

AFTER THE STORM FOUNDATION
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PRIDDY BROTHERS
Present
in association with KNOW PRODUCTIONS

AFTER *The Storm*

A celebration of perseverance and rebirth through the arts, this inspiring documentary follows a group of New Orleans teens as they stage a production of the hurricane-themed musical *Once On This Island*

"People say theatre has the power to heal... We hope our show and the efforts of After The Storm will remind all New Orleans and anyone who sees this film that love, community and the sharing of our stories can help heal hearts and rebuild lives."

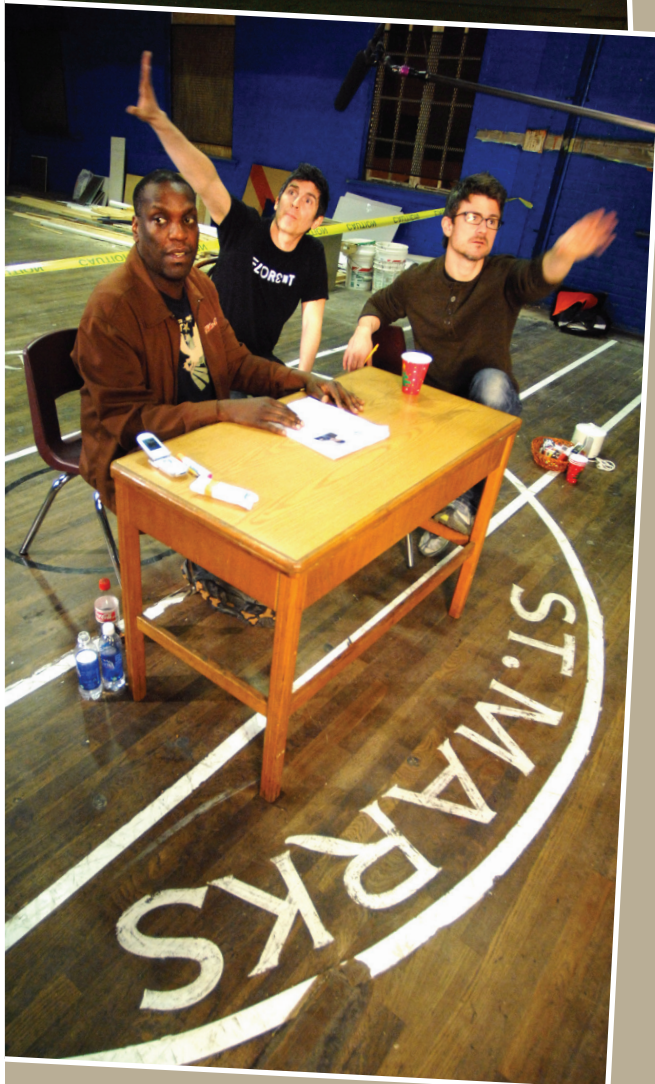
Lynn Ahrens
Author, *Once On This Island*

"Even the birds sing after the storm."

Deshawn Dabney
Actor, Age 17, New Orleans

OVERTURE THE FILM SYNOPSIS:

In the wake of Hurricane Katrina, a group of New York Broadway artists come down to New Orleans to make a change. Re-opening the doors of the storm-damaged St. Mark's Community Center, they hold auditions for the musical *Once On This Island* and stage the show with thirteen kids from the community.



A feature documentary, *After The Storm* captures the lives of the kids and crew as they turn a gym into a theater, come together as a company, and create hope and purpose in the midst of devastation and despair.

After the Storm is a featurelength documentary that follows the production of the musical *Once On This Island* at the St. Mark's Community Center in New Orleans as it moves from the first round of auditions to the opening night performance and then on to a sold-out Off Broadway theater in New York City. The film explores the cultural landscape of New Orleans as seen through the eyes of a dozen teenage actors. As this creative journey unfolds, the young actors open up their hearts and homes to the film crew and reveal their personal stories of day-to-day survival in present-day New Orleans. It is from their perspective that we see this unique American city still struggling to piece itself back together two years after the hurricane. An emotional and entertaining experience celebrating the spirit and culture of New Orleans, this film is about how the power of story can bring a community together.

The focus of the film is not on the storm's devastation, but rather on how these "storm-tossed" teens are moving on with their lives after having lost everything. *After the Storm* documents the story of a people and a city that is beginning to piece itself together. The theatre project provided the kids with a unique experience and gave them the kind of professional training that is not readily available in New Orleans. But more than that, it created the opportunity for them to share their point of view and their stories while focusing on something other than just their day-to-day survival and allowing them to grow as individuals and shine as performers.

FIRST ACT TREATMENT:



It all begins in New York, where writer/actor James Lecesne, moved by the far-reaching devastation of New Orleans, decides to do his part in the rebuilding process. James gathers his friends, Gerry McIntyre (Broadway actor and choreographer) and Randy Redd (NYU musical director), and sets off for New Orleans to share the one thing that had a profound influence on their own young lives—musical theater.

The artists arrive in New Orleans and enter St. Mark's Community Center walking into the building's run-down gym, envisioning its revival and metamorphosis—St. Mark's Community Center will become a theater. The first steps are taken to put on the show: auditions are announced in local newspapers, a rehearsal piano is secured through a generous donation, and the gym is prepped for the kids' arrival. And of course, funds are raised to make this dream a reality.

Selections are made and rehearsals begin; and though the kids are suddenly thrown into the creative process, it's clear that every child has been affected by the hurricane in ways too painful to discuss. 18-year-old Griffin, who plays the sly Demon of Death, hasn't seen his mom for more than 10 months since she lost her job after the storm and relocated to Alabama. We watch him try to parent

himself in an environment that seems to encourage eternal adolescence. When his mother arrives on opening night of the play, he breaks down crying in her arms and we witness his grown-up defenses crumble. Desiree', the 21-year-old stage manager, has lost her house and is living in a small hotel room with her parents and a large dog; they are waiting for their FEMA trailer to be delivered. Unfortunately, the wait has been dragging out for over a year. But when it finally arrives, Desiree' is quick to point out her favorite new feature – the privacy of her own room.

And then there is Deshawn. He and his family were forced to live in their mold-infested house after the flood because they had nowhere else to go, but now live around the corner in a small one-bedroom apartment with no running hot water. At fifteen, he has decided that he wants to be a world-class entertainer, but the problem is he cannot sing on

TREATMENT *cont.*

pitch, his dancing skills are below average, and he is always late to rehearsals. Deshawn is in fact working two jobs, auditioning for local talent shows around the city, and is showing up for every opportunity that a storm-ravaged New Orleans can offer a young man. In time, he overcomes his limitations, works harder than any of the other kids to achieve his goals and is accepted into the local performing arts high school. Despite his life challenges he looks at his situation with a very positive attitude.

This project provided the kids an opportunity to focus on their struggle and to look toward the future rather than obsessing about the past. During rehearsals, their lives are no longer just about survival; suddenly their struggle becomes one of individual growth as they work to become polished performers.

The crew chooses the musical *Once On This Island* because its setting and themes seem to be a perfect fit with what happened in New Orleans and expresses what they hope to accomplish. Written long before Hurricane Katrina, *Once On This Island* closely parallels not only the physical disaster of a tremendous storm, but also the mental, emotional and spiritual needs of those left in its wake and the value of telling one's story as a means of survival. The musical is set on a mythical Caribbean island after a devastating hurricane. Its lead character, Ti Moune, is a black peasant girl who has survived a storm to fulfill her purpose in life: to bridge the racial and class divides on her island. It is the story of Ti Moune that the community tells the little girl to calm her down and it is about the value of sharing one's story and passing it from generation to generation.

The first day of rehearsal is exciting as everyone gets to know one another. But soon everyone realizes that problems of financing and lack of experience will not make this an easy task. There are moments when giving up is being seriously considered, both by the kids and crew. In addition to the usual difficulties involved in putting on a show, new problems and challenges related to a post-Katrina setting present themselves. Living through the worst natural disaster in U.S. history is no small thing, and the city, which has not yet fully recovered, becomes an obstacle that everyone must deal with on a daily basis. Poor infrastructure and lack of resources are recurring issues at production meetings. Moreover, one member of the creative team takes a job in New York, leaving the project and the kids altogether.

Nevertheless, after more than a year of inactivity, St. Mark's Community Center comes back to life and becomes a shelter for the 13 kids chosen to participate in the project. For a few hours each day the rehearsals allow them an escape from the harsh realities at home and at school and let them just be kids. By engaging them in an artistic process, the rehearsals allow them to work through their hidden pain and trauma, providing an opportunity to heal.

In addition to having to put on the show in a short eight weeks, the kids must also deal with their share of schoolwork and family issues. Most of them are not even living in their own homes; some are staying in FEMA trailers, others are being housed with extended family or friends. These kids face the same problems that other teenagers do, except for them, everything seems more exaggerated, more a matter of survival. In addition to allowing the film crew into their homes, the kids turn the camera on themselves, shooting video diaries along the way. Personal and sensitive, the footage reveals how the kids are working to adapt to their new circumstances. Humor, optimism, and maturity help them get through.

The New York crew also has a transformative experience. Originally, James and Gerry traveled to New Orleans to help the kids, but by the end of the film it becomes clear to them that the exchange was reciprocal. The kids helped to revive their spirits and reawaken their love for their craft.

As the film draws to a close, it is clear that they have profoundly changed. Deshawn is now enrolled at the New Orleans Conservatory for the Creative Arts, Grant is studying at NYU's prestigious CAP 21 theater program and others like Hannah and Ashley have been accepted into similar theater programs. The St. Mark's Community Center, which becomes one of the characters of the film, is now renovated and restored and today serves as a place of learning and mentoring for young people in the community as it did before the storm.

The New Orleans production of *Once On This Island*, and *After the Storm* (its story on film), together demonstrate the ways in which art itself can be used as a tool for healing and growth and how the simple act of telling one's story can heal a community—both productions are fine examples of the triumph of the creative human spirit that resides within in each of us, just waiting to be tapped.

THE KIDS

Each of the kids has a unique story. They all survive the storm and they are all suffering PTSD. Since it is impossible to focus on all, the film focuses on the story of:



RAYÁN ARNOLD, 16 (Erzulie, Goddess Of Love)

Lives with her mother and three sisters in a small house that is undergoing construction. It is by sticking together as a family that the women find meaning in their lives and create value for themselves and those around them.



ANNIE BRITTON, 8 (Little Ti Moune)

Was discovered in the a church choir. She is a natural performer with a natural charm and until her home is repaired, she lives with her mother and to sisters in the home of relatives just outside the city.



ERIC T. CALHOUN, JR. 11 (Armand I)

Son of a preacher, and he is determined to prove that “good things come out of bad things.” Even as he breaks down crying, he insists that it important to look at the positive side of life. It is revealed that he is a very talented musician, and eventually the crew find a way of helping him shine.



GRIFFIN COLLINS III, 18 (Papa Ge, Demon of Death)

Is living with his two uncles because his mother had been evacuated to Alabama and has not returned. The stress of being separated from both his parents is obvious and heartbreaking.



DESHAWN DABNEY, 15 (Armand II)

Wasn't anybody's first choice, but when he is called back to share Eric's responsibilities, he proves his worth. He lives in a small rented one-bedroom apartment with his mother, uncle, and grandmother – with whom he shares a bed, and is determined to become an entertainer one day.



JOEL CALLONIA DYSON, 14½ (Ti Moune)

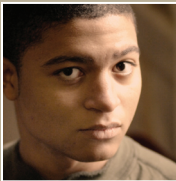
Lives with her family in a trailer which is parked in the driveway while their house is being repaired. Despite the fact that the family is very close-knit, her parents had no other choice but to send her to a school in Boston for an entire year after Katrina. Returned to New Orleans, she is the star of the show.

THE CAST *cont.*



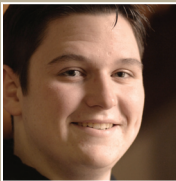
HANNAH GUILLORY, 16 (Asaka, Mother of the Earth)

Has only recently moved back to New Orleans to live with her grandparents, after living with her Mom in Dallas for two years following Katrina. She is junior in high-school and attends NOCCA (New Orleans Center for creative Arts).



GRANT HUNTER, 17 (Daniel)

Lost everything in the storm and now lives with his mom, brothers and sisters in a relative's home just outside of the city. He is obviously suffering from the effects of the stress and having difficulty focusing as he enters his senior year of high school.



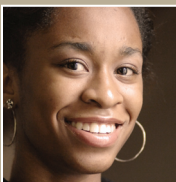
TAYLOR MARRS, 17 (Tonton Julian)

Is the only white member of the cast, though for the kids this is never an issue. He works hard and is accepted as part of the company simply because he is talented.



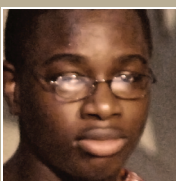
ASHLEY ROSE RICHARD, 15 (Andrea)

Is living with her mom, in a rented apartment. She is articulate, talented and hard-working, but even as she describes the situation and her experience clearly, she finds that her confidence has been shaken in the aftermath of Hurricane Katrina.



JASMIN SIMMONS, 16 (Assistant to the Director/Assistant Choreographer)

Is the dance captain of the show, assisting the director every step of the way. Her maturity and her skill set her apart and despite her age, and she demonstrates the kind of leadership that even the older kids look to for guidance.



JON STEVENSON, 17 (Agwe, God of Water/Musical Assistant)

Is having trouble keeping his grades up in school. When his mother decides to pull him from the show so he can concentrate on his schoolwork, he must decide which direction his life will take.



APRIL STEWART, 16 (Mama Euralie)

Lost her mom to cancer 3 months before the project began, her dad died when she was two. Coincidentally, she is playing the part of the mother in the musical.

DIRECTOR'S STATEMENT:

After the Storm really took me by surprise. At the time, I was in the middle of making my first feature documentary, *To Die in Jerusalem*. Everything went as planned, except the shooting of the pivotal scene. I was frustrated that the project was in limbo and decided to turn my attention toward something new. But what?

As fate would have it, I was introduced to James Lecesne, a writer and actor who was planning a trip to New Orleans. This was one year after Hurricane Katrina and he wanted to see for himself what the situation was on the ground. I was immediately inspired to join him.

The New Orleans we saw was a ghost of its former self; the city was in ruins and struggling to put itself back together; the people were trying to move on with their lives, but with very little support. Whole neighborhoods like the 9th Ward and Gentilly had been wiped out, and the families that had once lived there had not been able to return. Those who had returned or had stayed throughout the hurricane were still recovering from the trauma and loss. Both James and I, felt compelled to do something to help.

On the last day of our visit, James discovered St. Mark's Community Center. It is situated on the edge of the historic French Quarter, and before the hurricane, it served about 300 local kids, offering after-school programs such as swimming lessons in their indoor pool, computer and reading classes, recreational programs and summer camp. Like most of the buildings in New Orleans, St. Mark's had been hit hard by Katrina and was forced to close its doors. Our first challenge became how to get the doors open and the word out to the community that the Center was up and running again.

James came up with an audacious plan to go back to New York and recruit his friends, Broadway theater professionals. He wanted to convince them to come down to New Orleans, turn the gym of St. Mark's into a theater, cast local kids and put on a show. The fact that he had no financial support at this point and no prospects only proved how ambitious the plan really was. James then met with Lynn Ahrens and Stephen Flaherty, writers of the hit Broadway musical, *Once On This Island*. They

immediately jumped on board, generously offering the rights to their musical and their support of the project.

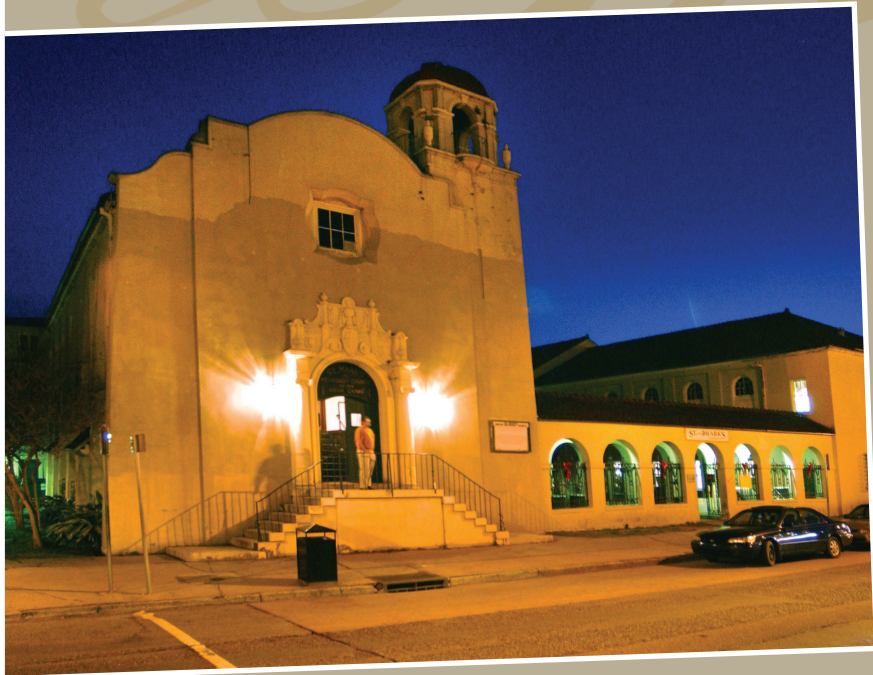
Encouraged by the support of Lynn and Steve, I approached John and Ed Priddy, producers of my first doc, *To Die In Jerusalem*, and told them that I wanted to document the process of this New Orleans community center coming back to life and at the same time document the lives of the kids who were involved in the musical. The show itself had many parallels to the situation in New Orleans, and I felt that by simply following their lives I could create a portrait of the city that could span the past, present and more importantly, the future. At the same time, the dedication and the determination of the New York crew of artists as they set about to prove the healing power of art could serve as an inspiration not only for the film, but also for the kids.

The rest of the story is on film. James and a crew of New York professionals went down to New Orleans in January of 2007 and successfully produced *Once On This Island* at the St. Mark's Community Center. Along with my film crew, I documented the entire production, the rebirth of St. Mark's as it came back to life and the personal experience of the New York crew. But mostly I focused on the lives of the kids, their schools, their homes, their struggles and their hopes as they attempt to make sense of a New Orleans after the storm.

Hilla Medalia
Director



SECOND ACT ST. MARK'S COMMUNITY CENTER



St. Mark's Community Center, established in 1909 by the Methodist Episcopal Church South is located at the edge of the world famous French Quarter.

For years the facility has offered pre-school and after school tutoring programs, continuing education programs, counseling services, skills-training programs, music programs and community recreation programs to the people of New Orleans. Devastated by Hurricane Katrina, the St. Mark's Community Center had to close its doors due to a loss of funding sources, and for several months the building sat empty and deteriorating. Without the luxury of plywood to board up the broken windows, the building sustained further weather-related trauma.

When the After the Storm team arrived in New Orleans they found St. Mark's cold, dark and empty.

As rehearsals began in early January the changes to St. Mark's also began to take place. Sheetrock was replaced, walls were spackled and a fresh coat of paint was put up throughout the interior. The gymnasium was cleaned up and cleared of debris by AmeriCorps volunteers who came to offer their support. The floors were scrubbed clean and in the outside courtyard weeds were pulled and picnic tables were repainted. Slowly St. Mark's began to look like a warm and inviting place again. And the improvements went deeper than the physical changes. The young actors and their families spent more time at St. Mark's, eating, talking, rehearsing and catching up with neighbors. On February 23rd, the opening night of *Once On This Island*, St. Mark's was buzzing with excitement and energy. It had become a theater, a place where art was alive again. St. Mark's changed over the course of eight weeks and the After the Storm Foundation will continue to help it realize its full potential.

The After the Storm Foundation was set up to offer assistance and support not only to St. Mark's but also to other already existing relief organizations that are serving the city's youth. But the first step is to create a life-to-life link between the New York Theater and film community and St. Mark's Community Center. By getting to know the people there and the programs, the After the Storm Foundation will assist the staff members in setting up new opportunities for the youth and buoying up the existing programs not only by providing the needed funds, but also by offering technical and moral support. By creating ties to local arts organizations, the After the Storm Foundation intends to leave behind the means and personnel to keep music and theater training programs going and to set up video and film archiving capabilities so that the kids can continue to tell their own stories.



THIRD ACT HOW YOU CAN HELP



What we saw on TV and read in the news could not prepare us for what we encountered when we arrived on the ground. The area is devastated - and till today there is little improvement.

HERE'S HOW YOU CAN JOIN FORCES WITH AFTER THE STORM & HELP BRING THE NEW ORLEANS COMMUNITY BACK TO LIFE:

MAKE A DONATION

We are looking for funds in order to complete the editing of the film. The film will then be used as a fundraising tool, and all funds will go to the After the Storm Foundation and the communities it supports.

SHARE YOUR IDEAS & RESOURCES

WHO DO YOU KNOW IN NEW ORLEANS?

We are looking for dedicated people who are involved in the arts and in educational programs of Greater New Orleans. This includes local musicians, actors and artists who have the potential to become the future leaders at St. Mark's.

WHO DO YOU KNOW OUTSIDE NEW ORLEANS?

Within your network of family, friends and co-workers there may be someone who can contribute valuable time, energy, resources or in-kind donations to the project.

SPREAD THE WORD

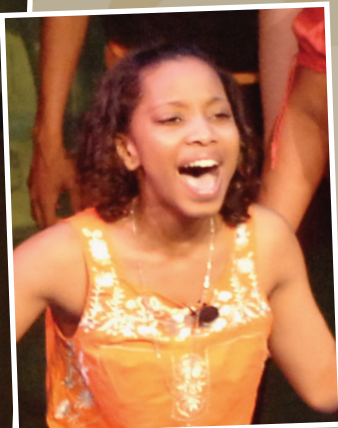
You can get also involved by telling your family and friends about After the Storm. Encourage everyone to donate. Ask people if they have ideas about ways to help.

Please send tax-deductible checks to
(made payable to *After the Storm*):
AFTER THE STORM FOUNDATION
PO BOX 4817
BOISE, ID 83711

Email your ideas and suggestions to:
IDEAS@AFTERTHESTORMFOUNDATION.ORG

Tell family & friends to visit:
WWW.AFTERTHESTORMFOUNDATION.ORG

ENCORE THE FOUNDATION



"Being involved with Once On This Island changed my outlook on the future by showing me there is no limit to what you can do if you only believe."

Joel Dyson
Actress, Age 15, New Orleans

After the Storm intends to brighten the future of New Orleans, one young life at a time.

The problems and challenges that have been created by what is now deemed the worst natural disaster to ever occur on US soil are legend. No one can hope to set the whole city back on its feet overnight, but by starting with one community center, in one neighborhood, a group of theater and film professionals set out to prove that the healing power of art can make a difference.

With the Foundation firmly established and St. Mark's Community Center open and thriving, After The Storm remains committed to reaching out to additional organizations that are working to re-build their own arts, music and theater programs for the youth of New Orleans.

MOVING FORWARD, AFTER THE STORM FOUNDATION WILL BE TAKING NECESSARY STEPS TO CONTINUE THE REVITALIZATION AND RESTORATION OF BOTH SPIRIT & COMMUNITY:

- 1) CONTINUE OUR WORK WITH ST. MARK'S COMMUNITY CENTER, providing financial support as needed to help them expand their programs and reach within the community.
- 2) WORK NATIONWIDE with high school drama clubs, community and regional theaters to encourage benefit productions of *Once On This Island* (using our benefit evening as a model) to raise additional money for New Orleans youth.
- 3) PRESENT THE FILM in communities throughout the U.S., often in conjunction with *Once On This Island* benefit performances, with educational materials and opportunities to create life-to-life connections between communities throughout the country and the youth of New Orleans.
- 4) EXPAND OUR SEARCH FOR EXISTING RELIEF ORGANIZATIONS in New Orleans, like St. Mark's, that are working with children and the arts and create partnerships by offering financial and programming support.



THE CREW

HILLA MEDALIA (Film Director/Producer)

A Peabody Award winning producer and director, Hilla Medalia, she began her academic career in the United States where she earned a bachelor's degree and a master's degree from Southern Illinois University (2001 and 2004) following her service in the Israeli Defense Forces (IDF). She then worked in various positions including senior producer of the award-winning documentary *39 Pounds Of Love*. The film won the 2005 Ofir Award ("Israeli Oscar") and was released in U.S. (Landmark) theatres in late 2005 and made the Academy Award short list for best documentary film. Medalia received a 2005 Regional Emmy Award for her student documentary project *Condition: John Foppe* (program feature - public affairs category) and the 2004 Angelus Award for directing the student film, *Daughters of Abraham*. Her first feature documentary *TO DIE IN JERUSALEM*, screened around the world and has garnered many prestigious awards, including the George Foster Peabody Award and three Emmy Award nominations. The film screened in multiple festivals around the world, including the Jerusalem Film Festival, the Edinburgh Film Festival, and Fipa Biarritz, where it won a jury award. The film was broadcast in the United States as an HBO feature and has aired on television around the world including YES in Israel. After *The Storm*, her second feature documentary, is a collaboration with Priddy Brothers and is expected to be released in 2009.

JAMES LECESNE (Play Producer & Film Executive Producer)

Mr. Lecesne's short film, *TREVOR*, won the Academy Award and went on to inspire the founding of The Trevor Project, the only nationwide 24-hour suicide prevention helpline for GLBT and, Questioning teens. He wrote the young adult novel, *ABSOLUTE BRIGHTNESS*, and adapted Armistead Maupin's *FURTHER TALES OF THE CITY* as a mini series for SHOWTIME (Emmy nomination). He created the stage play, *THE ROAD HOME: Stories of the Children of War*, which was presented at The Asia Society in NYC and at the International Peace Conference at The Hague. As an actor, Mr. Lecesne's solo show *WORD OF MOUTH* was presented Off Broadway by Mike Nichols and directed by Eve Ensler (NY Drama Desk Award, Outer Critics Circle Award). His acting credits include the original NYC production of *CLOUD 9* by Caryl Churchill; *EXTRAORDINARY MEASURES*, written and directed by Eve Ensler, and the 30th anniversary production of *BOYS IN THE BAND*.

JOHN and ED PRIDDY (Producers and Executive Producers)

John, Ed and Mark Priddy, Co-Founders of Priddy Brothers develop, produce and distribute independent films that explore with respect, grace and artistry the depth and breadth of the human experience. The company champions high-quality film projects created by self-energized, entrepreneurial filmmakers passionate about their art and its message. Staunch supporters of young filmmakers, the Priddys were instrumental in launching the Windrider Forum which takes place each year during the Sundance Film Festival. The Windrider Forum includes lively, creative workshops, and discussions which allow both cutting-edge graduate and undergraduate film students to interact with the year's top film projects. Long-time sponsors of the Angelus Student Film Festival Awards and sponsors of the Documentary Award, the Priddys are executive producers of award-winning documentaries: *39 Pounds of Love*, Doug Block's critically acclaimed film *51 Birch Street* and Hilla Medalia's Peabody Award-winning HBO feature *To Die in Jerusalem*. Recent projects include Craig Detweiler and John Marks' critically-acclaimed feature documentary *Purple State of Mind*.

BOB EISENHARDT A.C.E. (Editor & Writer)

A three-time Emmy Award winner and Oscar nominee, Bob Eisenhardt has worked as a film editor, director, and producer. He has contributed to films that have garnered two Oscar nominations, nineteen Emmys, two Peabodies, and numerous other awards. Bob Eisenhardt holds a degree in architecture and practiced in New York before turning to filmmaking. He studied film at New York University and was a fellow at The Sundance Institute. Recent films he edited include *Valentino: The Last Emperor*, directed by Matt Trynauer, which premiered at The Venice Film Festival 2008, the Toronto Film Festival, and was Best Documentary at The Chicago Film Festival and is now in theaters. *LIVING EMERGENCY: Stories Of Doctors Without Borders* also premiered at the 2008 Venice Film Festival. *Dixie Chicks: Shut Up & Sing* directed by Barbara Koppel and Cecilia Peck, premiered as a Gala Selection at The Toronto Film Festival, and *Bearing Witness*, shown at the Tribeca Film Festival and was the opening film of the 2004 Full Frame Film Festival.

LYNN AHRENS (Book & Lyrics) and STEPHEN FLAHERTY (Music)

have been collaborators in musical theater for twenty-six years. They won the Tony Award, Drama Desk and Outer Critics Circle Awards, and received two Grammy nominations, for the score of the Broadway musical *Ragtime*, which will enjoy its first Broadway revival this fall. Ahrens and Flaherty also received two Academy Award nominations and two Golden Globe nominations for Twentieth Century Fox's animated feature film *Anastasia*. Other theater credits include the Broadway shows *Seussical* (Drama Desk and Grammy nominations); *Once On This Island* (Tony nominations for Best Musical, Book and Score, Olivier Award, Best Musical); *Chita Rivera: The Dancer's Life*; and *My Favorite Year*. Off Broadway: *Lucky Stiff*; and the Lincoln Center Theatre productions of *Dessa Rose* (Drama Desk and Outer Critics nominations); *A Man Of No Importance* (Outer Critics Circle Award, Best Musical, Best Score); and *The Glorious Ones* (Drama Desk nominations). Both serve on the Council of the Dramatists Guild of America, where they co-chair the Fellows Program for emerging writers.

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PRODUCED BY
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John Priddy
Ed Priddy

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Ed Priddy
James Lecesne

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ORIGINAL SCORE
Stephen Flaherty

"AFTER THE STORM"
Music by Stephen Flaherty
Words by Lynn Ahrens
Performed by LEDISI

THE BROADWAY MUSICAL *"ONCE ON THIS ISLAND"*
Book and Lyrics by Lynn Ahrens
Music by Stephen Flaherty
Based on the novel *"My Love My Love"* by Rosa Guy
Originally produced Off-Broadway by Playwrights Horizons
Produced on Broadway by The Shubert Organization, Capital Cities/
ABC Inc., Suntory International Corporation and James Walsh;
Produced in association with Playwrights Horizons

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ORIGINAL SCORE PERFORMED BY
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Andrés Patrick Forero - Drums & Percussion
Ric Molina - Guitars
Matt Rubano - Bass
Kristy Norter - Woodwinds
Trevor Neumann - Trumpet
Joe Fiedler - Trombone
Bill Sherman - Additional Percussion
Crystal Monee Hall, Michael McElroy
and Celisse Henderson - Vocals

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Kathy Hirsch
Kailee Chief McGee
Salina Storozuk
Stephen Joseph
Jonathan Stein
Joel Walkowski

THEATER CREW

DIRECTOR - Gerry McIntyre, PRODUCER – James Lecesne, MUSICAL SUPERVISOR - Randy Redd, ASSOCIATE PRODUCER - Lesley Mazzotta, PRODUCTION DESIGNER - Amanda Rehbein, MUSICAL DIRECTOR - David Reis, PRODUCING ASSOCIATE - Gary Solomon Jr., STAGE MANAGER - Desirée Stevenson, LIGHTING DESIGNER - Matt Tucker, ADDITIONAL NEW ORLEANS CREW - Walter Allen III, Emanuel Burke, Andrew James, Alan Jouet, NEW ORLEANS MUSICIANS - David Reis, Matthew VanVrancken, Perrin Isaac, Ted Cothran, Michael Skinkus, ADDITIONAL NY CREW - Rodney Peck & Francis Kelly, NEW YORK MUSICIANS - David Reis, Aaron Jodoin, Michael Mahadeen, Paul West, Joseph Wallace, Lauren Crump

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PARTICIPANTS

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ST. MARKS COMMUNITY CENTER

Peg Culligan, Joanne Finley, Coach Parker, Mr. Rogers

FOOTAGE CURTSEY OF - William Sabourin O'Reilly, WWL-TV, Broadway Cared
Equity Fights AIDS, ABC News, Thought Equity, Getty Image

THE MUSICAL "ONCE ON THIS ISLAND"

Book and Lyrics by Lynn Ahrens

Music by Stephen Flaherty

Based on the novel "My Love, My Love" by Rosa Guy

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