



INDIANA REPERTORY THEATRE

CHRISTEL DEHAAN
STUDENT MATINEE PROGRAM

at the Indiana Repertory Theatre

co-presented by

GLICK
PHILANTHROPIES

 **ALLEN
WHITEHILL
CLOWES**
CHARITABLE FOUNDATION

COME FROM AWAY

BOOK, MUSIC AND LYRICS BY

**IRENE SANKOFF
AND DAVID HEIN**

DIRECTED BY

**JAMES
VÁSQUEZ**

STUDY GUIDE

April 7 - May 10 | OneAmerica Financial Stage

Artwork Design by Jake Lebowitz. Photos by Zach Rosing.

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PARKING

 **Victory Field**
INDIANAPOLIS

COME FROM AWAY

book, music, & lyrics by Irene Sankoff and David Hein



Content Spotlight

Contains profanity including the “F” word and depictions of alcohol consumption and drunkenness as well as discussions of the events of 9/11; Christian, Jewish, and Islamic theology; and world cultural traditions and practices.

a remarkable true story of resilience

7,000 stranded airline passengers are welcomed to one small town in Newfoundland in the wake of September 11, 2001. Tensions run high and cultures clash, but uncertainty turns into trust while music, dance, and laughter fill the night. A joyous celebration of how even the worst tragedy can be countered with kindness, generosity, and simple human compassion.

Recommended for students in grades 5-12

*The performance will last approximately
1 hour and 40 minutes with no intermission.*

INSIDE

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PLANNING YOUR VISIT



You, the audience, are one of the most important parts of any performance. Experiencing the theatre is a group activity shared not only with the actors, but also with the people sitting around you. Your attention and participation help the actors perform better and allow the rest of the audience to enjoy the show. Here are a few simple tips to help make each theatre experience enjoyable for everyone:

Leave mobile phones, cameras, and other distracting and noise-making electronic devices at home or turned off.

You may think texting is private, but the light and the motion are very annoying to those around you and on stage. Do not text during the performance.

Food and drink are allowed in the lobby areas only during student matinees. Concessions are sold for \$1 in shows that have an intermission.

The house lights dimming and going out signal the audience to get quiet and settle in your seats: the play is about to begin.

Don't talk with your neighbors during the play. It distracts people around you and the actors on stage. Even if you think they can't hear you, they can.

Never throw anything onto the stage. People could be injured.

Remain in your seat during the play. Use the restroom before or after the show, or during intermission.

Focus all your attention on the play to best enjoy the experience. Listen closely to the dialogue and sound effects, and look at the scenery, lights, and costumes. These elements all help to tell the story.

Get involved in the story. Laugh, cry, sigh, gasp—whatever the story draws from you. The more emotionally involved you are, the more you will enjoy the play.

Remain at your seat and applaud during the curtain call; this is part of the performance too. It gives you a chance to recognize a job well done and the actors a moment to thank you for your attention.

STUDENT MATINEE ARRIVAL & PARKING INFORMATION

ARRIVAL & DISMISSAL

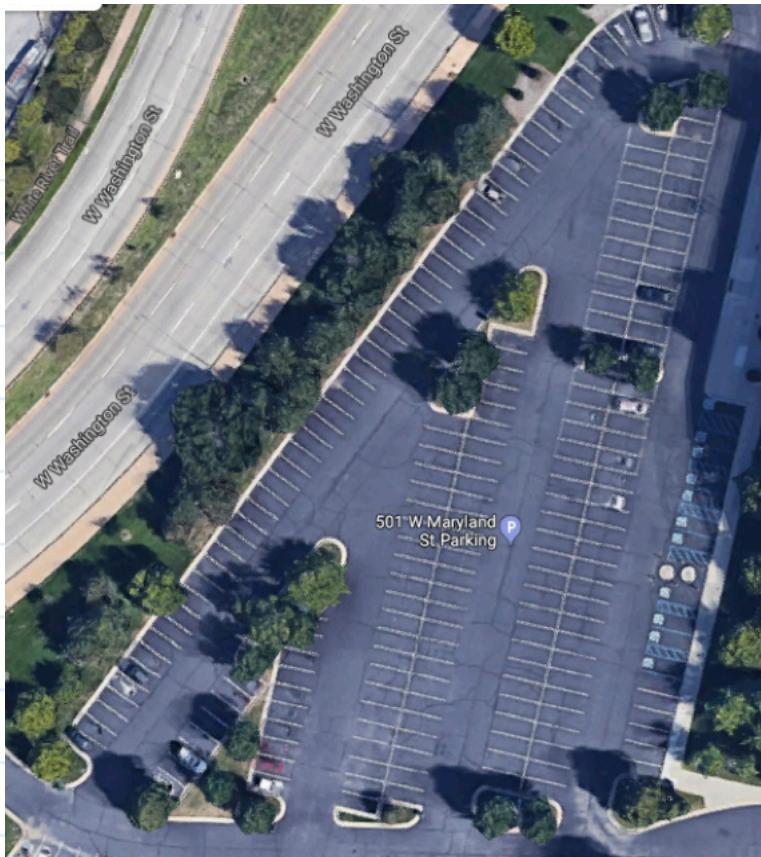
- IRT is located one-half block west of Circle Centre Mall on Washington St., between north bound Illinois St. and southbound Capitol Ave.
- The physical address of IRT is 140 W. Washington Street, Indianapolis, IN 46204.
- Buses should unload and load directly in front of the theatre. (Do not block the entrance to Embassy Suites garage.) Please plan to arrive 20-30 minutes before your performance is scheduled to begin.
- You will be greeted at the curb by an IRT Staff Member and directed to the correct entrance.
- For shows on the Janet Allen Stage, students and teachers will take the stairs to the 4th floor.
- The teacher named on the reservation should check in with the IRT Education staff member stationed in the lobby.
- Your group will be ushered to your assigned seats.
- Students and chaperones should follow instructions of all IRT Staff for your safety.

LATE ARRIVAL

- If you believe that you are going to be late, please contact the IRT House Manager, Katy Thompson at 317.916.4803. Provide them with a phone number and the name of the school so that Education staff may be in contact with you.
- You can contact IRT Education (education@irtlive.com) with non-emergency information on the day of the show.

PARKING

- Buses may park for free at Victory Field unless they are having an event - we will inform you if that is the case. The House Manager will give you a parking pass for each bus when you arrive at the theatre. It should be displayed in the windshield.
- Continue east on Washington St. past the JW Marriott and turn left across Maryland St. into the Victory Field lot.
- **PLEASE NOTE that Victory Field no longer has public restroom spaces available. We apologize for any inconvenience.**
- See the map on the next page for full details.
- Additional parking options are located on the next page.
- **While IRT will make every effort to communicate parking information in advance, it is the responsibility of schools and drivers to make alternate arrangements.**



VICTORY FIELD PARKING MAP

Victory Field parking lot is located on the West side of the stadium. From IRT, continue west on Washington Street past the JW Marriott. Turn left on Schumacher Way, and cross Maryland Street into the Victory Field lot.

Some busses may need to double park in the lot. The image is of the Victory Field parking lot.

Thank you,
Indianapolis Indians and
Indiana Repertory Theatre

ADDITIONAL PARKING OPTIONS

In the event that Victory Field is unavailable for free parking, here are some other potential options. **While IRT will make every effort to communicate parking info in advance, it is the responsibility of schools and drivers to make alternate arrangements.**

402 Kentucky Avenue: This is an overflow lot for Victory Field and will be available to buses if the Victory Field Lot is full.

White River State Park: Paid surface parking is located on Washington Street, across from Victory Field. May require advance notice; event rates may apply. (Approximately .6 mi from IRT.)



Indianapolis Zoo: Paid parking is available on Washington Street, west of White River State Park. First come, first served. (Approximately 1.2 mi from IRT.)



Downtown Indy: Explore all available parking options at the Downtown Indy website. Buses are welcome to utilize street parking if all used spaces are paid.

CAR AND VAN PARKING OPTIONS

ENTRANCES FOR COURT STREET GARAGE

COURT STREET ENTRANCE

Court Street Garage (next to Embassy Suites)- 110 West Washington Street

Entrance on W. Washington St. headed west (turn right into garage). From Washington Street, you will turn right after Tony's and just before the IRT's marquee onto the Embassy Suites ramp.

CAPITOL STREET ENTRANCE

Court Street Garage: 33 North Capitol Avenue

Entrance on Capitol Avenue heading south (turn left into garage). From Capitol Avenue, you will turn left into the garage where the big red "PARKING" sign is. If you've passed Avis Car Rental, you've gone too far.

OPTION 1: Court Street Garage - \$12 Validation:

Ask a theatre employee for a parking voucher that will reduce your parking fee to \$12 for up to 6 hours.

Directions: When you arrive at the garage, pull a ticket, then park. Pick up a validation sticker from our Education or House Teams when entering the IRT. Upon exiting the garage, scan the original ticket you pulled when entering first; then scan the validation sticker for your discount. If an attendant is present, let the attendant know you were at IRT and show your ticket and validation sticker to receive the \$12 price.

CIRCLE BLOCK GARAGE PARKING - \$12 ENTRANCE

25 N. Illinois St.

Enter the Circle Block Garage at 25 N Illinois St. It is located on the East/Right-hand side of Illinois St (a one-way street) between Washington St and Market St.

\$12 starting 2 hours before the show and ending 2 hours after. Prepay Online - select your time and date and the system will automatically update to the \$12 rate.

Directions: The event rate for the garage starts 2 hours before the start of the show and ends 2 hours after. *(If your phone doesn't fit the paid pass code under the reader, take a screenshot of the pass and shift it around to fit the entire code under the scanner.)*

**Scan here
to purchase:**



OPTION 2: Court Street Garage - \$5 Prepay:

A select number of reserved spaces in the Court Street Garage may be purchased for \$5. **These spaces must be reserved and paid for more than 24 hours in advance. It will not be available on the day of the show.** First-come, first-served.

Directions: Upon entering the garage, pull a ticket, then **find a spot on level 5S in the reserved IRT spots marked as "Reserved: Permit Parking Only for IRT Premium Parkers".** Before the show starts, find a member of our Education or House Team and tell them that you prepaid for parking and give them your name. They will provide you with a specialized validation sticker (rather than our \$12 Discount validation sticker), which you will use when exiting the garage. Upon exiting the garage, scan the original ticket you pulled when you first entered the garage; then scan the validation sticker to exit.

Note: Do not cover your garage ticket barcode with your validation sticker.

**Scan here to pay
for a reserved space
for the date of your
student matinee:**

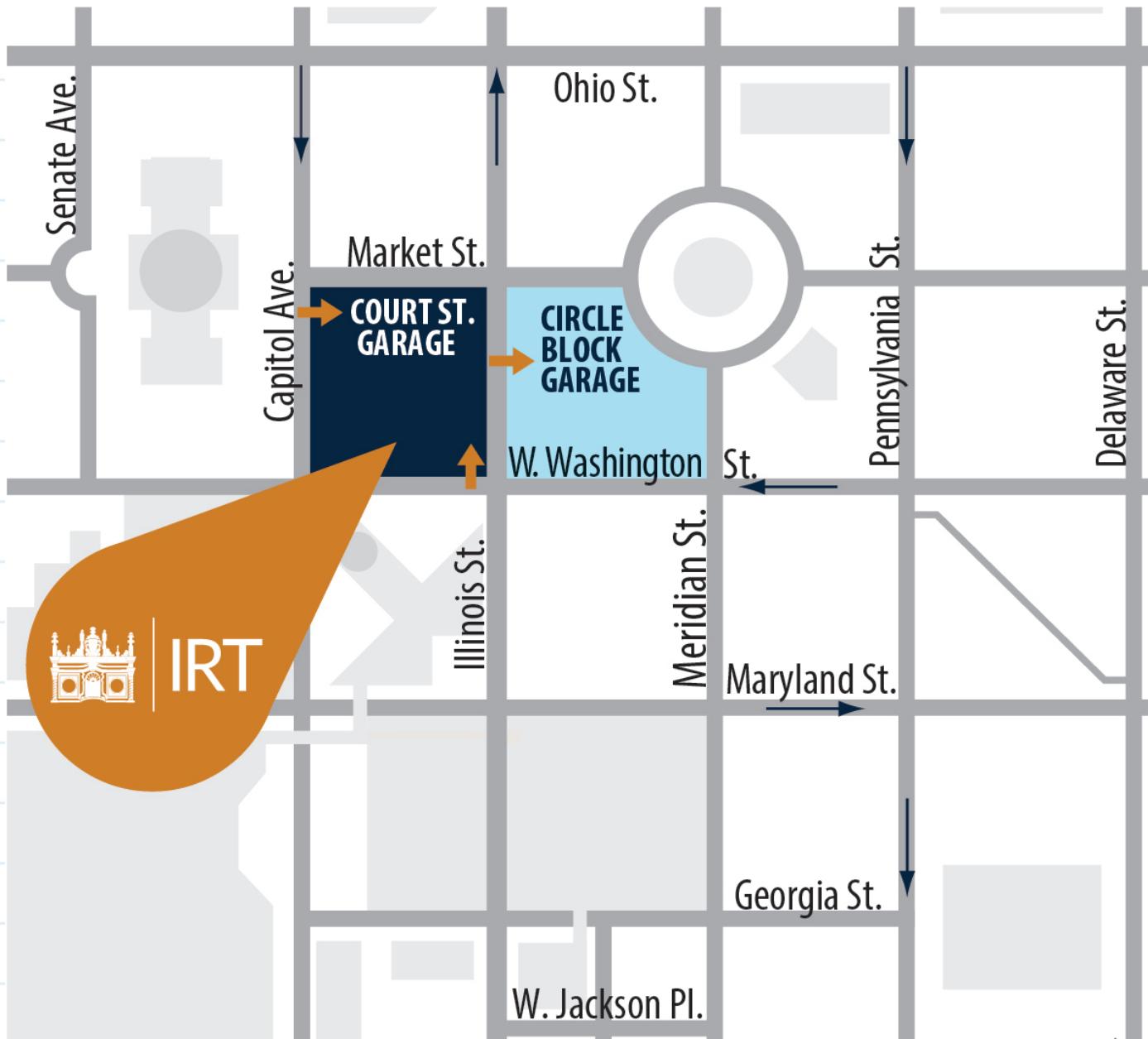


***There is no parking available
at the Circle Center Red
Garage at this time.***

PUBLIC TRANSPORTATION

IndyGo's Red and Purple Lines, the city's rapid bus transit system, connects Broad Ripple, Fountain Square, and the City of Lawrence to the heart of downtown and other neighborhoods in Indianapolis. With buses running every 10-20 minutes and a stop directly next to the IRT on Capitol Avenue, the Red and Purple Lines provide another convenient option for your transportation to the Theatre.

**To plan your trip or for more information about the Red Line and other nearby routes,
visit IndyGo.net or call IndyGo Customer Service at 317.635.3344.**



INDIANA STATE STANDARDS

Seeing a performance at Indiana Repertory Theatre is a great way to help make connections for students and facilitate their understanding of a text.

Some key education standards to consider on your trip can be found by scanning this QR Code:



A WORD FROM THE **PLAYWRIGHTS**

Hello,

Welcome to the Rock! When we traveled to Newfoundland in September 2011 on the tenth anniversary of 9/11, we had no idea that our journey would bring us to Broadway.

We spent a month in Gander, Newfoundland, and the surrounding communities meeting with the locals, returning flight crews and pilots, and returning “come from aways” (a Newfoundland term for a visitor from beyond the island) who gathered to celebrate the hope that emerged from tragedy.

We didn’t know what we were looking for, but thankfully the people of Newfoundland are incredible storytellers. As we heard numerous tales of ordinary people and extraordinary generosity, it became clear that during the week of 9/11, for the 7,000 stranded passengers and people of Newfoundland, the island was a safe harbor in a world thrown into chaos.

We laughed, we cried, we were invited over for dinner and offered cars. We made lifetime friends out of strangers and we came home wanting to share every story we heard – about 16,000 of them!

Through this journey, we’ve learned it’s important to tell stories about welcoming strangers and stories of kindness. It’s important to honor what was lost and commemorate what was found.

Thank you for joining us on this journey and adding your story.

David Hein and Irene Sankoff

ABOUT THE CREATORS

Irene Sankoff and David Hein are the Canadian writing team who created the book (another term for the script of a musical), music, and lyrics for *Come From Away*, which has been performed all over the world. *Come From Away* has earned the artistic team (and real-life couple) Tony Awards for its Broadway run, Olivier Awards for its performance in London, and Grammy nominations for the Broadway cast recording.

Come From Away was only the second collaboration on a full musical between Sankoff and Hein. They are working on a third musical, currently titled *Vienna*.

Sankoff and Hein have also written for Disney, Netflix, Warner Bros., HBO, the CW, and Marvel Comics, as well as the Canadian government. For their work on *Come From Away*, they received the Four Freedoms Good Neighbor Award and the Meritorious Service Cross of Canada, a recognition given to Canadian citizens for their exceptional accomplishments.

Irene Sankoff was born in North York, Ontario, and double-majored in psychology and creative writing at York University in Toronto. It was there that she met David Hein, who was born in Saskatchewan and studied at Lisgar Collegiate Institute before attending York University. After college, the two became engaged, and they moved to New York City in 1999. Sankoff and Hein were living in the city during the attacks on the World Trade Center on September 11, 2001. Hein was working at a music studio and Sankoff was studying acting at the Actors' Studio.

They later returned to Toronto where they began their work writing musicals. Sankoff and Hein attended the events commemorating the 10-year anniversary of 9/11 in Gander, Newfoundland and interviewed many locals and returning passengers during this time, gaining inspiration for their work and a deeper understanding of life and hospitality in Gander.

“Come From Away for me is about the kindness inherent in all of us, it’s the goodness of people and the love we have in us we sometimes forget.”

—David Hein



SYNOPSIS

On the morning of September 11, 2001, the townsfolk of Gander describe remote, small-town life in Newfoundland, Canada, and how they learn of the terrorist attacks taking place in New York City, Washington, D.C., and Shanksville, Pennsylvania ("Welcome to the Rock").

Upon the immediate closure of US airspace, 38 international planes mid-flight over the Atlantic are ordered to land at Gander International Airport ("38 Planes"). The Gander townspeople spring to action and prepare to house, feed, clothe, and comfort the nearly 7,000 passengers, along with 19 animals in cargo ("Blankets and Bedding"). This number of passengers will nearly double the town's population. Meanwhile, the pilots, flight attendants, and passengers are initially forbidden from leaving the parked planes, and without solid information about the events that grounded them, they must spend over a day in cramped quarters, wondering what is happening outside the plane doors ("28 Hours / Wherever We Are").

Restrictions on the passengers are finally lifted, so the town deploys its fleet of school buses to transport the "plane people" to schools, makeshift shelters, and local residences ("Darkness and Trees"). The passengers and crew watch replays of the attacks on the news and learn the true reason why they were grounded ("Lead Us Out of the Night"). Grief-stricken and shocked, they are desperate to contact loved ones, and the townsfolk work through the night to help them in any and every way they can ("Phoning Home / Costume Party"). As hours pass into days, Gander's warmth and hospitality bring comfort to the travelers, who have no choice but to stay where they are while airspace remains closed. The bond between the plane people and the "islanders" – the people from Gander – grows stronger. People from all walks of life, from 100 different countries, find ways to communicate and connect. Two women, Beulah (from Gander) and Hannah (from New York), bond over the fact that both of their sons are firefighters, but Hannah's son remains missing after the attacks ("I Am Here"). Hannah asks Beulah to take her to a Catholic church, and many others visit houses of worship around town, or find sacred moments in their unfamiliar surroundings ("Prayer"). As tensions rise and days pass ("On the Edge"), the townspeople invite the passengers to be

initiated as honorary Newfoundlanders at the local bar ("Heave Away / Screech In"). However, everyone in Gander must continue to grapple with the events that have changed the landscape of the world. One trailblazing pilot, Beverley Bass, grieves how her perspective on her beloved profession has changed ("Me and the Sky"). Some passengers explore new romances ("The Dover Fault/Stop the World"), but other relationships crumble under the weight of stress.

Five days later, airspace restrictions are lifted, and the planes leave for their destinations while passengers exchange stories of their Newfoundland adventures, plans for home, and newly formed fears ("Somewhere in the Middle of Nowhere"). Daily life in Gander returns to normalcy, yet the residents are changed by their visitors' time on their island. The passengers and airline staff who return to the United States are faced with the horror of the attacks' aftermath ("Something's Missing"), and they long for the warmth they felt during their time in Gander.

Ten years later, to commemorate the anniversary of the attacks, the crew and passengers of the once stranded planes – the "come from aways" – reunite in Gander. They celebrate the lifelong friendships and strong connections they formed in spite of that terrible day ("Finale"), as Gander's mayor professes, "Tonight we honor what was lost, but we also commemorate what we found."

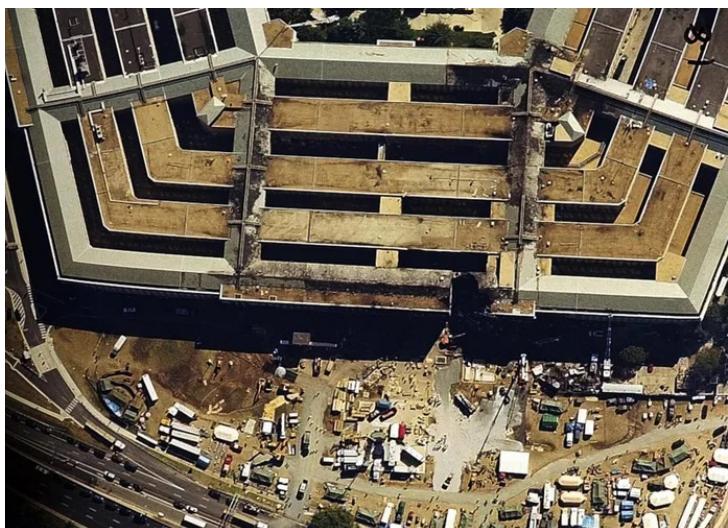


ABOUT SEPTEMBER 11, 2001—



For many, the morning of September 11, 2001, began like any other routine Tuesday morning—though the day would quickly become a significant tragedy in American history. In just a few hours, 2,977 lives were lost, the American airspace was temporarily closed, and the US cultural and political landscape was forever changed as the result of a terrorist attack.

That morning, nineteen terrorists hijacked four commercial planes, crashing two airliners into the two towers of the World Trade Center in New York



City, and one plane into the Pentagon, the headquarters for the US Department of Defense in Washington, D.C. The two buildings of the World Trade Center collapsed within two hours of the attacks, and a large portion of one side of the Pentagon also collapsed.

The fourth plane hijacked on 9/11 crashed in rural Pennsylvania after passengers and crew revolted in attempt to retake control of the plane from the hijackers, forcing the hijackers to crash and preventing the plane from hitting its intended target. Though it was never proven, it is widely thought that the fourth plane was headed toward either the White House or the US Capitol building in Washington, D.C.

The Central Intelligence Agency (CIA) determined that the September 11th attacks were the work of al-Qaeda, a terrorist, militant, Islamic-based organization. It is important to recognize that these attacks came from an independent terrorist group; they were not the work of all Muslim people or of a particular country. Nonetheless, Islamophobia, racism, and discrimination increased unjustly—and without merit—after the attacks.

While there are many stories of loss and grief surrounding 9/11, there are also many, many stories of firefighters and other first responders, passengers, strangers, and Newfoundlanders that highlight all of the good people who stood up on that day to help overcome bad things.

WHAT HAPPENED **THAT DAY?**

7:59 AM: American Airlines Flight 11 leaves from Logan International Airport in Boston with 92 people on board, headed to Los Angeles.

8:14 AM: United Airlines Flight 175 leaves from Boston with 65 people on board, bound for Los Angeles.

8:19 AM: Flight attendants on AA Flight 11 inform ground crew that their plane has been hijacked and the airline alerts the Federal Bureau of Investigation (FBI).

8:20 AM: American Airlines Flight 77 takes off from Dulles International Airport, just outside of Washington, D.C., headed to Los Angeles with 64 people on board.

8:42 AM: United Airlines Flight 93 leaves from Newark Airport in New Jersey, New Jersey, with 44 passengers and crew and a destination of San Francisco.

8:46 AM: Flight 11 hits the North Tower of the World Trade Center, crashing into floors 93-99, killing all aboard the plane and hundreds within the building.

8:47 AM: The New York Police Department (NYPD) and the Fire Department of New York (FDNY) dispatch teams to the World Trade Center. Meanwhile, the Port Authority Police Department officers who are on site begin evacuation of the North Tower.

8:50 AM: White House Chief of Staff Andrew Card informs President George W. Bush that a plane has hit the World Trade Center. At the time, President Bush is visiting with students at an elementary school in Sarasota, Florida.

9:02 AM: Port Authority officials order an evacuation of the South Tower of the World Trade Center.

9:03 AM: Hijackers crash United Airlines Flight 175 into the World Trade Center's South Tower, impacting floors 75-85 of the building and killing everyone on board and hundreds inside the South Tower.

9:26 AM: The Federal Aviation Administration (FAA) closes US airspace, closing air traffic to the United States. All flights from Europe are diverted and 38 planes are sent to Gander Airport.

9:29 AM: Air traffic controllers hear several unintelligible radio transmissions and notice that United Flight 93 had abruptly ascended by 700 feet.

9:37 AM: Hijackers controlling Flight 77 crash the plane into the western portion of the Pentagon in Washington DC, killing 59 people aboard the plane and 125 personnel—both military and civilian—inside the building.

9:59 AM: The South Tower of the World Trade Center is the first to collapse, 56 minutes after being struck by Flight 175.

10:03 AM: United Airlines Flight 93 crashes in a field outside of Shanksville, Pennsylvania, 125 miles from Washington, D.C.

10:28 AM: The North Tower of the World Trade Center collapses, 102 minutes after it was hit by Flight 11.

5:20 PM: Seven World Trade Center, a 47-story building on the campus of the World Trade Center, collapses after being damaged by debris from the collapse of the North Tower and burning for hours.

8:30 PM: President Bush gives a televised address to the American people, sharing that the US, along with its friends and allies, would “stand together” to win the war against terrorism.

GANDER, NEWFOUNDLAND: “AT THE EDGE OF THE WORLD”

Population: approximately 12,300

Because of its location close to the northeastern tip of North America, Gander was chosen for the construction of an airport in 1935. Upon its completion in 1938, the then “Newfoundland Airport” was the largest airfield on the planet. Its long runways made it crucial for the ferrying of aircraft from North America to Britain during World War II, and after that, it was a perfect refueling spot for transatlantic commercial flights. As jet engine technology advanced and refueling grew less necessary, plane traffic dwindled as well. Still, the town found itself back on the global map when 38 planes were ordered to land at the Gander International Airport on September 11, 2001.



Towns mentioned: Gander, Appleton, Gambo, Lewisporte, Norris Arm, the Dover Fault, and Port Aux Basque, all in Newfoundland; Glenwood, Alberta.

Bob: How do we get out of here?

Oz: Well, you take a taxi to The Goose - there's a bus there to Port Aux Basque, leaves once a day, that's about six hours. Once you're there, you take the ferry across the Gulf, right? That's eight hours or so, then you catch another bus, not sure how often they leave, but it's another eight hours to Yarmouth where you can get another ferry to the US border, that's another four hours or so and from Bar Harbor you should be able to grab a Greyhound to wherever you need to go. It's about 2 or 3 days travel. But it's sure a nice view.

38 PLANES



More than 6700 passengers and crewmembers from 38 commercial flights descended upon Gander. The "Plane People," as they were called by the residents of Gander, represented over 100 different countries. The airport's long runways hosted planes from these airlines:

Aer Lingus

BRITISH AIRWAYS



AIRFRANCE

Continental Airlines

SOUTH AFRICAN AIRWAYS

AIR INDIA

DELTA

TWA

AIR NEW ZEALAND

Emirates

UNITED AIRLINES

AMERICAN TRANS AIR

Lufthansa



American Airlines



AZERBAIJAN AIRLINES

Mahan Air

virgin atlantic

NORTHWEST AIRLINES

CREATING COME FROM AWAY: HOW THE MUSICAL WAS CREATED

“There were almost 7,000 people that landed here and there were almost 9,000 people in town at the time so we wanted to tell 16,000 stories in a hundred-minute musical with twelve actors and it’s a challenge.” —David Hein



Writers Irene Sankoff and David Hein were somewhat familiar with the story of how the town of Gander rallied around the come-from-aways in the days following September 11, 2001. However, it was when they attended a benefit concert in Gander on the 10-year anniversary of the 9/11 attacks that they realized the full depth of the story and discovered they needed to put the story on stage.

The concert, held at the Gander Hockey Rink, felt like a reunion for those who were there in 2001. Many of the “plane people” returned to Gander for the event, and everyone in attendance at the concert was up on their feet dancing to the music, including corporate executives from large commercial airlines. The style of music played at the concert, which is very specific to the region, inspired Hein and Sankoff to write much of the score (the term for the music in a musical) with that same sound and with the same kinds of instruments.

With the help of the Canadian government, Hein and Sankoff stayed in Gander for a month, interviewing residents and returnees alike, speaking with each person for 4-5 hours at a time. Residents offered homecooked meals to eat, places to stay, and personal stories to share, and Sankoff and Hein even

got “screeched in” (the local tradition that welcomes visitors) during their time researching in Gander.

Sankoff and Hein were overwhelmed with stories of human connection, goodness, and generosity. Even after isolating themes and condensing many stories, the first draft of the show was still 5 hours long! Thanks to the help and guidance of director Christopher Ashley, they boiled down the story until it was much closer to the 100-minute version that you see today.

As a way of saying thank you to those who shared their stories, Sankoff and Hein presented one of the first performances of *Come From Away* in the town of Gander—on the same hockey rink as the 10-year anniversary concert—as a benefit concert to fund local charities. Since then, the creative team has donated a portion of the profits from ticket sales from the Broadway production to fund the 9/11 Memorial & Museum.

The show continued its development with productions at La Jolla Playhouse in San Diego, California, Seattle Repertory Theatre, Ford’s Theatre in Washington, DC, and at the Royal Alexandra Theatre in Toronto, Canada, before the musical opened on Broadway at the Gerald Schoenfeld Theatre in 2017.

“We’re taking two groups of protagonists: We’re taking the people coming to a strange place but we’re also taking the people who live in the strange place and showing how they were both changed, and they both came together. That’s what makes us whole is realizing that it’s not ‘us’ and ‘them,’ it’s all of us.” —David Hein

You can watch a short video that includes footage of the Gander benefit concert and reactions from Newfoundlanders, cast members, and the musical’s creators [here](#):



MEET THE REAL PEOPLE IN *COME FROM AWAY*

While some characters in *Come From Away* are fictional characters based on the combined accounts of many inhabitants of Gander and those traveling on 9/11, several of the characters featured in the musical are real people; sometimes lovingly referred to as “the Reals” by those closely associated with the show. **These biographies contain spoilers.**



Oz Fudge: Oz Fudge served as a police officer in Gander for over 30 years and, as seen in the musical, was known for his likelihood to dole out foul-mouthed warning tickets to speeding motorists. When Fudge and his daughter discovered there were sick kids from England headed to Disney World on one of the planes, they postponed a birthday celebration and instead bought cake for 350 people, and his daughter and two of her friends dressed as fairytale princesses to greet the children. Fudge is now retired from police work, but he continues to serve his community as a counselor.



Beulah Cooper: Beulah Cooper is quick to undersell her work to ensure that those who came to Gander on 9/11 had what they needed. As she puts it, “My name is Beulah Cooper and I made trays of sandwiches.” In actuality, Cooper coordinated and provided many essentials including food and clothing, and she offered comfort and friendship to those who needed it—including the real-life Hannah O’Rourke, whose plane was re-routed to Gander and whose firefighter son was killed while responding to the attacks at the World Trade Center. Cooper prepared food, took come-from-aways shopping for clothing, and even welcomed people into her own home so they could shower.



Claude Elliott: Long-serving mayor of Gander, Claude Elliott was instrumental in setting up response operations and coordinated communications with community organizations regarding the state of emergency. He is an enthusiastic supporter of *Come From Away* and frequently travels to speak at touring and regional productions of the show to speak about his experiences.

Elliott speaks passionately about the hospitality and generosity of Newfoundlanders. “Most people I talk to in Gander say they wished we could have kept them here because if we kept them, we would know they were safe. The hardest thing was seeing them leave. On day one we had 7,000 strangers, on day three we had 7,000 friends, and on day five we lost 7,000 family members.”



Nick Marson and Diane Kirschke: Nick Marson of Britain and Diane Kirschke—now Marson—of Texas really did meet and fall in love while they were stranded in Newfoundland in the days after the 9/11 attacks. Both out of relationships and with grown children, Nick and Diane were on the same plane and were both housed at the Society of United Fisherman Lodge 47 and had neighboring cots. They took walks together and quickly became such good friends that people assumed they were married—to which Diane’s response was “Why not!?”

Diane insists she was only joking, but they were married within a year of meeting each other, honeymooned in Newfoundland where they met, and started their life together in Houston, where they still live today. **“In the darkest of circumstances, good things can still happen.” –Diane Marson**



Beverly Bass: Bass grew up hunting on horseback with her father in the Florida Everglades. Her love of airplanes began around age 9 when she saw a handwritten ad for plane rides charging riders by their weight at a penny per pound—and collected three quarters so she could ride.

While in college, she began flying lessons with the same man who wrote that advertisement. Her first job was flying bodies for a mortician. She was later hired as the third-ever woman pilot for American Airlines and was also the first woman ever named a captain for the airline and led an all-female crew.



Bass married Tom Stawicki, manager of the pilot pension fund for the airline, and together they had two children. Her love of aviation even inspired her daughter to follow in her footsteps to become a commercial pilot. Bass has developed a close friendship with the actor who originated the role of Beverly in *Come From Away*, Jen Colella, and has seen the show dozens of times.



Bonnie Harris: Bonnie Harris served as the manager for Gander's SPCA (Society for the Prevention of Cruelty to Animals) and was told there were no animals aboard any of the planes that landed at Gander Airport—but she and her husband Doug, who worked at the airport, didn't believe it.

With her husband's help, Harris rescued 12 dogs (including an anxious rottweiler), five cats (including one cat with a seizure disorder), and two Bonobo apes, and fed, walked, and cared for all of them for the entire five days the planes were grounded in Gander.

One of the apes, Unga, later birthed three offspring, including a male Bonobo ape named Gander after Unga's stay with Bonnie in Newfoundland. Harris was there for the first performance of the show performed at the local hockey arena—which served as a food freezer in the days after 9/11—and she also flew to Australia for the opening of the Melbourne production, where \$40 of every ticket sold for the final preview performance went to an Australian-based charity for guide dogs in Bonnie's honor.



Kevin Tuerff: As a frequent flyer, Kevin Tuerff was one of the few people who knew almost instantaneously that something was not right about the flight he was on. Despite his nerves, he became overwhelmed with the kindness that was shown in Gander. This inspired him to create the Pay It Forward 9/11 campaign which encourages random acts of kindness for strangers.

Unlike in the musical, Tuerff did not break up with his partner, Kevin Jung, during their time in Gander, but they did end their relationship several years later. Tuerff has said that he can appreciate that the Kevins' breakup in the musical reflects the effects of devastation and mental anguish felt by so many Americans at that time.

After *Come From Away* opened, Kevin wrote a memoir about the events in Gander titled *Channel of Peace* detailing more stories of compassion and generosity. Tuerff also frequently attends performances of *Come From Away* to share his experiences during post-show discussions. He is an official ambassador for the organization Charter for Compassion and has provided personal support to individuals seeking asylum in reaction to the global refugee crisis.

Sources:



Beating hearts on Broadway: Meet the real people behind *Come From Away* | CBC News



9/11 Anniversary: Nick and Diane Marson Mark 19 Years of Marriage



'Come From Away' Inspiration Beverly Bass Tells Her Story - TCU Magazine



'It's unbelievable': Animal rescuer's kindness stars in hit musical



About – Kevin Tuerff – Medium

HOW TO SPEAK NEWFOUNDLANDER

Come from away	A traveler to Newfoundland
Come on, we go's	Let's go
Having a time	Enjoying oneself, having a party
A scoff and a scuff	Dinner and a dance
Where y'longs to?	Where do you come from?
Who knit ya?	Who's your mother/parents?
Bivverin'	really cold weather (like the sound of teeth chattering)
I'm gutfounded	I'm hungry
God love your cotton socks	Thank you
Now the once	In a minute
Buddy Whassisname	Someone you can't remember
I dies at you	You're funny
'ow's she getting on?	How are you doing?
Right	Synonym for "very" as in "it's right cold out"
Buddy, m'son, m'love, ducky	terms of endearment
What' ya on about?	What are you talking about?
Slow as cold molasses	Incredibly slow-moving

Gander resident Beulah: "Ladies and Gentlemen, we need some help translating. If anyone speaks Mandarin, can you come to the library? And if anyone speaks Hindi, could you please come to the cafeteria? And if anyone speaks Newfoundland, well lard tunder'n jaysus god bless ya, b'y."

PEOPLE, PLACES, AND THINGS



“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”- Society for the Prevention of Cruelty to Animals. An animal shelter

“I starts my day at **Tim Hortons**”- a popular coffee/breakfast chain with Canadian origins

“I heard Don Burton and his wife won the **Super 7!**”- a lottery game

“**FAA** won’t give us a timeline for reopening airspace”- Federal Aviation Administration. The primary civil aviation authority in the US, regulating and overseeing all aspects of civil air travel. It also operates internationally and collaborates with other countries on aviation matters



“headed to Disneyland with 90 **Wish kids**”- children with the Make-a-Wish Foundation. This organization helps grant life-changing experiences to children facing critical illness

“The **RCMP** is gonna handle it”- Royal Canadian Mounted Police. Responsible for federal law enforcement and providing local policing services in many provinces and territories



“So I go down to **Shoppers** and the manager says take what I want off the shelves” - a local grocery store in Gander

“We’d been sitting there for 14 hours when we pull out the **Grey Goose**” - a brand of vodka

“Would you like some **Xanax**? Because you are freaking out!”- a prescription medication used to manage anxiety



“The airport looks like something left over from the **Cold War**”- a time of prolonged tension and hostility between the US and the Soviet Union, which lasted from the end of World War II until the late 1980s

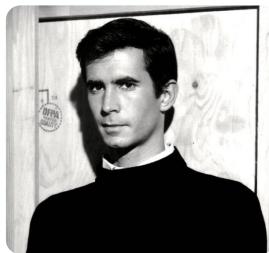
“Lined up alongside the road by the **NewTel** building”- a telephone and internet service provider in Newfoundland

“Omelettes....fried bologna....something called **‘toutens’**”- a traditional Newfoundland pancake-like dish of risen bread dough fried in pork fat, often served with molasses. It’s pronounced like “OUT-in”

“The **Rotary Club** is looking for some fish dishes....passengers down at the **Moose Club** who’d like to try elk...sorry, that’s the **Elk’s Club** that’s looking for moose.” - These clubs are all fraternal organizations that focus on philanthropy, community building, and charitable giving



“Turns out he’s an Orthodox Jewish Rabbi and he only eats **Kosher** food”- foods prepared and handled according to Jewish dietary laws known as kashrut



“I mean, are they charging for these ‘free’ showers? Or are they gonna go all ‘**Norman Bates**’?”- the murderous main character in the horror novel and film *Psycho*, who kills his victim in a shower

Health Canada says all this food needs refrigeration”- the department of the Canadian government responsible for national health policies

“During **El-Fagir**, when most people are asleep it is easier to pray. But at **El-Dhuhr**, I can feel them watching me.”- The first (also known as El-Fajr) is a Muslim prayer that takes place early in the morning; the latter is an afternoon prayer



“**Hurricane Erin** is making landfall by tomorrow”- the first hurricane of the 2001 Atlantic season, narrowly missing landfall in New York City on 9/11, and later impacting the East Coast further north



“Everyone’s going to the **Legion** for a drink”- The Royal Canadian Legion Gander Branch 8. The Legion is a Veteran support organization that doubles as a social gathering spot

“A couple of the local b’ys get up with their accordions and fiddles – and someone brings out an **ugly stick**.”- a traditional Newfoundland percussive folk instrument, made from recycled household items such as bottle caps and tin cans connected to a broom handle with a boot at the base. It’s played by stomping the boot on the ground while tapping rhythms on the noisemakers



“This is **Screech** ... Back in World War 2, an officer was offered some of this stuff.” - a brand of Jamaican rum that is bottled in Newfoundland. It also refers to the ceremony where visitors to the island take a shot of the alcohol and “kiss the fish”

“Go on – **kiss the fish!**”- Part of the Screech-in ceremony involves reciting a Newfoundland verse and then kissing a codfish, then the visitors become honorary Newfoundlanders

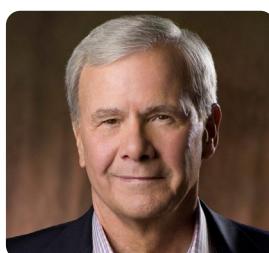


“We find a gorgeous lookout: the **Dover Fault**.”- a geological feature that is a major break in the Earth’s crust; a dividing line of the Newfoundland Appalachians

BBC- British Broadcasting Corporation

CBC- Canadian Broadcasting Corporation

CTV- Canadian Television Network



“**Tom Brokaw** phones me. He’s doing a documentary.”- a well-known American news anchor, author, and journalist

Al Jazeera- a 24-hour news network originally conceived for delivering Arabic news, but now has networks across the globe

Rogers TV- network that broadcasts to Canadian provinces of New Brunswick, Newfoundland and Labrador, and Ontario

DISCUSSION QUESTIONS, ACTIVITIES, AND WRITING PROMPTS

DISCUSSION QUESTIONS

BEFORE SEEING THE PLAY

1. What do you know about the events of 9/11?
2. Describe a moment when a stranger showed you kindness. How did it make you feel?
3. What are some ways that people experience different cultures?

AFTER SEEING THE PLAY

1. How did the play change your view of the events of 9/11?
2. Which character do you relate to the most? Why?
3. How do you handle stress?
4. What is racial profiling?
5. Out of all the ways people were able to communicate with each other in the play, which do you believe was the most effective and why?
6. How does unconscious bias play a part in the characters relationships with each other? Do you see these same biases in your own relationships?
7. What is the significance of putting on *Come From Away* in 2026?
8. What facts did you learn about 9/11 and the days after? What elements of the play surprised you? Did it change your perceptions about this time in history?

ACTIVITIES

- Take part in the September 11 National Day of Service and Remembrance. Start by brainstorming ways to get involved through volunteering, donating to a charity, or simply by being kind to others. Share your pledge for making a difference at 911day.org.
- In Japan, origami paper cranes are a symbol of healing. After the terror attacks in New York City, people left paper cranes at the fence near Ground Zero. Those cranes, along with thousands of others donated by Japanese students, were added to the 9/11 Memorial and Museum. After a devastating tsunami struck Japan in 2011, the 9/11 Family Association gifted the country an origami crane melted from steel recovered from the World Trade Center as a symbol of hope in the face of disaster.
Learn more about the history of origami paper cranes and try your at making the cranes. Japanese legend has it that if you fold 1,000 origami cranes, you will be granted a wish. Work together to create 1,000 cranes to display in your classroom or school hallway, along with messages of hope for the future.
- Starting with the information on page 9, continue the timeline to include events that occurred on 9/12 and later.

SCAN FOR
PAPER CRANE
INSTRUCTIONS:



- Toutouns are a traditional Newfoundland food that are mentioned in the show. Try your hand at making some using this recipe by scanning the QR code:



WRITING PROMPTS

- There are several animals in the show whose stories are told through Bonnie. Write a song (or lyrics) in the style of this musical as if the singer is one of the animals aboard the plane.
- Research some of the “reals” in the play and write another scene for the musical that happens in 2026. How have things changed, or stayed the same between the end of the show set in 2011 and today?
- Have students complete the first two columns of a K-W-L Chart, briefly describing “What I Know” about 9/11 in the first column, and “What I Want to Know” about 9/11 in the second column. Next, students should do research on the topics they want to know about and write their findings in the third column, “What I Learned.”
- Write a review of the play. A well-rounded review includes your opinion of the theatrical aspects--scenery, lights, costumes, sound, direction, acting—as well as your impressions of the script and the impact of the story and/or themes and the overall production. What moments made an impression? How do the elements of scenery, costumes, lighting, and sound work with the actors’ performances of the text to tell the story? What ideas or themes did the play make you think about? How did it make you feel? Did you notice the reactions of the audience as a whole? Would you recommend this play to others? Why or why not? To share your reviews with others, send to: education@irtlive.com

RESOURCES

WATCH

9/11 Operation Yellow Ribbon, 2010

The Rousuck Interview: *Come From Away* Playwrights David Hein and Irene Sankoff | WYPR

You Are Here: A Come From Away Story, 2018



The Tiny Town That Became a Beacon of Hope on 9/11: 60 Minutes Australia

Connecting Through Gander: A 9/11 Special



READ

Teaching About 9/11 To A New Generation Of Students: NPR

How To Explain 9/11 To A Child

Beating hearts on Broadway: Meet the real people behind *Come From Away* | CBC News

Come From Away Inspiration Beverley Bass Tells Her Story - TCU Magazine

Come From Away Creators on Developing Broadway's Newest Musical - Paste Magazine

Lend a Hand, Do What You Can: Remembering the Generosity of Gander | National September 11 Memorial & Museum



LISTEN

I Was There When Podcast - Podcast - Apple Podcasts - Ep 10: 9/11 in Gander

Broadway Podcast Network - *Welcome to the Rock* - Ep 1

Broadway Podcast Network - *Welcome to the Rock* - Ep 2

Broadway Podcast Network - *Conversations From Away*

Come From Away: the Real-Life Event & the Incredible True Story of Beverly Bass (#28) | Let's Learn About...

