

SEATTLE
REP



COME FROM AWAY

Youth Guide

Welcome to Come From Away!

Whether you're new to the story or revisiting it in a new light, we're so glad you're here.

This Youth Guide is your companion for exploring the world of *Come From Away*—a musical inspired by real events that celebrates generosity, connection, and community in the face of crisis. Inside, you'll find activities, discussion questions, and behind-the-scenes insights designed to help you think critically, feel deeply, and connect personally with what unfolds on stage. Use it to spark conversation, inspire creativity, and imagine how these themes resonate in your own life and community.

Come From Away holds a special place in Seattle Rep's history: it premiered right here before taking Broadway and the world by storm. Now, this new production invites us to rediscover the story through a fresh interpretation that reflects how the world (and we!) have changed. Theater is alive because it keeps asking new questions, and this version of *Come From Away* offers a powerful reminder that kindness and humanity are timeless.

Feel inspired to make some theater of your own? Take a look at our Young Rep classes and intensives to help find your place within Seattle's theater community. Visit seattlerep.org/YoungRep for more.



Deanna Martinez
Education & Community
Programs Director

EVENTS OF THE DAY

9/11: Foreign Terrorism on American Soil

For anyone born after September 11, 2001, it can be difficult to grasp the impact of this day on American and world history. September 11, 2001 was a day when many of us started our routines, just like any other day, but were suddenly confronted with one of the greatest tragedies in American history and a completely different view on the U.S. and the world.

2,977 lives were lost in a matter of hours and our country's cultural landscape changed forever. View this timeline of what happened in different parts of the country on that day and the days following.

UNITED STATES TIMELINE OF 9/11 EVENTS (EASTERN TIME)

Tuesday, September 11, 2001

7:59 A.M. American Airlines Flight 11, with 92 people aboard, leaves Boston for Los Angeles.

8:14 A.M. United Airlines Flight 175, with 65 people aboard, leaves Boston for Los Angeles.

8:19 A.M. Flight attendants aboard Flight 11 alert ground personnel that the plane has been hijacked; American Airlines notifies the FBI.

8:20 A.M. American Airlines Flight 77, with 64 people aboard, leaves Washington Dulles (near D.C.) for Los Angeles.

8:46 A.M. Flight 11 crashes into floors 93–99 of the North Tower of the World Trade Center in New York City, killing everyone on board and hundreds inside the building.

8:47 A.M. The New York police and fire departments dispatch units to the World Trade Center, while Port Authority Police Department officers on site begin immediate evacuation of the North Tower.

8:50 A.M. While visiting an elementary school in Sarasota, Florida, President George W. Bush is alerted that a plane has hit the World Trade Center.

9:02 A.M. Port Authority officials broadcast orders to evacuate the South Tower of the World Trade Center.

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

9:26 A.M. The Federal Aviation Administration (FAA) bans takeoffs of all civilian aircraft regardless of destination.

9:37 A.M. Hijackers aboard Flight 77 crash the plane into the western façade of the Pentagon in Washington, D.C., killing 59 aboard the plane and 125 military and civilian personnel inside the building.

9:59 A.M. The South Tower of the World Trade Center collapses.

10:28 A.M. The World Trade Center's North Tower collapses, 102 minutes after being struck by Flight 11.

5:20 P.M. The 47-story Seven World Trade Center, part of the World Trade Center complex, collapses after burning for hours.

8:30 P.M. President Bush declares that America, along with its friends and allies would "stand together" to win the war against terrorism.

Wednesday, September 12, 2001

10:53 A.M. President Bush declares the attacks acts of war.

7 P.M. Candlelight vigils are held in New York City.

Thursday, September 13, 2001: The FAA reopens the U.S. airspace to U.S. carriers.

Friday, September 14, 2001 is proclaimed a National Day of Prayer and Remembrance.

November 2002: The Department of Homeland Security is created as a stand-alone, Cabinet-level department to "further coordinate and unify national homeland security efforts."

Watch videos from people who personally experienced these events and learn more from the 9/11 Memorial & Museum:



United Airlines Flight 175 crashes into the South Tower of the World Trade Center complex in New York City during the September 11 attacks.



SETTING THE SCENE

A Note from the Director

Come From Away has a deep history in Seattle; I have very fond memories of seeing the world premiere right here in this exact theater 10 years ago, and it has since come through twice on its National Tour. So, when I started thinking about how I might approach a new production of this show for the current Seattle Rep community, I asked:

Why tell this story now?

What have we learned in the last 10 years?

In what new ways do we need to hear or see this story told?

As I contemplated these questions, I thought about the core of *Come From Away*: a community throwing its arms open to strangers, welcoming them in with kindness and compassion showing we are stronger unified than divided. It illustrates how the best of humanity can be found by connecting across cultures, identities, and beliefs to acknowledge our collective responsibility to each other. I tried to find ways to further expand upon these themes of openhearted community and generous acts of humanity which led me to the question: **how do we tell stories as a community?**

I have been developing actor-musician musicals for over a decade, an interest first cultivated when I directed Justin Huertas' *Lizard Boy* at Seattle Rep in 2015. Through this work, I've come to believe that as soon as you put an instrument in someone's hands, it immediately breaks through the conventions of formal storytelling; it extends a metaphorical hand to the listeners and builds a communal experience, as if we are around a campfire and telling stories together rather than separated as actors and audience. Embracing the core theme of community in *Come From Away*, the actor-musician form felt like a compelling lens through which to freshly examine this story.



Director Brandon Ivie and choreographer William Carlos Angulo in rehearsal for *Come From Away*.

As I started researching the northern Canadian setting of our story, I stumbled upon the Newfoundland tradition of the **"kitchen party,"** a traditional home gathering, often quite literally centered in the kitchen, where musicians, friends, and neighbors gather to share songs and tunes (and food and drink!), creating a lively and intimate atmosphere. I was thrilled to find this culturally-specific tradition that blended directly into my instincts to tell this story with actor-musicians—I knew it was fate!

We have set our *Come From Away* at the largest kitchen party you could imagine: the town of Gander is holding a 10th Anniversary Reunion for all the *Come From Aways* who were stranded there on September 11, 2001 to commemorate what was lost and celebrate what they found. A kitchen is a bit too small, so they've moved it into the local school gym. The town is gathering, they've brought their families, their instruments, their casseroles, and their Screech to reunite and tell the story of the events that brought them together in the first place. The bonds the people of Gander found with the *Come From Aways* are palpable and lasting—many people from these events are still in touch today.

And this bleeds perfectly into why you are here, also 10 years later, reuniting to celebrate this beautiful story of the best of humanity. I hope in our production you can find new ways to connect to this story, are able to see your neighbors with warmer eyes, and go out into the world with your arms and hearts more open. Please grab a drink, say hello to your neighbor, kiss the cod, and enjoy *Come From Away*!

Brandon Ivie
Director of *Come From Away*



The cast of *Come From Away* in rehearsal.



Explore more *Come From Away* content and find a further reading list from Seattle Public Library on Inside Seattle Rep.

Lesson

In *Come From Away*, we hear from many characters who all have different thoughts and feelings about the same event. The actors double, meaning the same person plays multiple characters, each with their own unique perspective. In this activity, we will imagine the same event from multiple points of view.

BRAINSTORMING

Think of a memory from your life that involves at least one other person. For example, you could think about a holiday celebration with your family, meeting a new friend for the first time, having a disagreement with a loved one, or any other memory along these lines.

YOUR PERSPECTIVE

Write how you recall the memory. Recount what you were thinking and how you felt about it.

THEIR PERSPECTIVE

Think about another person who was a part of this memory. What do you think they were thinking and how do you think they felt? Recount the memory again, this time pretending to be the other person.

If you'd like an extra challenge, you can try recounting the event from even more perspectives.

REFLECTION

Come From Away is all about the community we can create when we consider and care for others.

Reflect on the following prompts:

- How did it feel to imagine you were another person?
- How does this other person think or act in a way that's different from you?
- Why is it important to think about other people's perspectives?