

theatre:  
**CALGARY**

Stafford Arima, Artistic Director

# PLAY GUIDE

BOOK, MUSIC AND LYRICS BY  
**IRENE SANKOFF & DAVID HEIN**

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**MAY 26 - JUNE 27, 2026**

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# HOW TO USE THIS GUIDE

Welcome educators!

Theatre Calgary's 2025-2026 Play Guides are intended to support your students' experience at Theatre Calgary this season. We encourage you to use some or all of these materials to provide context for your students before, during, and after their visit to Theatre Calgary. While not mandatory for students to enjoy the production, opportunities to connect art to personal life can deepen understanding and appreciation.

With that in mind, each guide provides you and your students with a range of contextual material. You will find background information on the play and playwright; social, linguistic, and historical context; expectations for the theatre; activities for you to lead in the classroom; and reflection questions to guide discussions. You'll find activities that connect to current events, are interdisciplinary, can be tied into your curriculum, and can be facilitated for various lengths of time.

Pages marked with a ★ can be photocopied and distributed to students.

We hope that you and your students enjoy your experience at Theatre Calgary this year!

# ABOUT THE PLAY

## SUMMARY.

*Welcome to the Rock.* It's September 11th, 2001, and different voices from the Gander, Newfoundland community recall how their day transformed from an ordinary morning to an unfolding global crisis. Gander's mayor, Claude, begins his morning at Tim Hortons, meeting Rogers' new reporter, Janice and continuing an ongoing debate with union leader, Garth. Their routine is disrupted when the police constable, Oz, bursts in insisting they turn on the TV, revealing that 200 planes are being diverted across the country.

Chaos erupts at the Gander International Airport and in the air, as air traffic controllers and pilots navigate the disruption. Flight passengers Diane, Nick, Bob, Hannah, and Kevin T. reflect on why they boarded their flights, and the American Airlines captain, Beverley Bass, recounts how flooded the runway was with *38 Planes*. Attempting to navigate the chaos, Claude declares a state of emergency in Gander, and the town quickly mobilizes, determined to support the unexpected passengers with *Blankets and Bedding*.

Flashes of passengers panicking and confined inside flights as they learn about the terrorist attack that kept them grounded for *28 Hours/Wherever We Are*. Meanwhile, Bonnie, the head of Gander's SPCA (Society for the Prevention of Cruelty to Animals), is deeply concerned about the animals aboard as Claude tries to convince Garth to deploy school buses. The chaos temporarily comes to a halt when U.S. President George W. Bush solemnly addresses the nation. Passengers are finally released from the flights, processed by customs officers, and board Garth's school buses surrounded by the unfamiliar *Darkness and Trees*. An Egyptian traveler, Ali, faces hostility and, after being taken aside by airport personnel, rejoins the other passengers.

As the buses drive off, travelers grow anxious, uncertain of their destination, and request translators for foreign language speakers aboard. Back at the airport, Bonnie is determined to rescue the animals remaining on the flight with the help of her husband, Doug. Ahead of their anticipated arrival in Gander's town centre, bus drivers brief the travelers and on one of the buses, Nick and Diane make a connection.

## STORY WHOOSH

is an interactive storytelling technique that enables any kind of plot to come alive, even without participants having prior knowledge.

- The teacher facilitates the shared storytelling by bringing individuals and groups in and out of the action.
- As soon as characters, objects, places, or events in the story (i.e., servants, bad thoughts, ships, etc.) are mentioned, the first students step into the circle and make a shape or pose that represents what has been narrated.
- At any time the teacher can say “Whoosh!,” and students quickly return to their ‘places’ in a circle.
- Continue the story around the group, so that different students get to play various characters and everyone gets a chance to try several roles, regardless of gender.

As they arrive at a Salvation Army Camp, passengers from all over the world are warmly welcomed by soldiers. Garth manages to connect with an African traveler through a shared language—the Bible. The passengers, eager to know the details of the tragedy, are greeted at Gander Academy by the Head of Gander Legion, Beulah, with a plea to *Lead Us Out of the Darkness*.

Passengers access computers and television news, finally learning the extent of what happened while they were in the air. They line up, *Phoning Home*, but Hannah is deeply concerned about her firefighter son, who she has not heard from. Captain Beverly explains to the passengers that they will be required to stay in Gander given the closing of the American airspace, which for some is starting to feel like a *Costume Party*.

As Beulah caters for the town’s unexpected guests, a Rabbi sets up in the faculty lounge, making a Kosher, Halal, and vegetarian kitchen for other passengers. Gander citizens invite passengers into their homes. Kevin T. and Kevin J. worry about people’s reactions to learning they are a couple, while Nick and Diane get to know each other better.

In an airplane hangar, Bonnie is feeding animals while Doug, eager to return to Air Traffic Control, gets increasingly frustrated. Claude is overwhelmed by a barrage of questions that staff fire at him. While at a bar, Kevin T. accidentally reveals his relationship with Kevin J., and, to his surprise, is received with warmth and acceptance.

The Gander community hosts a big cook out to take the passengers' minds off of everything happening, and skeptical New Yorker, Bob, is asked to trust the good folks of Gander by gathering grills from people's backyards. Meanwhile, Beulah and Annette, a local teacher, seek more volunteers to help with the growing needs of the "Come From Aways."

Hannah, still trying to reach her son, finally receives some news. It was his day off, but when more firefighters were needed, he rose to the call. Feeling helpless, she shares her frustration that "I am Here." Beulah strives to comfort her by telling her jokes. Joining Newfoundlanders in a national moment of silence across America, passengers from different faiths sing together their own translation of the same *Prayer*. Bonnie shares that Health Canada has finally allowed the animals to deplane—including a rare and pregnant Bonobo chimpanzee.

While Newfoundlanders try to navigate through several mounting setbacks, Beulah finally accepts Ali's help with the food—discovering that he is an international master chef. People flood the bar, and Claude initiates the idea to make the travelers honorary Newfoundlanders by partaking in a *Screech In* ceremony. Amidst the celebration, Diane kisses Nick.

Beverly reflects on her groundbreaking journey as a female pilot alongside the devastation of 9/11—*Me and the Sky*. As Friday, September 14<sup>th</sup> approaches, the passengers are informed it is time to leave. Nick is disheartened as a hungover Diane fails to recall their kiss, and Kevin T. and Kevin J. navigate conflicting feelings about what it means to "return home."

Filled with an overwhelming sense of gratitude, the "plane people" bid farewell to the Newfoundlanders. But as Ali prepares to board, he is pulled out of line, taken into a private room, and thoroughly searched before being released. Beverly explains to the passengers her commitment to take them back to the United States but is faced with resistance as they argue about America's safety.



Unfortunately, due to a plane with a flat tire blocking the runway, the flights cannot take off, and the travelers rejoin the Newfoundlanders once again. Seizing the opportunity, Nick accompanies Diane as she takes one last look around and he captures a scenic picture of her in an attempt to *Stop the World*.

On Saturday morning, after Bonnie embraces her last moments with the animals, the flights can finally take off from *Somewhere in the Middle of Nowhere*.

Following their safe arrival in the United States, Nick and Diane are forced to part ways. And back in Newfoundland, the Gander community grapples with the weight of the travelers' absence as they return to their own lives but can't help noticing that *Something's Missing*. When the other passengers arrive at their respective destinations, Hannah learns the tragic news of her son's passing and calls Beulah immediately. Life eventually goes back to normal in Gander with Claude, once again, starting his morning off at Tim Hortons arguing with Garth about the bus drivers' strike.

The lasting impact of 9/11 in Gander, Newfoundland leads to an outpouring of global support and gratitude, celebrated in the musical's *Finale*.

Adapted from The Grand Theatre, Audience Enrichment Guide

“The captain handed me a printed message. [It] simply said:  
**‘ALL AIRWAYS OVER THE CONTINENTAL US ARE CLOSED.  
LAND ASAP AT THE NEAREST AIRPORT, ADVISE YOUR DESTINATION.’**

It was quickly decided that the nearest airport was 400 miles away,  
behind our right shoulder, in Gander, on the island of Newfoundland.

- Nazim, Member of a Delta flight crew



New York City skyline before 9/11/01

Source: *Come From Away* Arts Education and Activation Guide created in collaboration with TDF Education Department, La Jolla Playhouse, & Seattle Repertory Theatre

# CHARACTER BREAKDOWN.



## COME FROM AWAYS

<b>DIANE</b> single mother flying home to Texas, falls for Nick	<b>BEVERLEY</b> first American Airlines flight captain in history	<b>NICK</b> British national en route to Texas for a conference; falls for Diane	<b>KEVIN T.</b> executive flying home to California with his boyfriend, also named Kevin	<b>KEVIN J.</b> Kevin T's "sexy-tary," originally from Brooklyn, NY	<b>BOB</b> hardened New Yorker wary of Newfoundlanders' kindness	<b>HANNAH</b> mother of a NY firefighter
<b>CRYSTAL</b> Tim Horton's employee	<b>ANNETTE</b> teacher at Gander Academy with an active fantasy life	<b>DOUG</b> air traffic controller	<b>GARTH</b> head of school bus drivers' union	<b>DWIGHT</b> Gander Airport employee	<b>MUHUMUZA</b> African passenger with his family	<b>MARGIE</b> receptionist at the mayor's office
<b>BRENDA</b> local bartender			<b>PRESIDENT G.W. BUSH</b> U.S. President on Sept. 11, 2001	<b>ALI</b> Egyptian-Muslim passenger & chef	<b>CAPTAIN BRISTOL</b> Virgin Atlantic pilot	

## LOCALS

<b>CLAUDE</b> the amicable and jovial mayor of Gander	<b>BONNIE</b> SPCA worker determined to care for the animals trapped on the planes	<b>BEULAH</b> teacher at Gander Academy	<b>JANICE</b> eager TV reporter with Rogers on her first day	<b>OZ</b> police constable who loves to gossip
<b>DERM</b> mayor of neighboring Appleton	<b>MARTHA</b> pregnant Newfoundlander offering baby supplies	<b>DELORES</b> an anxious passenger	<b>FLIGHT ATTENDANT</b> on Beverley Bass's crew	<b>JOEY</b> an anxious passenger
<b>BRENDA'S BROTHER</b> local Newfoundlander				<b>MR. MICHAELS</b> Spanish-speaking Gander Academy teacher
<b>EDDIE</b> Jewish Newfoundlander				<b>RABBI</b> creates a kitchen to accommodate religious dietary needs

## MEET THE REAL PASSENGERS AND GANDERITES OF *COME FROM AWAY*...



Beulah Cooper



Capt. Beverley Bass



Mayor Claude Elliot



Bonnie Harris



Nick & Diane Marson



Kevin Tuerff

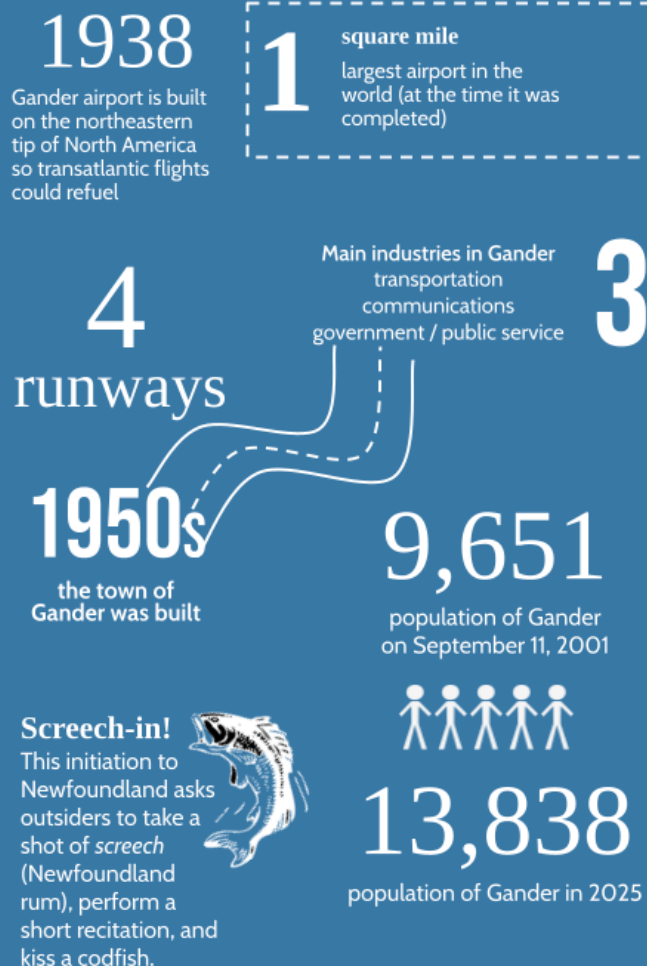
# HISTORICAL + SOCIAL CONTEXT.



## 5 THINGS TO KNOW ABOUT COME FROM AWAY

- 1** The script of *Come From Away* was based on the stories of real Newfoundlanders and passengers stranded in Gander on September 11, 2001.
- 2** Following a visit to Gander for the 10-year anniversary of the 9/11 attacks, Canada-based musical theatre writers David Hein and Irene Sankoff reduced 16,000 real stories into those accompanied by the Newfoundland-style music in *Come From Away*.
- 3** The original Canadian musical premiered at Sheridan College in Toronto in 2011, featuring students from the musical theatre program.
- 4** *Come From Away* debuted on Broadway in 2017 and its first all-Canadian cast production at the Royal Manitoba Theatre in Winnipeg in 2018.
- 5** With its universal themes, the musical has been translated into Spanish, Danish, French, Dutch, and Korean.

## GANDER BY THE NUMBERS



## WHAT IS VERBATIM THEATRE?

Verbatim theatre uses real people's words from recorded interviews. This text is then pieced together to form a cohesive, theatrical narrative. It may also include other primary sources such as newspaper articles and diaries. Using people's actual words to tell the story of an historical moment in time lends credibility and authenticity to the theatrical experience and challenges audiences to see themselves more completely in the narrative.

Examples of verbatim theatre include:

[The Laramie Project](#) by Moises Kaufman & the Tectonic Theatre Project (2000)

[My Name is Rachel Corrie](#) by Alan Rickman & Katharine Viner (2005)

[London Road](#) by Alecky Blythe & Adam Cork (2011)

[26 Pebbles](#) by Eric Ulloa (2017)

The following terms can be used interchangeably, but purists would distinguish them for how subjects and text is utilized.

- documentary theatre
- newspaper theatre
- interview theatre
- investigative theatre
- autobiographical theatre
- ethnodrama

# 9/11: A DAY THAT LIVES ON IN INFAMY

**September 11, 2001** was a blue bird day in the mid-Atlantic United States when the world was suddenly confronted with one of the greatest tragedies in American history. This event completely changed the US and the world. **2,977 lives were lost** in a matter of hours and the cultural landscape of the United States—and the rest of the world—changed forever.

Many people know about the planes that were hijacked and flown into the two towers of the World Trade Center in New York City, killing everyone on board and hundreds more in the buildings. **American Airlines Flight 11** crashed into floors 93-99 of the North Tower of the World Trade Center. **United Airlines Flight 17** flew into floors 75-85 of the World Trade Center's South Tower.

But what some people don't know is that **American Airlines Flight 77** was flown into the Pentagon in Washington, D.C., military headquarters for the United States, killing 59 aboard the plane and 125 military and civilian personnel inside. A fourth plane, **United Airlines Flight 93**, was thwarted from hitting its destination when the passengers fought back, crash-landing in Pennsylvania, killing all on board.

The NYC Police and Fire Departments ultimately dispatch units from the entire region to the World Trade Center, while evacuating both towers. By 9:59am, exactly two hours after the first plane left its departure destination, the second WTC tower collapsed. Rescue workers and World Trade Center employees were lost in the rubble for days as the site burned from the location later deemed "Ground Zero."

After Al-Qaeda, an extremist religious organization, claimed responsibility for the September 11 attacks on the United States, the world saw an immediate increase in racial profiling against Muslim people. Many people around the globe started to perceive all Muslims as terrorists because the attackers on September 11th were Muslim. Crimes against people from Arabic countries increased by 500% between 2001-2009 and discrimination against Muslim people in the workplace increased 150%. This behaviour persists today, a lasting effect of the United States declaring a "war on terror," following the attacks.

Since the 9/11 attacks, security measures in airports have significantly increased.

Before 9/11, you could have things like small scissors or nail clippers in your carry-on. You didn't have to limit the amount of liquids (shampoo, creams, etc.) you carried with you. Now, you are only allowed to go through security with 100ml of liquid in 100ml containers. Any liquids you are carrying must be packed in a see-through sealed bag and run through the X-ray belt.

Adapted from *Come From Away Arts Education and Activation Guide* created in collaboration with TDF Education Department, La Jolla Playhouse, & Seattle Repertory Theatre



New York City skyline after 9/11/01

# WHAT TO EXPECT AT THE THEATRE



## **An open mind.**

Let the performance surprise you! Stay open to what can happen. Look for moments of theatrical magic (how did they change that costume so quickly?) and unexpected dialogue.

## **Assigned seats.**

Every seat in the theatre offers a unique perspective on the action. Appreciate what you can see from your seat that someone else might not.

## **Live actors.**

The performers on stage can see you, hear you, and feel your energy. And actors love student audiences! Laugh when something is funny! Gasp when you're surprised! Applaud when you're impressed! The actors thrive on audience reactions.

## **A break from reality.**

Theatre-makers ask the audience to "suspend their disbelief." If someone on stage says the red ribbon is blood, then it is! If an actor takes flight, then imagine you can't see the strings. This is what the actors ask of the audience. Embrace the magic of theatre.

## **Questions.**

Listen carefully to the story being told. If you have a question, keep your voice to a whisper so it doesn't disturb others. (See the call out on Q + As to help you form great questions for the team behind the show.) Let yourself be challenged by the content. What new ideas or perspectives are you hearing?

## **Disconnection.**

Put your phone away and immerse yourself in the technology of the theatre. The sounds and lights from your device are distracting to the actors, fellow audience members, and you! Plus, the law says that photos and videos aren't allowed, anyway.

## **PREPARING Q'S FOR A Q + A**

While you watch the show, consider how the creative team (see pg. 11) brings the story to life on stage for you.

Consider questions about the process:

- How did the lighting / set / costume / sound designer...
- What made the director choose to...
- How did the playwright decide to...

Ask questions about the story:

- Why did [character] make the decision to...
- Can you explain how...
- Why didn't \_\_\_\_\_ happen?

Learn more about each job:

- Why did you decide to become a...
- What do I need to do to become a...
- What has been your favorite...



# THEATRE TEAM TALKBACK

*Theatre is a 'team sport,' and it's not the actors alone who bring a production to life. After your show, you'll have a chance to ask questions of the creative team. Here are some of the folks you might expect to speak with:*

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**The Playwright** writes the script, sometimes from an original idea, and sometimes adapted from a book or story—decides what the characters say and, often, gives the designers guidelines on how the play should look.

**The Director** creates the vision for the production, how it will look on stage, and works closely with the actors, costume, set, and lighting designers to make sure everyone tells the same story.

**The Music Director** oversees all musical aspects of a musical theater production, including rehearsing singers, and, often, conducting the orchestra in performance.

**The Actors** use their bodies and voices to bring the playwright's words and the director's ideas to life on the stage.

**The Designers** imagine and create the lights, scenery, props, costumes, and sound that will compliment and tell the playwright's story in a way that matches the director's vision.

**The Stage Manager** assists the director during rehearsals by taking detailed notes and making sure the actors and designers understand these ideas. They run the show during each performance by making sure the actors' entrances and exits and the lights and sound all run smoothly.

# CLASSROOM ACTIVITIES

## IF YOU HAVE 15 MINUTES...

### Four Corners

---

*Come From Away* is rich with opportunities for creative and personal exploration. This discussion format encourages diverse thinking, contributions, and sharing of ideas to promote equitable participation and invites students to explore multiple entry points into the musical.

**Focus Question.** How do we make personal and artistic connections to a musical?

**Objective.** Students will be able to identify personal and artistic choices that inform the creation of the musical, *Come From Away*.

**Procedure.**

- 1 Hang four (4) chart papers with markers at each 'corner.' Pre-populate the discussion prompt on each:
  - What does it mean to "theatricalize" something?
  - What true stories do you know that have been adapted into plays, musicals, movies, TV shows, podcasts, or video games?
  - Describe a moment when you realized that the world was bigger than you.
  - "Pay it Forward:" When have you seen this happen? When have you paid or been paid forward?
- 2 Walk students through each prompt, and share an example that is true for you. This personal example is a great way to establish a safe space and set the tone and expectations for sharing.
- 3 Allow students to self-select where they want to start. Have students add their response to the chart using words, phrases, sentences, paragraphs, or drawings. Encourage them to be as specific as possible. Play music while they move from chart to chart, encouraging them to travel silently and independently.
- 4 As students have made it to all three stations, prompt them to return and read what has been added, ending at the chart they started with.
- 5 Ask students at each chart to share responses or ideas from each that stand out, interest them, or strike them in some way.

# IF YOU HAVE 30 MINUTES...

## Airplane Improvisation

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This long-form style improvisation exercise invites students to empathize with the experiences of the “plane people” in *Come From Away* who spent 28 hours trapped on airplanes grounded on 9/11.

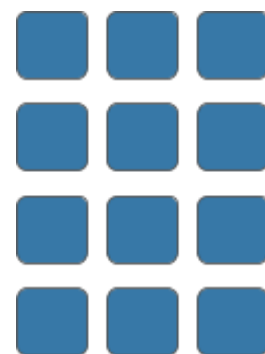
**NOTE:** No improv experience is needed for the facilitator or participants for this activity!

**Focus Question.** How do we behave when faced with conflicting objectives and no way out?

**Objective.** Students will be able to perform an acting objective using given circumstances.

**Procedure.**

- 1 Set up your classroom space in rows of 3 chairs (a la airplane seating).
- 2 Give each student [an objective card](#) as they enter the space. This objective should be kept a secret from those around them, revealed only through their actions during the improvisation. (EX: *have to use the bathroom, need a snack, must get work done, can't get the TV to work*)
- 3 Have each student find a seat (or assign them, if needed). Instruct them to imagine themselves on an airplane with the seatbelt sign on, so they cannot leave their seat. They must pursue it silently—no dialogue of any kind. Consider the following sidecoaching prompts:
  - How can you communicate your objective without any words?
  - What will happen if you can't get what you want? What will the consequences be?
  - Why is this objective so important to you right now at this moment?
- 4 Use a scale of **1 to 5** to turn up the intensity of their objective. Assuming that Step 3 was completed at Level 1, increase the intensity one number at a time. Sidecoach using the following prompts as their objective becomes stronger:
  - What does it feel like to need your objective at this increased intensity?
  - How does this intensity change what will happen if you do not get what you want?
  - How are the people on either side of you impacting your ability to achieve your objective?
- 5 Bring the intensity level back down to 1, and close the activity by “turning off the seatbelt sign,” and allowing them to achieve their objective...or not.
- 6 Reflect together on the experience: *What choices were you making? How did your feelings about the people around you change? What might have happened the longer this went on?*



### VARIATION!

The facilitator can be in role as a flight attendant who adds new given circumstances to change the stakes:

- Turbulence
- Lost iguana on board
- Beverage service
- Loss of entertainment system connectivity

**OR** have students contribute ideas ahead of the improvisation

# IF YOU HAVE AN HOUR...

## Introduction to Verbatim Theatre

---

*While not technically a verbatim theatre script—there is one example when an actor, as George W. Bush, speaks to the American people—Come From Away is inspired and based on the true stories of real people in Gander in 2001. This activity introduces students to the differences between this type of adapted storytelling and verbatim theatre (See more on pg. 8 of the Play Guide).*

**Focus Question.** How do we embody another person's speech and physical patterns?

**Objective.** Students will be able to score a political speech to adopt the vocal cadence and movements of real people.

**Procedure.**

**1** Prepare your materials and videos in advance. Keeping the momentum is key to the success of the activity. \*

- [Billie Eilish video](#) (full video)
- [Video transcripts](#) (one copy per student)
- [George W. Bush video](#) (start at the beginning, play through 0:27)
- [Verbatim Theatre Scoring Symbol slide](#)
- Markers and/or coloured pencils
- Chairs and tables should be used to accurately capture physicality

### IMPORTANT NOTE.

Verbatim theatre is not about imitating another person. It is about embodying their speech and voice to share their words as they would.

**2** **ROUND 1.** Billie Eilish interview

- 1st viewing: Notice where Billie pauses or takes breaths
  - Hand each student a Billie Eilish transcript and marker/coloured pencil
- 2nd viewing: Watch for local rhythm
  - Follow along with your transcript
  - Notice how the lines are broken
- 3rd viewing: Introduce Vocal Scoring symbols
  - Note where Billie takes a breath or changes inflection
  - Mark those places using the symbols on your transcript
  - Play video again, as needed

\* You know your students best. If you need to stay with Billie Eilish the whole hour, do that. If you think they can get into President Bush's speech, go for it. If you have the technology or classroom support for students to have a choice, go that route.

- Take turns with a partner, practicing saying this transcript out loud using Billie's inflection, breath, and speech patterns
- 4th viewing: Introduce Physical Scoring symbols
  - Note where Billie uses her head, face, shoulders, hands, and eyes when she speaks
  - Mark those places using the symbols on your transcript
  - Play video again, as needed
- Take turns with a partner, putting together Billie's inflection, breath, and speech patterns as well as her physicality. Encourage students to use their partner as a teleprompter to free up their hands.
- Show two examples:
  - Reflect: How were they similar? How were they different from one another?
  - If time, rewatch Billie video
  - Reflect: How were our interpretations different from Billie's original?

### 3

#### ROUND 2. President George W. Bush's speech on 9/11 (that appears in *Come From Away*)

- Hand out the Bush speech transcripts
- 1st Viewing: Review line breaks
  - Follow along with your transcript
  - Notice how the lines are broken where Bush pauses or takes a breath
- 2nd Viewing: Code using vocal symbols
  - Note where Billie takes a breath or changes inflection
  - Mark those places using the symbols on your transcript
  - Play video again, as needed
- 3rd Viewing: Code using physical symbols
  - Note where Billie uses her head, face, shoulders, hands, and eyes when she speaks
  - Mark those places using the symbols on your transcript
  - Play video again, as needed
- Take turns with a partner, putting together Bush's inflection, breath, and speech patterns with his physicality. Continue to use their partner as a teleprompter to free up their hands.
- Show two examples, then ask: How were they similar? How were they different from one another?

### 4

**Whole class reflection:** What was the easiest part for you in becoming another person? The hardest?

**After seeing *Come From Away*, return to this activity as a way of comparing Verbatim Theatre to the adapted storytelling of this show.**

# QUESTIONS FOR REFLECTION + DISCUSSION

A theatrical experience is not complete without reflection. What is the audience talking about when they leave the theatre? Here are some questions to pose to your students following their experience with *Come From Away* at Theatre Calgary.

---

- 1 Gander has been described as the “Crossroads of the World.” What do you think that means? What other places are “Crossroads of the World?”
- 2 What personal connection do you or your family have to the events of September 11, 2001?
- 3 Why do you think the writers chose this style of storytelling for *Come From Away*? What would change if there were a box set (a stage set to realistically represent a location) and other elements of “traditional” theatrical staging?
- 4 What makes *Come From Away* such a universal story—that it can be translated and performed around the globe?
- 5 Think of a moment in history (or even a current event) that would make a great musical. What elements contribute to its theatricality? How would music enhance the storytelling? What characters or perspectives would be central to the telling of it?

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