COME FROM AWAY
Book, music and lyrics by David Hein and Irene Sankoff

First showcased last spring as part of the Canadian Music Theatre Project, we are pleased to present a fully staged production of this extraordinary tale.

COME FROM AWAY tells the true story of when seven thousand people landed on the doorstep of Gander, Newfoundland... and the people of Gander "put the kettle on." A rocking musical about when 38 planes from around the world were diverted to a small, Canadian community on September 11th, 2001 - doubling its population in an instant. While the world witnessed the worst acts of humankind, the stranded passengers had their faith in humanity restored by the spirited people who comforted those who had come from away.
**Director’s Notes**

Most of us know that the excellent Oscar-winning movie *Chicago* was an adaptation of the stage musical. What might be a surprise to learn is that the musical is based on a play, which in turn is based on actual events that took place in Chicago in the 1920s. Written by Maurine Watkins, a young reporter for the Chicago Tribune, *Chicago* was about the sensational murder trials of two “jazz babies” (Beulah Annan and Belva Gaertner) “corrupted by men and liquor” who got away with murdering their boyfriends.

*Chicago—A Musical Vaudeville* was originally conceived by the illustrious team of Bob Fosse, John Kander and Fred Ebb, who took this story (many of the details and some of the dialogue is verbatim) and staged it as a series of vaudeville acts to satirize the corrupt social systems, and celebrity-obsessed society of America in the 1970s. Bob Fosse once said that *Chicago* was his reaction to Watergate. Little did he know how much more his show would resonate nearly 40 years later.

It has been an honour and a joy to play with this superb creative team, Ray Hogg (choreographer) Steve Thomas (musical director), Louise Guinand (lighting designer), Todd Charlton (sound designer) and Ivan Brozic (set and costume designer) and a very talented and hard-working cast and crew. We’ve had a lot of fun going back to the vaudeville origins of this show and exploring Fosse’s favourite theme—*life is show-biz.*

Marcia Kash

The services of Marcia Kash, Ray Hogg and Kevin Bowers by special permission of the Canadian Actors’ Equity Association.

*“Chicago” is presented by special arrangement with SAMUEL FRENCH, INC.*

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**Technical Crew**

**Assistant Stage Managers**
Melissa Arsenault, Darcie Kaster

**Audio Crew**
Heather Cassels, Michael Sorowka, Luka Trifunovic, James Walsh

**Carpentry Crew**
Taylor Armstrong, Ian Barber, Alexandria Chatwin, Tristan Goethel, Matthew Proctor, Phillip Reist, Jenna Robinson, Taylor Sinstadt, David Thorpe

**Head Electrician**
Jamie Liddell

**Lighting Crew**

**Properties Crew**
Eric Bennett, Lesley Butler, Michael Daneluzzi, Emily Dyck, April Fresh-McEwan, David Imiolo, Matt Leckie, Drew Lindeman, Laura Payne, Ellen Roach, Keith Roberts, James Williston

**Scenic Paint Crew**
David Cook, Megan Cumming, Janna Henry, Rebecca Jennings, Jessica MacDuff, Holly Marshall, Kristi Poor, Rachel Pugsley, Jessica Richard, Julia Wylie

**Wardrobe Crew**
Sara Allison, Kristen Domonkos, Caroline Hunt, Nancy Kapodistrias, Eden Mader, Kristen McCormick, Jen Miller, Jennifer Newnham, Charly Ortega, Jessica Wu

**Technical Assistants**
Dalton Grant, Jocelyn McDowell, Catherine Souliere, Gabriel Ripley

**Production Assistants**
Andre Stankovich, Kenzie Ten Eyck

**Assistant TD**
Jacob Gow

**Running Crew**

**Crew Chief**
Brandon Walters

**Live Audio Mix**
James Walsh

**Lighting Board Operator**
William McDaniel

**Stage Hands**
Taylor Armstrong, Tristan Goethel, Matthew Proctor, Taylor Sinstadt

**Monitor Mix**
Michael Sorowka

**Deck Audio**
Jenna Robinson, Andre Stankovich

**Follow Spots**
Amanda Cho, Scott Monteith

**Wardrobe Dressers**
Eden Mader, Kristen McCormick
John Kander, the composer half of the legendary songwriting team, Kander and Ebb that has produced *Cabaret*, *Woman of the Year*, *The Act* and the incomparable *Chicago*, was born in Kansas City, Missouri on March 18, 1927. Kander began studying music as a child and in his early career worked as a conductor and accompanying pianist for many productions. From 1955 through 1958, Kander was choral director and conductor for the Warwick Musical Theatre in Rhode Island. He was also the pianist for *The Amazing Adele* and *An Evening with Bea Lillie*. He was the conductor for the 1957 New York revival of *Conversation Piece* and arranged the dance music for the productions of *Gypsy* (1959) and *Irma la Douce* (1960). Kander made his Broadway composing debut in a 1962 collaboration with James Goldman. The production, *A Family Affair*, was short lived but included hit songs such as “Anything For You”, “There’s a Room in My House” and “Harmony”. In 1964, Kander was introduced to Fred Ebb, a lyricist who had experienced some minor success with novelty tunes. The first successful Kander & Ebb collaboration was on the song *My Coloring Book*, recorded by Kitty Kallen, Sandy Stewart, and Barbra Streisand. The duo's first stage musical, *Golden Gate*, went unrealized, but it did convince producer Harold Prince to hire them for his new Broadway show *Flora, The Red Menace*, a satire of Greenwich Village bohemian culture and radical politics that starred Liza Minnelli in her Tony Award-winning Broadway debut. Though not a hit, the show solidified Kander and Ebb as a team and Liza Minnelli as a star. The next year, Prince commissioned Kander & Ebb to create the score for a musical version of *I Am A Camera*, which was to be produced under the name of *Cabaret*. In 1966, *Cabaret* opened, winning seven Tony Awards including Best Musical and Best Score of the Season Award. The original production ran for 1,166 performances, has been revived three times and produced a 1972 film version starring Liza Minnelli (a role which earned her a Best Actress Oscar Award). 1968 produced two other musicals, *The Happy Time* and *Zorba* and three years later the team produced *70, Girls, 70*. In 1972, Kander & Ebb wrote a number of songs for Minnelli’s television special, *Liza With a Z*, which received an Emmy for Outstanding Single Program - Variety or Popular Music. After contributing five songs, including *How Lucky Can You Get* and *Let's Hear It For Me*, to the 1975 movie *Funny Lady*, they launched the Broadway musical *Chicago*, which was largely overlooked during its original run but was revived to massive success two decades later. *Chicago* had another incarnation in 2002, when the film version received an Oscar for Best Picture and revived the movie musical. In 1977, Kander & Ebb collaborated with Martin Scorsese on the movie *New York, New York*, the title song was introduced by Minnelli, and later recorded by Frank Sinatra, and became the unofficial theme song of New York City. The Minnelli Broadway vehicle *The Act* also opened that year. After a four-year absence from Broadway, Kander and Ebb returned with 1981's *Woman of the Year*, which starred Lauren Bacall and was based on the 1942 Katharine Hepburn movie. *The Rink*, which opened in 1984, starred Chita Rivera and Minnelli, with the songs "Colored Lights", "Chief Cook and Bottle Washer," and "Mrs. A." In 1985, Kander & Ebb opened *Kiss of the Spider Woman* and *Steel Pier* in 1997.
Fred Ebb (1935 – 2004)

Fred Ebb, the lyricist half of the legendary songwriting team, Kander & Ebb that has produced Cabaret, Woman of the Year, The Act and, of course the incomparable Chicago was born in New York City, NY on April 8, 1935. His lifelong love of the theatre began while Ebb was still a child, and independently from the rest of his family, as there was no music ever performed or listened to in his childhood home. He graduated from New York University and following received his Masters Degree in English Literature from Columbia University. His first songwriting opportunity came when a friend introduced him to songwriter Phil Springer. The Ebb-Springer team worked with eight hours every day writing songs in New York's famed Brill Building. The first professional songwriting assignment came in 1953 when he and Springer were hired by Columbia Records to write a song for Judy Garland called “Heartbroken”. Highlights from the Springer-Ebb catalog include “How Little We Know”, “Santa Baby”, “Moonlight Gambler” and “Nevertheless I Never Lost the Blues”. Throughout the late 1950s and early 1960s, Ebb wrote for nightclub acts and revues, as well as for the television series This Was the Week That Was. After a few unsuccessful Broadway productions, Ebb was introduced to composer John Kander in 1964. The legendary team would stay together for 40 years. The first successful Kander & Ebb collaboration was on the song My Coloring Book,"recorded by Kitty Kallen, Sandy Stewart, and Barbra Streisand. The duo's first stage musical, Golden Gate, went unrealized, but it did convince producer Harold Prince to hire them for his new Broadway show Flora, The Red Menace, that starred Liza Minnelli in her Tony Award-winning Broadway debut. The next year, Prince commissioned Kander & Ebb to create the score for a musical version of I Am A Camera, which was to be produced under the name of Cabaret. In 1966, Cabaret opened, winning seven Tony Awards. The original production run for 1,166 performances, has been revived three times and produced a 1972 film version starring Liza Minnelli. In 1972, Kander & Ebb wrote a number of songs for Minnelli’s television special, Liza With a Z (NBC), which received an Emmy. After contributing five songs, including How Lucky Can You Get and Let’s Hear It For Me,” to the 1975 movie Funny Lady, they launched the Broadway musical Chicago, which was largely overlooked during its original run but was revived to massive success two decades later. Chicago had another incarnation in 2002, when the film version received an Oscar for Best Picture and revived the movie musical. In 1977, Kander & Ebb collaborated with Martin Scorsese on the movie New York, New York; the title song was introduced by Minnelli, and later recorded by Frank Sinatra, and became the unofficial theme song of New York City. The Minnelli Broadway vehicle The Act also opened that year. After a four-year absence from Broadway, Kander and Ebb returned with 1981’s Woman of the Year, which starred Lauren Bacall and was based on the 1942 Katharine Hepburn movie. The Rink, which opened in 1984, starred Chita Rivera and Minnelli, with the songs Colored Lights,"Chief Cook and Bottle Washer”, and Mrs. A.” In 1985, Kander & Ebb opened Kiss of the Spider Woman and Steel Pier in 1997. In 1999, Ebb wrote and directed Minnelli on Minnelli, starring Liza Minnelli in a Broadway tribute to the movie musicals directed by her father Vincente Minnelli. At the time of Mr. Ebb’s death, the team was working on several projects, including revising Over and Over, a musical version of Thornton Wilder’s classic The Skin of Our Teeth, and a murder-mystery musical called Curtains.
Arguably one of the most influential and visionary choreographers of the 20th century, Bob Fosse brought style and sexuality to the Broadway stage through his dances for such memorable musicals as *The Pajama Game*, *Damn Yankees*, *Sweet Charity*, *Pippin*, and *Chicago*, as well as his direction on films *Cabaret*, *Lenny* and *All That Jazz*. Fosse began his career as a dancer with aspirations of Hollywood stardom, but his slight stature and baldness put a halt to that dream. He headed for Broadway, where his steamy, jazz-influenced choreography and direction wowed audiences and earned numerous Tony Awards. His first break was when he was hired to choreograph the 1954 musical *The Pajama Game*. The show gave the theater world their first taste of Fosse's unique style - a seamless blend of jazz, with an emphasis on small but exact, almost mechanical gestures, like thrusting hips, spread-wide fingers and snapped wrists. Fosse also incorporated his own physicality into his work, with rolled shoulders and knocked knees, and a penchant for his dancers to wear bowler hats and/or gloves. *Pajama Game* earned Fosse his first of numerous Tony Awards. The following year, Fosse struck gold again with *Damn Yankees*, which starred an exuberant dancer named Gwen Verdon. She would become his third wife. Both Fosse and Verdon won Tonys for their work in the show, and would continue to collaborate on numerous stage musicals. Hollywood lured him back to direct the dancing for *My Sister Eileen*. His stint in the movies proved short-lived, and by 1960, he was back on Broadway, directing and choreographing such hits as *How to Succeed in Business Without Really Trying, Little Me* and *Sweet Charity*, of which the latter two earned him Tonys. *Pippin*, a surreal fantasy that became one of his biggest successes, running for over 1,900 performances and introducing the public to the unique talents of actor-singer Ben Vereen. In 1972, he directed *Liza with a Z* (NBC), a concert film of actress-singer Liza Minnelli in performance at the Lyceum Theatre in New York. The show helped to mint Minnelli as a star in the making, and earned Fosse three Emmys, as well as a Directors Guild of America Award. Fosse had also won the Tony for *Pippin* that same year, and would pull off an astonishing hat trick with the release of *Cabaret*, buoyed by an authentically decadent atmosphere and the venomous performance of Joel Grey as the Master of Ceremonies, *Cabaret* was a massive hit, earning eight Oscars, including Best Director. For his next screen effort, Fosse eschewed the musical altogether to focus on the short but celebrated life of controversial comedian, Lenny Bruce. Despite his health setbacks, Fosse was able to continue as both writer and director-choreographer of *Chicago*. Drawing from his own background as a Windy City native and a veteran of its seamy entertainment underbelly. It would eventually assume its place among the great musicals of the 20th century. This version eventually became the longest-running musical revival in history, and the sixth longest-running Broadway show ever. In 1979, Fosse returned to film making with *All That Jazz*, an autobiographical fantasy about a driven, pill-popping theater director. The film received the Palme d'Or at Cannes and four Oscars. His final original musical, *Big Deal*, was based on Mario Monicelli's celebrated Italian caper comedy *Big Deal on Madonna Street*, but failed to win over audiences, despite five Tony nominations. On Sept. 23, 1987, the 60-year-old Fosse suffered a heart attack on the opening night of a revival of *Sweet Charity*. In the years following his death, both Verdon and Reinking worked to keep Fosse's legacy alive. The former served as artistic consultant for 1999's *Fosse*, a celebration of his greatest dances that won the Tony for Best Musical. Reinking's revival of *Chicago* led to a celebrated 2002 film adaptation, which in turn, sparked an interest in Fosse's life and work. In 2007, Fosse was inducted posthumously into the National Museum of Dance and Hall of Fame, and a section of Paulina Street in Chicago was named "Bob Fosse Way."

### Musical Numbers

#### Act I

<table>
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<tr>
<th>Musical Number</th>
<th>Cast</th>
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<tbody>
<tr>
<td>Overture</td>
<td>Orchestra</td>
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<tr>
<td>&quot;All That Jazz&quot;</td>
<td>Velma and Company</td>
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<tr>
<td>&quot;Funny Honey&quot;</td>
<td>Roxie, Amos &amp; Sergeant Fogarty</td>
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<td>&quot;Cell Block Tango&quot;</td>
<td>Velma and the Girls</td>
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<td>&quot;When You’re Good to Mama&quot;</td>
<td>Matron</td>
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<td>&quot;All I Care About&quot;</td>
<td>Billy and Girls</td>
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<td>&quot;A Little Bit Of Good&quot;</td>
<td>Mary Sunshine</td>
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<td>&quot;We Both Reached For The Gun&quot;</td>
<td>Billy, Roxie, Mary Sunshine, Company</td>
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<tr>
<td>&quot;Roxie&quot;</td>
<td>Roxie and Boys</td>
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<tr>
<td>&quot;Chicago After Dark&quot;</td>
<td>The Band</td>
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<tr>
<td>&quot;My Own Best Friend&quot;</td>
<td>Roxie and Velma</td>
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#### Act II

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<td>&quot;Me and My Baby&quot;</td>
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<td>&quot;Mister Cellophane&quot;</td>
<td>Amos</td>
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<td>&quot;When Velma Takes The Stand&quot;</td>
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<td>&quot;Razzle Dazzle&quot;</td>
<td>Billy and Company</td>
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<td>&quot;Class&quot;</td>
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<td>&quot;Nowadays&quot;</td>
<td>Velma and Roxie</td>
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Special thanks to Zak Kearns for his help with make up.