BEULAH, HANNAH, KEVIN T & SINGER 10**

O MASTER, GRANT THAT  
I MAY NEVER SEEK  
SO MUCH TO BE CONSOLED  
AS TO CONSOLE  
TO BE UNDERSTOOD  
AS TO UNDERSTAND  
TO BE LOVED  
AS TO LOVE WITH ALL MY SOUL

**JEWISH PASSENGERS**

OSEH SHALOM BIM' ROMAV  
HU YA'ASEH SHALOM ALEINU  
V'AL KOL YISRAEL  
V'IMRU AMEN

**PASSENGERS 1 & 6**

YA'ASEH SHALOM  
YA'ASEH SHALOM

**ALI**

Allahu Akbar  
Subbhaan Rabbi al Azeem  
Allahu Akbar  
Subhaan Rabbia Al-Aala'a  
Allahu Akbar  
Alhamdulillah

**KEVIN T**

MAKE ME A CHANNEL OF YOUR PEACE  
WHERE THERE'S DESPAIR IN LIFE,  
LET ME BRING HOPE  
WHERE THERE IS DARKNESS, ONLY LIGHT  
AND WHERE THERE'S SADNESS, EVER JOY

**13. ON THE EDGE**

**CLAUDE**

Some people spend their days crammed inside  
— shoulder to shoulder with nothing to do  
but watch the news and wait for something to  
happen.

**ALL**

ON THE EDGE

**BEULAH**

We've got the TVs going 24/7 in the cafeteria.  
And the more they watch, the more scared and  
angry they get.

**ALL**

ON THE EDGE OF THE

**OZ**

Some of the Plane People haven't slept in  
three days. None of us have either — and  
we're jumping at our own shadows.

**ALL**

ON THE EDGE OF THE WORLD

**BEULAH**

Around suppertime on Thursday, people are  
waiting to use the phones and there's a fight in  
the hallway —

**ALI**

*(on the phone)*  
Ana Kwayiss Alhamdullillah. El aakl hena  
helw awi. Hagga Faw'a el wassif. Lekin, fee  
ness, fee naass kateera hena, Be-yeboosooly  
akiny Irtakept gereema.

**PASSENGER 11**

*(to Ali)*  
Hey. Hey! What the hell are you saying?

**ALI**

I beg your pardon?

**PASSENGER 11**

You celebrating this? You praying for your  
friends?

**ALI**

*(into the phone again)*  
MaaMa, Laazim 'afil el sikha delwaa'ty —  
salaam. Bahibik —

**PASSENGER 11**

Why doesn't he speak English?

**ALI**

Excuse me?

**PASSENGER 8**

Are you telling your Muslim friends where to  
bomb next?

**ALI**

This was not all Muslims! And I was not—

**PASSENGER 11**

Go back where you came from!

**PASSENGER 2**

I'm Muslim and I was born in Connecticut!  
I'm an American citizen!

**PASSENGER 11**

You don't look American.

**PASSENGER 2**

What does that even mean?

**ALL**

ON THE EDGE OF THE WORLD  
OR WHEREVER WE ARE  
WE ARE — WE ARE — WE ARE  
ON THE EDGE  
IS THERE SOMETHING —  
I NEED TO DO SOMETHING  
TO KEEP ME FROM THINKING OF ALL OF  
THOSE SCENES ON THE TUBE  
I NEED SOMETHING TO DO —  
'CAUSE I CAN'T WATCH THE NEWS  
NO I CAN'T WATCH THE NEWS ANYMORE  
ON THE EDGE

**CLAUDE**

The FAA keeps delaying opening the airspace  
— and here on the ground, we're dealing with  
a whole mess of other problems.

**ALL**

ON THE EDGE OF THE

**BEVERLEY**

Some of the planes are parked on a runway where the surface is all torn up. That debris gets into an engine and they'll never leave.

**ALL**

ON THE EDGE OF THE WORLD

**DOUG**

One of the big planes — a triple 7 — is sinking into the asphalt. If we don't do something, she'll be stuck here forever.

**ALL**

ON THE EDGE OF THE WORLD

OR WHEREVER WE ARE  
WE ARE — WE ARE — WE ARE ON THE  
— ARE — WE ARE — WE ARE — WE ARE  
ON THE EDGE!

**JANICE**

I interview a woman from Queens — a mother. Her son's a firefighter and they still can't account for him. She starts crying and I start crying too. And I can't stop shaking. I don't want to do this anymore.

**BEVERLEY**

I check in with Air Traffic Control again and it's more bad news. Not only is the airspace still closed, but there's a storm headed for Newfoundland. Hurricane Erin is making landfall tomorrow or the day after. If we don't get these planes in the air soon, no one's going anywhere.

**OZ**

Claude, people are starting to crack.

**CLAUDE**

Let's get everyone down to the Legion.

**KEVIN T**

Everyone's going down to the Legion for a drink.

**KEVIN J**

Hi, have you seen my boyfriend? His name is Kevin, he's about this tall, and he's lost his mind.

**KEVIN T**

I just want to go out!

**KEVIN J**

Well I don't!

**KEVIN T**

Well I'm not going without you.

**KEVIN J**

Well I'm not... staying for a long time.

**KEVIN T**

One drink!

**KEVIN J**

One drink!

**BEULAH**

Hannah? Everyone's going out tonight.

**HANNAH**

You go on without me, Beulah... I need to wait by the phone.

**BEULAH**

... I'll wait with you.

**BEVERLEY**

I keep waiting to hear from the airline. So I'll just be here by the phone, Tom, if the kids want to speak with me.

**DOUG**

Bonnie? I know you're not leaving the animals, so I brought you some chili. But I really think that tonight, you should come home and get some sleep...

**BONNIE**

Doug! Oh my — get in here! We are about to have the first rare Bonobo chimpanzee born in Newfoundland!

**OZ**

Beulah! They need some food down at the Legion if you can spare any.

**ALI**

Miss Beulah. Please let me help with the food.

**BEULAH**

No, m'love — you're a guest—

**ALI**

Please. I am a master chef for an international hotel chain — I oversee restaurants around the world. I would like to help with the food.

**BEULAH**

Get in there!

**DIANE**

Everyone's going out to the bar — and Nick is going.

**NICK**

I'm going if Diane is going.

**DIANE**

And I think, nobody here knows me — I can be whoever I want to be...

**BOB**

I'm not worried about my wallet. I'm not worried about getting shot. I am a little worried about how much Irish Whiskey I'm drinking...

## 14. IN THE BAR / HEAVE AWAY

**OZ**

By eight o'clock the bar is completely packed with people from around the world. Everybody's talking about where they're staying and what they've seen — and the bar staff keep making runs for more beer and liquor. After an hour, people are swimming in the river out back. And no, no one brought their swim trunks! A couple of the local b'ys get up with their



accordions and fiddles — and someone brings out an ugly stick.

*The band joins in.*

**MEN**

FAREWELL TO ALL YOU PRETTY LADIES  
WAVING FROM THE DOCK  
HEAVE AWAY, ME JOLLIES, HEAVE AWAY  
AND IF WE DO RETURN TO YOU  
WE'LL MAKE YOUR CRADLES ROCK  
HEAVE AWAY, ME JOLLY BOYS,  
WE'RE ALL BOUND AWAY

**WOMEN**

FAREWELL YOU NEWFOUNDLANDER BOYS  
YOU'RE LEAVING US ALONE  
HEAVE AWAY, ME JOLLIES, HEAVE AWAY  
AND IF YOU FIND ANOTHER  
WE'VE GOT LOVERS OF OUR OWN

**ALL**

HEAVE AWAY, ME JOLLY BOYS,  
WE'RE ALL BOUND AWAY

**OZ**

And then we get the karaoke going.

**DELORES**

NEAR... FAR...

**ALL**

WHEREVER WE ARE!

**OZ**

Then we decide to have a bit of a ceremony.

**CLAUDE**

Let's make these people honorary  
Newfoundlanders!

**15. SCREECH IN**

**CLAUDE**

NOW THERE'S A SOLEMN, OLD TRADITION  
FOR ADMISSION — OR AUDITION — TO  
TRANSITION FROM A COME FROM AWAY

**ALL**

TO BE A NEWFOUNDLANDER

**CLAUDE**

THE ONLY OTHER WAY AT ANY RATE  
IS PASS AWAY AND PRAY TO FATE AND  
WAIT TO REINCARNATE

**ALL**

AS A NEWFOUNDLANDER

HEY HEY — COME ON INSIDE  
NOTHING VENTURED NOTHING TRIED

**ACTOR 5**

ONLY A COUPLE PEOPLE CRIED

**ALL**

YOU'LL BE A NEWFOUNDLANDER

HEY HEY — SIT DOWN RIGHT HERE  
YOU'LL FEEL BETTER IN A YEAR

**ACTOR 7**

TRY TO IGNORE YOUR DOUBTS AND FEARS

**ALL**

AND YOU'LL BE A NEWFOUNDLANDER

**CLAUDE**

Now we needs a couple volunteers — who  
wants to become a Newfoundlander?

**BOB**

Right here!

**CLAUDE**

Good man! Who else?

**KEVIN T**

I have no idea why I put up my hand. And  
Kevin's like

**KEVIN J**

Ohmygod are you serious?  
Ohmygod — you *are* serious.

**KEVIN T**

Yes — I'm serious. Don't do it if you don't  
want to.

**KEVIN J**

I won't.

**CLAUDE**

Where you from, Buddy?

**KEVIN T**

Los Angeles.

**CLAUDE**

LA! Who else?

**DIANE**

Us!

**DIANE**

We want to be Newfoundlanders!

**CLAUDE**

Alright. Where are you folks from?

**DIANE**

Texas and—

**CLAUDE**

Texas! (*to Nick*) What part of Texas are you  
from, buddy?

**NICK**

No. I'm from —

**DIANE**

No! I'M from Texas. He's from England.

**CLAUDE**

Wait. Now how does that work?

**NICK**

How does what work?

**CLAUDE**

How does your marriage work with you being in England and her in Texas?

**DIANE & NICK**

No — we're not married.

**CLAUDE**

Oh, I'm sorry — I just assumed you were married... Well, would you like to be?

**NICK**

Ah—

**DIANE**

Well, why not?!

**NICK**

Diane had had two beers by then, so it was probably the alcohol talking.

**DIANE**

I've never had more than one beer at a time before, so it was probably the alcohol talking.

**NICK**

I went and got her two more beers.

**CLAUDE**

NOW THE FIRST PART IS THE EASIEST  
WE'LL SOON GET TO THE QUEASIEST  
I'LL NEED YOU TO REPEAT THIS MESS

**ALL**

WHEN YOU BECOME A NEWFOUNDLANDER

**CLAUDE**

'CAUSE WE SPEAKS A DIFFERENT  
LANGUAGE, SON  
WE ADDS SOME ESSES AND SOME RUM  
YOU'LL HAVE TO TRY A GOOD COD TONGUE

**ALL**

WHEN YOU BECOME A NEWFOUNDLANDER

HEY HEY — JUST DO YOUR BEST  
NOTHING SCARY — NOTHING YET

**ACTOR 3**

YOU'LL HAVE TO CHANGE THE WAY YOU'RE  
DRESSED

*They put Sou'wester hats on each screechee.*

**ALL**

AND YOU'LL BE A NEWFOUNDLANDER

HEY HEY — JUST SING ALONG  
NOTHING VENTURED JUST PROLONGED

**CLAUDE**

THERE'S THIRTY VERSES IN THIS SONG

**ALL**

THEN YOU'LL BE A NEWFOUNDLANDER

**CLAUDE**

*(pointing at a bottle)*

Ladies and Gentlemen. This is Screech. Back in World War 2, an officer was stationed here and was offered some of this stuff. All the locals were tossing it back with nar' a quiver, so he does too, and lets out an ear-piercing

*All the locals howl.*

Everybody comes to see what's happened and says,

**ALL EXCEPT SCREECHEES**

"What was that ungodly screech?!"

**CLAUDE**

And now it's your turn. Are you ready?

**NICK**

Um... I'm not sure that—

**DIANE**

Wait — did you just say—

**BOB**

No. Nope. Not really ready.

**KEVIN T**

Do we have to drink this?

**CLAUDE**

Good! All together now. One!

**ALL EXCEPT SCREECHEES**

ONE!

**CLAUDE**

Two!

**ALL EXCEPT SCREECHEES**

TWO!

**CLAUDE**

Three!

**ALL EXCEPT SCREECHEES**

THREE!

**CLAUDE**

Down the hatch!

*Everyone cheers as they drink. Bob howls. Nick grimaces. Kevin T shakes his head. Diane taps her glass, getting every drop out.*

**KEVIN T**

Screech is basically bad Jamaican rum.

**NICK**

Screech is horrific.

**DIANE**

Screech is delishush!

**BOB**

And then they brought the Cod.

**KEVIN T**

The Cod.

**NICK**

The Cod.

**DIANE**  
The Cod.

*A codfish is handed to Claude.*

**CLAUDE**  
NOW WITH EVERY TRANSFORMATION  
COMES A TINY BIT OF RISK  
YOU'VE GOT TO WALK THE PLANK  
AND THERE'LL BE BLOOD  
OR THERE'LL BE BLISS  
AND IT'S THE SAME TO BE A  
NEWFOUNDLANDER  
EVERY PERSON'S WISH  
SO DON'T BE DUMB  
JUST TAKE THE PLUNGE  
GO ON — KISS THE FISH!

**NEWFOUNDLANDERS**

*(continued underneath, building steadily)*  
I'M AN ISLANDER — I AM AN ISLANDER  
I'M AN ISLANDER — I AM AN ISLANDER...

**CLAUDE**  
Ladies and gentlemen — this is a genuine  
freshly caught Newfoundland Cod — and if you  
want to become an honorary Newfoundlander,  
you'll have to give her a smooch!

*Bob kisses the fish and cheers.*

**CLAUDE**  
One!

**KEVIN J**  
If you kiss that I am never kissing you again!

**KEVIN T**  
I'll risk it!

*Kevin T kisses the fish.*

**CLAUDE**  
Two!

**NICK**  
I'm not kissing a fish!

**DIANE**  
Come on, I will if you will!

**NICK**  
Oh my god. Fine.

*Nick kisses the fish and grimaces.*

**CLAUDE**  
Three!

**DIANE**  
I can't do it!

**NICK**  
What? I just did!

**CLAUDE**  
Now you've got to kiss the cod — it's a vital  
part of the ceremony.

**DIANE**  
I can't do it!

**CLAUDE**  
Alright — look. I'll make you a deal. Either  
you kiss this fish — or else you kiss this  
Englishman that you're not married to.

*Diane kisses him.*

**ALL**  
HEY HEY — COME ON TONIGHT  
TAKE A RISK AND TAKE A RIDE  
JUMP RIGHT IN WITH BOTH FEET TIED  
AND YOU'LL BE A NEWFOUNDLANDER

HEY HEY — COME ON ONCE MORE  
NOTHING VENTURED, NOTHING SORE  
AFTER IT'S OVER, OUT THE DOOR  
AND YOU'LL BE A NEWFOUNDLANDER

**CLAUDE**  
AFTER IT'S OVER YOU'LL REMEMBER

**ALL**  
THAT YOU'RE A NEWFOUNDLANDER

**16. ME AND THE SKY**

**BEVERLEY**  
MY PARENTS MUST HAVE THOUGHT  
THEY HAD A CRAZY KID  
'CAUSE I WAS ONE OF THOSE KIDS  
WHO ALWAYS KNEW WHAT I WANTED

THEY TOOK ME DOWN TO THE AIRPORT  
TO SEE ALL THE PLANES DEPARTING  
WATCHING THEM FLY SOMETHING INSIDE  
OF ME WAS STARTING  
I WAS EIGHT WHEN I TOLD THEM  
THAT I'D BE A PILOT

BUT I WAS TOO YOUNG AND TOO SHORT  
AND THERE WERE NO FEMALE CAPTAINS  
AND MY DAD SAID BE PATIENT  
HE SAID "JUST SEE WHAT HAPPENS"

BUT I TOOK MY FIRST LESSON  
CAME DOWN FROM THE SKY  
AND TOLD MY FATHER I'D FLY FOR THE REST  
OF MY LIFE

AND I GOT MY FIRST JOB  
FLYING FOR A MORTICIAN  
IN A TINY BONANZA  
JUST A CORPSE AND ME  
FIVE DOLLARS AN HOUR  
FOR FLYING DEAD BODIES

I HAD TO CLIMB OVER THEIR FACES  
JUST TO GET TO MY SEAT

THEN SUDDENLY THE WHEELS LIFT OFF  
THE GROUND IS FALLING BACKWARDS  
I AM SUDDENLY ALIVE

SUDDENLY I'M IN THE COCKPIT  
SUDDENLY EVERYTHING'S CHANGED  
SUDDENLY I'M NOT TOO YOUNG  
OR TOO SHORT  
AND THE PASSENGERS IN THE BACK  
DON'T COMPLAIN!  
SUDDENLY I'M FLYING COMPANY CHARTERS  
SUDDENLY EVERYTHING'S HIGH  
SUDDENLY THERE'S NOTHING IN BETWEEN  
ME AND THE SKY



AMERICAN AIRLINES  
HAD THE PRETTIEST PLANES  
SO I APPLIED AS A FLIGHT ENGINEER  
BUT THE WORLD WAR 2 PILOTS,  
THEY ALL COMPLAINED

THEY SAID, “GIRLS SHOULDN’T BE IN THE  
COCKPIT — HEY LADY, HEY BABY,  
HEY, WHY DON’T YOU GRAB US A DRINK?”  
AND THE FLIGHT ATTENDANTS WEREN’T MY  
FRIENDS BACK THEN AND THEY SAID,  
“ARE YOU BETTER THAN US,  
DO YOU THINK?”

BUT I KEPT GETTING HIRED AND  
THE WORLD WAR 2 CREW — THEY RETIRED  
AND THE GIRLS ALL THOUGHT MUCH  
HIGHER OF ME

1986 — THE FIRST FEMALE AMERICAN  
CAPTAIN IN HISTORY

SUDDENLY I’M IN THE COCKPIT  
SUDDENLY I’VE GOT MY WINGS  
SUDDENLY ALL OF THOSE PILOTS  
PROTESTING ME  
WELL THEY CAN GET THEIR OWN DRINKS!  
SUDDENLY THERE’S NO ONE SAYING  
STAY GROUNDED  
LOOKING DOWN — PASSING THEM BY  
SUDDENLY THERE’S NOTHING IN BETWEEN  
ME AND THE SKY

SUDDENLY I’VE GOT AN ALL FEMALE CREW  
THE NEWS CAUGHT AND MADE HEADLINES  
ACROSS THE WORLD  
SUDDENLY IT STOPPED, NO—ONE’S SAYING

**BEVERLEY (WITH FLIGHT ATTENDANTS)**  
(YOU CAN’T) OR (YOU WON’T)  
OR YOU KNOW YOU’RE NOT ANYTHING  
(‘CAUSE YOU’RE A GIRL)

**BEVERLEY**  
SUDDENLY I’M GETTING MARRIED  
AND WE’RE PUTTING PINS ON A MAP  
WHERE WE’VE FLOWN  
SUDDENLY I AM A MOTHER  
AND SUDDENLY SHOCKED AT HOW MUCH

THEY’VE GROWN  
SUDDENLY I’M WONDERING  
HOW MY PARENTS WOULD FEEL  
SEEING ME TEACHING MEN TO BE PILOTS  
‘CAUSE SUDDENLY I AM A SENIOR  
INSTRUCTOR  
AND SOMEHOW I’M FIFTY-ONE

SUDDENLY I’M FLYING PARIS TO DALLAS,  
ACROSS THE ATLANTIC, AND FEELING CALM  
WHEN SUDDENLY SOMEONE ON AIR-TO-AIR  
TRAFFIC SAYS AT 8:46 THERE’S BEEN A  
TERRORIST ACTION  
AND THE ONE THING I LOVED MORE THAN  
ANYTHING WAS USED AS THE BOMB

SUDDENLY I’M IN A HOTEL  
SUDDENLY SOMETHING HAS DIED  
SUDDENLY THERE’S SOMETHING IN  
BETWEEN  
ME AND THE... SKY

## 17. THE DOVER FAULT

**DIANE**  
We’re told by our pilot to stay close to our  
shelters so we’re ready to go again. So we end  
up on one last walk to this gorgeous lookout:  
the Dover Fault.

**NICK**  
There’s about a million stairs.

**DIANE**  
It’s beautiful. Nick! You’ve gotta see this.

**NICK**  
Wow...

**DIANE**  
I can’t believe we’re here.

**NICK**  
I know.

**DIANE**  
I can’t believe we’re leaving!

**NICK**  
I don’t want to go.

**DIANE**  
What did you say?

**NICK**  
Oh, I don’t know. I’m going to get a picture or  
two.

**DIANE**  
Oh, okay.

## 18. STOP THE WORLD

*Nick takes a picture of her and Diane freezes.*

**NICK**  
STOP THE WORLD  
TAKE A PICTURE  
TRY TO CAPTURE  
TO ENSURE THIS MOMENT LASTS  
WE’RE STILL IN IT  
BUT IN A MINUTE  
THAT’S THE LIMIT  
AND THIS PRESENT WILL BE PAST

SO HERE WE ARE  
WHERE THE WORLD HAS COME TOGETHER  
SO HERE SHE’LL BE  
IN THIS PICTURE FOREVER

**DIANE**  
Look at this: Five hundred and forty million  
years ago, the continents of the world crashed  
together right here. And two hundred million  
years ago, they separated again, moving apart  
from each other.

**NICK**  
Huh.

**DIANE**  
But a little part of them was left behind.

*Nick points the camera at her.*

I should move. You're missing all the scenery –

**NICK**

No, no. Stay where you are.

**DIANE**

Really?

**NICK**

Really. It's perfect.

*He takes another picture and this time Nick freezes.*

**DIANE**

STOP THE WORLD  
SEIZE THE MOMENT  
BUT THE MINUTE HE GOES  
YOU'RE ALONE AND IT'S THROUGH  
PINCH YOURSELF  
TELL YOURSELF  
YOU'RE JUST DREAMING  
THAT MEANS HE'LL FORGET ABOUT YOU

BUT HERE WE ARE  
WHERE THE CONTINENTS ONCE  
CRASHED TOGETHER  
BEFORE THEY WENT  
THEIR SEPARATE WAYS FOREVER, SO

**DIANE (& NICK)**

STOP THE WORLD (STOP THE WORLD)  
STOP THE WORLD (STOP THE WORLD)

**DIANE, NICK (& CHORUS)**

STOP THE WORLD FROM SPINNING ROUND  
I'M ON A LOOKOUT  
OVERLOOKING SOMETHING  
WORTH TAKING THE TIME  
TO STOP FLYING BY  
(AND LOOK DOWN)  
AND LOOK DOWN  
(STOP THE WORLD)  
STOP BEING SCARED  
(AND LOOK ROUND)  
AND LOOK ROUND  
(STOP THE WORLD)  
JUST TELL HER/HIM NOW  
AND LOOK NOW

TAKE A PICTURE OF THE SCENERY  
OF A LOOKOUT  
OF A MOMENT WHICH IS OVER  
OF THE OCEAN OF THE RIVER  
OF THE TREES

*They look at each other and then turn away.*

STOP THE WORLD PLEASE

## 19. 38 PLANES (REPRISE) / SOMEWHERE IN THE MIDDLE OF NOWHERE

**BEVERLEY**

The winds start to pick up. Fifty mile an hour winds. We have been here too long. We're still on the ground – there's a hurricane is coming. And I'm thinking – we're running out of time. We have to leave. We have to leave now.

**ALL**

ONE PLANE THEN ANOTHER AND THEN  
NINE PLANES THEN ANOTHER AND THEN  
THIRTEEN PLANES THEN ANOTHER  
NINETEEN PLANES THEN ANOTHER  
TWENTY-TWO – TWENTY-FOUR –  
TWENTY-NINE – THIRTY-TWO –  
THIRTY-EIGHT THIRTY-EIGHT THIRTY-EIGHT  
THIRTY-EIGHT THIRTY-EIGHT THIRTY-EIGHT  
THIRTY-EIGHT THIRTY-EIGHT THIRTY-EIGHT  
THIRTY THIRTY THIRTY-EIGHT PLANES

*On her plane, Beverley makes an announcement.*

**BEVERLEY**

LADIES AND GENTLEMEN  
IF YOU LOOK OUT YOUR WINDOWS  
UNDERNEATH ALL THAT RAIN – IS MAINE  
WE'VE JUST CROSSED  
THE CANADIAN BORDER  
WELCOME BACK TO THE U.S. OF A.

**BOB**

LOOKING OUT THE WINDOW  
AT THE WORLD UNDERNEATH

**DIANE**

AND THOUGH HE'S HERE NEXT TO ME,  
IN A SECOND HE'LL GO

**KEVIN J**

LOOKING OUT THE WINDOW

**KEVIN T**

KEVIN, TALK TO ME, PLEASE.

**HANNAH**

AND OUT THE WINDOW WE SEE

**ALL**

A PLACE WE ALL KNOW BELOW

*Bob is handed the microphone.*

**BOB**

IS THIS ON? OH, IT'S ON.  
SORRY, EVERYONE – HI!  
LIKE MOST EVERYONE,  
I AM SORRY SAYING GOODBYE  
SO I WANTED TO THANK THEM  
FOR ALL THAT THEY DID  
SO I'M DOING JUST THAT  
AND I'M PASSING A HAT  
FOR THE PEOPLE WHO GAVE UP THEIR  
TIME AND THEY GAVE UP THEIR TOWN  
SO LET'S GIVE THEM A SCHOLARSHIP!  
PASS THE HAT DOWN, 'CAUSE

*Bob passes his Sou'wester hat along.*

**ALL**

SOMEWHERE  
IN THE MIDDLE OF NOWHERE  
IN THE MIDDLE OF WHO KNOWS WHERE  
(WHO KNOWS WHERE)  
THERE'LL YOU'LL FIND  
SOMETHING  
IN THE MIDDLE OF NOWHERE  
IN THE MIDDLE OF CLEAR, BLUE AIR  
YOU FOUND YOUR HEART  
BUT LEFT A PART OF YOU BEHIND

**DIANE**

Nick and I sit together and I just - I want to say something, but we're leaving and it's over...

**NICK**

And then she starts crying. And I don't know what to say, so I just put my arm around her - and I go to kiss her on the forehead - to comfort her.

**DIANE**

Well, there was some turbulence - and honestly I just thought he missed! So I -

*She grabs Nick and kisses him.*

**BEVERLEY**

LADIES AND GENTLEMEN, IF YOU LOOK  
OUT YOUR WINDOW  
YOU WON'T WANT TO MISS THIS - WE JUST  
ENTERED TEXAS!

**ALL**

SOMEWHERE (SOMEWHERE)  
IN THE MIDDLE OF NOWHERE (NOWHERE)  
IN THE MIDDLE OF WHO KNOWS WHERE  
(WHO KNOWS WHERE)  
THERE'LL YOU'LL FIND  
(SOMETHING IN THE MIDDLE OF)  
SOMETHING (SOMETHING)  
IN THE MIDDLE OF NOWHERE (NOWHERE)  
IN THE MIDDLE OF CLEAR, BLUE AIR  
YOU FOUND YOUR HEART  
BUT LEFT A PART OF YOU BEHIND

**JOEY**

Everyone's drinking and comparing stories.

**DELORES**

Where'd you stay? What'd you do?

**DIANE**

But mostly Nick and I spend the plane ride home canoodling in the back.

**NICK**

At one point, a flight attendant comes 'round saying...

**FLIGHT ATTENDANT**

Hot towel? Hot towel?

*She looks at Nick and Diane.*

Cold towel?

**ALL**

SOMEWHERE IN BETWEEN  
THE PACE OF LIFE AND WORK  
AND WHERE YOU'RE GOING  
SOMETHING MAKES YOU STOP AND NOTICE  
AND YOU'RE FINALLY IN THE MOMENT

**SOMEWHERE**

IN THE MIDDLE OF NOWHERE  
IN THE MIDDLE OF WHO KNOWS WHERE  
(WHO KNOWS WHERE)  
THERE YOU'LL FIND  
SOMETHING (SOMETHING)  
IN THE MIDDLE OF NOWHERE (NOWHERE)  
IN THE MIDDLE OF CLEAR, BLUE AIR  
YOU FOUND YOUR HEART  
BUT LEFT A PART OF YOU BEHIND

**BEVERLEY**

LADIES AND GENTLEMEN  
PUT YOUR SEATBACKS AND TRAY TABLES UP  
RIGHT BELOW US IS THE CITY  
WHERE I GREW UP  
COMING 'ROUND PAST THE FIELD  
THEN THE WHEELS TOUCH THE GROUND

**ALL EXCEPT BEVERLEY**

*(repeated underneath)*

HOME, AMERICA  
HOME IN AMERICA  
HOME, AMERICA  
HOME IN AMERICA...

**BEVERLEY**

TAXI-ING, WE'RE ALL CHEERING,  
WE'RE DOWN!  
THANKING EVERYONE -  
THANK YOU FOR FLYING AMERICAN!  
HUGGING THEM, HUGGING MY CREW  
'CAUSE WE'RE HOME AGAIN

PAST THE GATE, UP THE STAIRS  
AND WE'RE THERE  
AND HE'S WAITING IN LINE

NO, I'M FINE TOM, I'M FINE

**20. SOMETHING'S MISSING****DIANE**

So...

**NICK**

So...

**DIANE**

So you'll call?

**NICK**

As soon as I get back.

**DIANE & NICK**

And then he/she left  
And then I was alone.

**JANICE**

BACK TO THE WAY THAT THINGS WERE

**OZ**

BACK TO THE SIMPLE AND PLAIN

**DWIGHT**

FOR FIVE DAYS THE WEATHER HAD BEEN  
SO NICE

**BONNIE**

BUT AS THEY BOARDED IT STARTED TO RAIN

**BEULAH**

AT THE END OF THE DAY,  
AFTER EVERYONE LEFT

**OZ**

WE ALL TRIED TO GO BACK TO NORMAL  
EXCEPT

**CLAUDE**

THE TOWN WAS MORE QUIET AND

SOMEHOW FAR EMPTIER

**BONNIE**

WE ALL LOOKED THE SAME,  
BUT WE'RE DIFFERENT THAN WE WERE

**BEULAH**

THE GYM WAS A SIGHT  
AS I STACKED THE LAST COT

**DWIGHT**

THANK-YOU'S WRITTEN EVERYWHERE  
AND THINGS THEY FORGOT

**CLAUDE**

THE BOARD OF HEALTH SAYS CLEAN IT UP  
– EVERY PART

**ALL**

SO WE START

**CLAUDE**

7:42 a.m.

**ALL**

Sunday.

**CLAUDE**

September 16th. After five days, they just ran the zamboni over the ice. And played hockey. With the Plane People gone, Gander Town Council declares the state of emergency over and I head home. We were all exhausted – just spent – most of us had been up for five days straight working. But somehow I can't sleep, so I sit down and turn on the television. And I just start crying. I hadn't let myself cry the whole time.

**ALL**

SOMETHING'S GONE

**BOB**

Out the airplane window, I can see Manhattan and there's still smoke. And suddenly I'm afraid all over again – and there are others afraid too.

**ALL**

SOMETHING'S OVER

**BOB**

I know Newark airport. You could pull a truck over on the side of the turnpike and shoot a grenade launcher at a plane coming in.

**ALL**

SOMETHING'S DONE

**BOB**

But nothing happens.

**KEVIN T**

I drive Kevin back to his place. We don't say much.

**ALL**

SOMETHING'S MISSING

**HANNAH**

I go straight to his firehouse. Part of me wondered if they just weren't telling me, but... they still don't know.

**ALL**

SOMETHING'S CHANGED

**NICK**

My flat is the same as I left it. But emptier. Quieter. I start to unpack – and I find the camera.

**ALL**

SOMETHING'S REARRANGED

**ALI**

On the way to my restaurant, I drop my daughter at school, but she won't go in. She says she's scared. What do I tell her?

**ALL**

SOMETHING'S STRAINED

**BOB**

Back at my dad's house, I look out the window – at this view I've looked at my whole life. And now a part of it – something's missing.

**ALL**

SOMETHING'S MISSING

**KEVIN T**

Kevin breaks up with me. And then he quits and moves back home to New York. And I miss him. I miss his jokes.

**ALL**

SOMETHING'S LOST

**DIANE**

Nick and I call each other when we can. But... it's awful. The only reason we met was because this terrible thing happened.

**ALL**

SOMETHING'S COST

**BOB**

I go down to Ground Zero, which is like the end of the world. It's literally still burning.

**ALL**

SOMETHING'S NOT

**BOB**

My dad asks, "Were you okay out where you were stranded?" How do I tell him that I wasn't just okay – I was so much better.

**ALL**

SOMETHING'S MISSING

**BEVERLEY**

I phone American and say, "I'm ready to go wherever you want to send me." But they say take a few days off. I phone every day and I am back in the airport by Thursday, and it's empty. Silent. It's just – a different place. And I stop what few passengers there are and I say, "Thank you for still flying."

*Beulah answers the phone.*

**BEULAH**

Hello. You've reached the Gander Academy, this is Beulah Davis. How can I help you?

**HANNAH**

...He's gone. It's over.



**BEULAH**

... Oh, no. I'm so sorry, Hannah. I'm so sorry.

**HANNAH**

YOU ARE HERE  
AT THE END OF A MOMENT  
AT THE END OF THE WORLD  
YOU ARE HERE  
ON THE EDGE OF THE OCEAN  
WHERE THE STORY ENDS

**BEULAH**

WHERE THE RIVER MEETS THE SEA

**HANNAH**

HERE

**ALL**

*(underneath)*

SOMETHING'S GONE  
SOMETHING'S OVER

**NICK**

ACROSS THE ATLANTIC

**KEVIN T**

AT THE OFFICE

**BEVERLEY**

IN AN AIRPORT

**DIANE**

IN MY HOUSE

**BOB**

ON AN ISLAND

**ALL**

*(underneath)*

SOMETHING'S REARRANGED

**BEULAH**

IN A CLASSROOM.

**JANICE**

AT THE STATION

**OZ**

IN MY CAR

**ALL**

AND WHEREVER YOU ARE  
(SOMETHING'S GONE)  
YOU ARE HERE

**21. 10 YEARS LATER****REPORTER 9**

I'm reporting live from Newfoundland for BBC.

**REPORTER 8**

CBC.

**REPORTER 7**

CTV.

**REPORTER 5**

Al Jazeera.

**JANICE**

For Rogers TV, I'm Janice Mosher – on  
September 11th.

**ALL**

Two thousand eleven.

**JANICE**

The town is again filled with Come From Aways.  
On the tenth anniversary, from all around the  
world, we welcome back the Plane People.

**22. FINALE****CLAUDE**

One! Two!

**ALL**

One two three four!

**CLAUDE**

WELCOME TO THE FRIENDS

WHO HAVE COME FROM AWAY  
WELCOME TO THE LOCALS WHO HAVE  
ALWAYS SAID THEY'D STAY  
IF YOU'RE COMING FROM TOLEDO  
OR YOU'RE COMING FROM TAIPEI  
BECAUSE WE COME FROM EVERYWHERE

**ALL**

WE ALL COME FROM AWAY

**MEN**

WELCOME TO THE ROCK

**ALL**

I'M AN ISLANDER, I AM AN ISLANDER  
I'M AN ISLANDER, I AM AN ISLANDER  
I'M AN ISLANDER, I AM AN ISLANDER  
I'M AN ISLANDER, I AM AN ISLANDER

**ANNETTE**

WELCOME TO OUR ISLAND  
WITH ITS INLETS AND ITS BAYS  
YOU COULD KEEP ON HEADING EAST,  
BUT THERE'S AN OCEAN IN THE WAY

**GARTH**

WHERE EVERYTHING IS MEANT TO BE,  
BUT NOTHING GOES AS PLANNED

**OZ**

AND THE DRUNKEST FELLAS IN THE ROOM  
ARE PLAYING IN THE BAND

*The band rocks out.*

**ALL**

WELCOME TO THE ROCK

*A reporter interviews Beverley.*

**BEVERLEY**

With all the new security, kids aren't even  
allowed up into the cockpit anymore. Of course  
on my retirement flight, I brought my whole  
family into the cockpit, on our way back to  
Gander.

*A reporter interviews Bob and Derm.*

**BOB**

I came back with the scholarship money we raised – now worth over a million dollars.

**DERM**

I bring out the Irish whiskey and we have ourselves a toast.

*A reporter interviews Diane.*

**DIANE**

Nick and I just couldn't make the long distance relationship work.

*Nick joins the interview.*

**NICK**

So, I moved to Texas – and then I proposed!

**DIANE**

And we honeymooned in Newfoundland.

*A reporter interviews Kevin T.*

**KEVIN T**

My new secretary's name is Robin.

**ROBIN (ACTOR 10)**

What's up?

**KEVIN T**

Every year on September 11th, I close my office and give each employee 100 dollars to go and do random good deeds for strangers. It's my way of remembering what happened.

*A reporter interviews Hannah and Beulah.*

**HANNAH**

Beulah and I still keep in touch. She even came to visit me in New York – and I'll still phone her if I hear a really stupid joke. Beulah. Why are Newfoundlanders terrible at knock knock jokes?

**BEULAH**

I don't know, Hannah.

**HANNAH**

Well, try it. I'll be a Newfoundlander.

**BEULAH**

Knock knock.

**HANNAH**

Come on in – the door's open!

**JANICE**

The donation we are most honored by just arrived today.

**OZ**

It's about four meters long and twelve hundred kilograms.

**JANICE**

Newfoundland is the only place outside of the United States, where we share the steel from the World Trade Center.

**CLAUDE**

On the northeast tip of North America, on an island called Newfoundland, there's an airport – and next to it, is a town called Gander. Tonight, we honor what was lost. But we also commemorate what we found!

**ALL**

YOU ARE HERE  
AT THE START OF A MOMENT  
ON THE EDGE OF THE WORLD  
WHERE THE RIVER MEETS THE SEA  
HERE ON THE EDGE OF THE ATLANTIC  
ON AN ISLAND IN BETWEEN  
THERE AND HERE  
(I'M AN ISLANDER – I AM AN ISLANDER  
I'M AN ISLANDER – I AM AN ISLANDER)  
THERE AND HERE  
(I'M AN ISLANDER – I AM AN ISLANDER  
I'M AN ISLANDER – I AM AN ISLANDER)  
THERE AND HERE  
(I'M AN ISLANDER – I AM AN ISLANDER  
I'M AN ISLANDER – I AM AN ISLANDER)

**MEN**

WELCOME TO THE FOG  
WELCOME TO THE TREES  
A KISS – AND A COD  
AND WHATEVER'S IN BETWEEN

TO THE ONES WHO'VE LEFT  
YOU'RE NEVER TRULY GONE  
A CANDLE'S IN THE WINDOW  
AND THE KETTLE'S ALWAYS ON

**ALL**

TO THE COVES AND THE CAVES  
AND THE PEOPLE FROM THE PLANES

**CLAUDE**

5 DAYS!

**BONNIE**

19 ANIMALS!

**BEULAH**

AND 7,000 STRAYS!

**WOMEN**

*(underneath)*

I'M AN ISLANDER – I AM AN ISLANDER  
I'M AN ISLANDER – I AM AN ISLANDER...

**MEN**

WHEN THE SUN IS SETTING  
AND IT'S DARKER THAN BEFORE  
IF YOU'RE HOPING FOR A HARBOUR  
THEN YOU'LL FIND AN OPEN DOOR  
IN THE WINTER FROM THE WATER  
THROUGH WHATEVER'S IN THE WAY

**ALL**

TO THE ONES WHO HAVE  
COME FROM AWAY, WE SAY  
WELCOME TO THE - WELCOME TO THE  
WELCOME TO THE - WELCOME TO THE  
WELCOME TO THE - WELCOME TO THE  
WELCOME TO THE ROCK!



# PRODUCTION CREDITS

**PRODUCED BY** David Lai, Ian Eisendrath, August Eriksmoen,  
Irene Sankoff and David Hein

**RECORDED BY** Ian Kagey

**MIXED BY** Derik Lee at Electracraft Music Works

**EDITED BY** Ian Kagey and David Lai

**MASTERED BY** Oscar Zambrano, Zampol Productions

**ASSISTANT ENGINEERS:** Phil Hotz and Andrew Doidge

**RECORDED:** January 3 — January 6, 2017 at Revolution Recording, Toronto, Canada

**ART DIRECTION & DESIGN:** Derek Bishop

**PRODUCTION PHOTOGRAPHY:** Matthew Murphy

**LOGO DESIGN:** AKA NYC

## PUBLISHING CREDITS:

All songs by Irene Sankoff & David Hein © Sankoff and Hein (ASCAP)

Track 12 includes “Prayer of St. Francis”: dedicated to Mrs. Frances Tracy. ©1967,  
OCP, 5536 NE Hassalo, Portland, OR 97213. All rights reserved.

Tracks 4 and 13 include “My Heart Will Go On” Words and Music by Will Jennings  
and James Horner. ©IRVING MUSIC, INC. on behalf of BLUE SKY RIDER SONGS  
(BMI) Used by permission of Sony/ATV Music Publishing. All rights reserved.

Track 14 — Traditional, Additional music and lyrics by Irene Sankoff and David Hein

**SPECIAL THANKS:** Randy Adams, Sue Frost, Kenny and Marleen Alhadeff,  
Marshall Purdy, Carl Pasbjerg, Abbie Strassler, David Ehle, Arturo E. Porazzi,  
Tanya Coghlan, William Garrett, Fab Dupont at Flux Studios, Chris Soper,  
Jesse Singer, Isaiah Abolin, Lawrence Manchester, Andrew Thornton,  
Anne Eisendrath, Max Grossman

**THE MUSICAL COMPANY:** Sean Patrick Flahaven, CEO



MUSIC THEATRE  
INTERNATIONAL

Live dramatic performance rights for *Come From Away*  
are represented exclusively by Music Theatre International (MTI)  
421 West 54th Street, New York, NY 10019  
mtishows.com

For licensing information, please call (212) 541-4684  
or email [licensing@mtishows.com](mailto:licensing@mtishows.com)



© & © 2017 Molly Records LLC. Under exclusive license to The Musical Company LLC.  
Manufactured and distributed by Concord Music Group, Inc. All rights reserved.  
Unauthorized duplication is a violation of applicable laws.



[www.ComeFromAway.com](http://www.ComeFromAway.com)  
[www.TheMusicalCompany.com](http://www.TheMusicalCompany.com)

Junkyard Dog Productions  
Jerry Frankel Latitude Link Smith & Brant Theatricals  
Steve & Paula Reynolds David Mirvish Michael Rubinoff Alhadeff Productions Michael Alden & Nancy Nagel Gibbs Sam Levy Rodney Rigby  
Spencer Ross Richard Winkler Yonge Street Theatricals Sheridan College Michael & Ellise Coit Ronald Frankel Sheri & Les Biller  
Richard & Sherry Belkin Gary & Marlene Cohen Allan Detsky & Rena Mendelson Lauren Doll Barbara H. Freitag Wendy Gillespie  
Laura Little Theatricals Carl & Jennifer Pasbjerg Radio Mouse Entertainment The Shubert Organization Cynthia Stroum Tulchin Bartner Productions  
Gwen Arment/Molly Morris & Terry McNicholas Maureen & Joel Benolie/Marjorie & Ron Danz/Pamela Cooper/Corey Brunish Demos Bizar/Square 1 Theatrics  
Joshua Goodman/Lauren Stevens Just for Laughs Theatricals/Judith Ann Abrams Productions Bill & Linda Potter/Rosemary & Kenneth Willman  
AND La Jolla Playhouse and Seattle Repertory Theatre

PRESENT

# COME FROM AWAY

BOOK, MUSIC AND LYRICS BY

IRENE SANKOFF AND DAVID HEIN

FEATURING

PETRINA BROMLEY GENO CARR JENN COLELLA JOEL HATCH RODNEY HICKS  
KENDRA KASSEBAUM CHAD KIMBALL LEE MacDOUGALL  
CAESAR SAMAYOA Q. SMITH ASTRID VAN WIENEN SHARON WHEATLEY  
JOSH BRECKENRIDGE SUSAN DUNSTAN TAMIKA LAWRENCE TONY LePAGE

SCENIC DESIGN  
BEOWULF BORITT

COSTUME DESIGN  
TONI-LESLIE JAMES

LIGHTING DESIGN  
HOWELL BINKLEY

SOUND DESIGN  
GARETH OWEN

ORCHESTRATIONS  
AUGUST ERIKSMOEN

ARRANGEMENTS  
IAN EISENDRATH

MUSIC COORDINATOR  
DAVID LAI

CASTING  
TELSEY & COMPANY  
RACHEL HOFFMAN, C.S.A.

DIALECT COACH  
JOEL GOLDES

DIGITAL ADVERTISING AND MARKETING  
ARTHOUSE

ADVERTISING  
AKA

PRESS REPRESENTATIVE  
POLK & CO.

GENERAL MANAGEMENT  
ALCHEMY PRODUCTION GROUP

PRODUCTION MANAGEMENT  
JUNIPER STREET PRODUCTIONS, INC.

PRODUCTION STAGE MANAGER  
ARTURO E. PORAZZI

MARKETING STRATEGY AND DIRECTION  
ON THE RIALTO

MUSIC SUPERVISION

IAN EISENDRATH


MUSICAL STAGING

KELLY DEVINE

DIRECTED BY

CHRISTOPHER ASHLEY

*Come From Away* was originally co-produced in 2015 by La Jolla Playhouse and Seattle Repertory Theatre and presented in 2016 by Ford's Theatre  
*Come From Away* (NAMT Festival 2013) was originally developed at the Canadian Music Theatre Project, Michael Rubinoff Producer, Sheridan College in  
Oakville, Ontario, Canada, and was further developed at Goodspeed Musicals' Festival of New Artists, in East Haddam, Connecticut. The Canada Council for the  
Arts, the Ontario Arts Council and the 5th Avenue Theatre, Seattle, Washington, also provided development support.

American Airlines is the Official Airline Partner for *Come From Away* 

ALBUM PRODUCED BY

DAVID LAI, IAN EISENDRATH, AUGUST ERIKSMOEN, IRENE SANKOFF AND DAVID HEIN



© & © 2017 Molly Records LLC. Under exclusive license to The Musical Company LLC. Manufactured and distributed  
by Concord Music Group, Inc. All rights reserved. Unauthorized duplication is a violation of applicable laws.

