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
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
‘SPECIALY 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 6
WELCOME TO THE FARDEST 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
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
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.

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 community 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
whomever 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
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 say-
ing 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 vic-
tims 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
ONTOS AN 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?

ALL
DARKNESS AND TREES

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... They brake suddenly, screeching.

MICKY
So there’s no need to refuel anymore —

TERRY
Leaving us with this giant airport.

MICKY
Yeah. That’s a moose.

BOTH
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)

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
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 L.A. 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 airspace 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
Serious? 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 MESSSED 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

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.

BEULAH
And I do too.

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

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

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.

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

Ali lays out a prayer mat and begins to pray.
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
VAL 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
Allahu Akbar

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

15. 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
ingry 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 Alhamdulliallah. El aaki hena
helwawi. Hagga Faw’a el wasif. Lekin, feeness
fee naass kateera hena, Be-yeboosoooly
akiny Irtakept gereema.

PASSENGER 11
(to Ali)
Hey. Hey! What the hell are you saying?

ALI
I beg your pardon?

PASSANGER 8
Are you telling your Muslim friends where to
bomb next?

ALI
This was not all Muslims! And I was not—

PASSANGER 11
Go back where you came from!

PASSANGER 2
I’m Muslim and I was born in Connecticut!
I’m an American citizen!

PASSANGER 11
You don’t look American.

PASSANGER 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

ALI
Excuse me?

PASSANGER 8
Are you telling your Muslim friends where to
bomb next?

ALI
This was not all Muslims! And I was not—

PASSANGER 11
Go back where you came from!

PASSANGER 2
I’m Muslim and I was born in Connecticut!
I’m an American citizen!

PASSANGER 11
You don’t look American.

PASSANGER 2
What does that even mean?

ALL
ON THE EDGE OF THE

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

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

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

**ACTOR 5**

ONLY A COUPLE PEOPLE CRIED

**ALL**

YOU'LL BE A NEWFOUNDLANDER

**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

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

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!


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
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.

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

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

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!

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

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

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-EIGHT THIRTY-EIGHT THIRTY-EIGHT
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
SOMEBEWHERE
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  
SOMEBODY IN BETWEEN THE FACE 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...

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  
SOMEBODY IN BETWEEN THE FACE 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

BONNIE  
BUT AS THEY BOARDED IT STARTED TO RAIN

DIANE  
So you’ll call?

NICK  
As soon as I get back.

DIANE & NICK  
And then he/she left And then I was alone.

JOEY  
Everyone’s drinking and comparing stories.

BONNIE  
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)

WOMEN
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
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

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
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.
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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

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Richard & Sherry Belkin  Gary & Marlene Cohen  Allan Dedfsky & Rena Mendelson  Lauren Dell  Barbara H. Freitag  Wendy Gillespie
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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 WIEREN  SHARON WHEATLEY
JOSH BRECKENRIDGE  SUSAN DUNSTAN  TAMIA LAWRENCE  TONY LePAGE

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LIGHTING DESIGN
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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.

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ALBUM PRODUCED BY
DAVID LAI, IAN EISENDRATH, AUGUST ERIKSMOEN, IRENE SANKOFF AND DAVID HEIN

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