



ONCE
ON THIS
ISLAND

THE MUSICAL

The title is rendered in large, bold, orange letters with a cracked texture. The word 'ONCE' is at the top, 'ON THIS' is in the middle, and 'ISLAND' is at the bottom. The letter 'O' in 'ONCE' contains a silhouette of a person sitting. The background features a stylized sun with rays, a tree with a heart-shaped leaf, and a green island with a blue sky.

STUDY GUIDE

A NOTE FROM THE DIRECTOR, MICHAEL ARDEN

“At its heart, *Once On This Island* is the story of a young woman who fights and endures the ultimate sacrifice to make the world a better and more inclusive place. We all share the responsibility and power to build a brighter future for the generations to come. Since the students of today are tomorrow’s leaders, I can’t think of anyone who needs to experience this story more than our students. I know all student audiences will leave the Circle in the Square Theatre galvanized by the tale of Ti Moune and carry her message of love being stronger than fear into their lives and careers.” - *Michael Arden*

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USING THE STUDY GUIDE & LESSONS FOR EDUCATORS

Thank you for taking your students to see live theatre – a student's ability to experience the personal connection between audience and actors is a unique gift and one they will truly treasure. This guide is intended for teachers with students of all ages, and designed to enhance your students' experience of *Once On This Island*.

This guide provides background and context about *Once On This Island*, as well as those involved in putting on the show. Also included in this guide are various activities and discussion questions to help engage students in the content of the show. Teachers are welcome to facilitate all activities or choose one or more themes on which to focus.

BEFORE HEADING TO THE THEATRE THINK ABOUT:

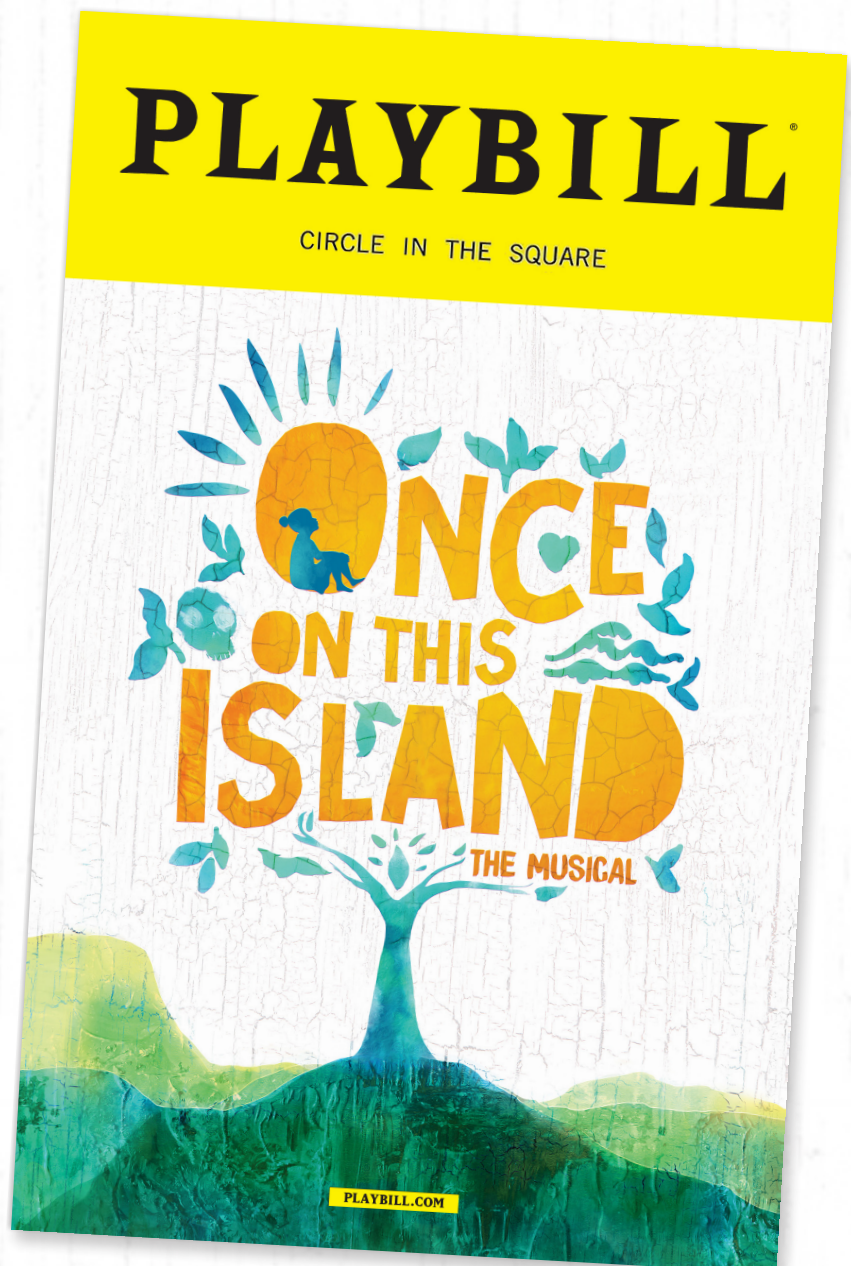
What creative choices will this production team make?

WHILE AT THE THEATRE:

You want to of course enjoy the production but also take time to notice the colors and the designers' use of space.

AFTER SEEING THE PRODUCTION:

Where did you notice similarities and differences in the Broadway productions' concepts and the concepts you and your classmates created?





ONCE ON THIS ISLAND

SYNOPSIS

During a storm a young child gets scared and so to comfort the child, the village storytellers tell the story of Ti Moune, a peasant girl who falls in love with a grande homme, Daniel Beauxhomme. In this story, four Gods (Asaka: Mother of the Earth, Agwe: God of Water, Erzulie: Goddess of Love, and Papa Ge: Demon of Death) rule an island known as the Jewel of the Antilles where poor peasants worship them. The peasants live on one side of the island, and the grande hommes, lighter-skinned descendants of the original French planters and their slaves, live on the other. One day, Agwe unleashes a terrible storm upon the island, and the Gods save the life of a little orphan named Ti Moune by placing her in a tree. She is found and subsequently adopted by the peasants Mama Euralie and Tonton.

Years afterwards, Ti Moune prays to the Gods to let her know her purpose and why she was saved. Hearing her plea the Gods arrange for the car of Daniel Beauxhomme, a young grande homme, to crash during a storm so that Ti Moune may meet him. Ti Moune falls in love with the stranger and as she cares for the unconscious boy, she imagines he loves her too. When Papa Ge comes to take Daniel's life, Ti Moune offers her life in exchange for Daniel's.

Ti Moune is tearfully separated from Daniel and tells her parents that she will go after Daniel to marry him, and her parents reluctantly let her go. Through the hotel gates Ti Moune finds that Daniel is still ill and unable to walk. He does not remember her but believes her after she describes the scar on his chest. As they stay together, Erzulie gives them the gift of love.

At a ball held at the hotel, Andrea Deveraux, a daughter of Daniel's family friends, cajoles Ti

Moune to dance for them (her ulterior motive being to make her look bad in front of the grande hommes). Ti Moune does dance and gains the admiration of the rich society members.

Afterwards, Ti Moune learns that Daniel is engaged to be married to Andrea. Ti Moune is crushed.

Papa Ge reappears and reminds Ti Moune of her promise to exchange her life for Daniel's - but says she can revoke the bargain if she kills Daniel. Ti Moune enters Daniel's room with a knife, but she still loves him too much to kill him - proving love is stronger than death. However, Daniel finds Ti Moune with the knife. Appalled at the attempted murder, the Beauxhommes throw her out of the hotel grounds.

She waits for days to meet Daniel at the gate. As Daniel and Andrea are married, they follow an old tradition of throwing coins to the peasants outside the hotel gates. Ti Moune calls to Daniel who places a silver coin in Ti Moune's hand and leaves. The storytellers describe how Erzulie took her by the hand and led her to the ocean where Agwe allowed her to drown peacefully. Papa Ge received her gently and brought her back to shore where Asaka transformed her into a tree.

The tree becomes a celebration of life and love that cracks open the gates of the hotel, allowing those of all social statuses to become one. Her legacy brings together another peasant girl and a new young grande homme, Daniel's son, as they play in her branches. The storytellers share with them a retelling of the story of how a peasant girl proved the power of love could bring together the people of the island.

CHARACTERS

Once On This Island has a rich cast of characters, including:

TI MOUNE – Ti Moune is a peasant girl. Curious and energetic with an infectious joy for life.

DANIEL – Daniel is a mix of African and French descent. He is Ti Moune's love interest, and a member of the ruling class, torn between duty and love.

MAMA EURALIE – Ti Moune's adoptive mother. Tries to be stern but has a generous spirit.

TONTON JULIAN – Ti Moune's adoptive father. Gentle with a quiet strength.

ANDREA – Daniel's betrothed, a grande homme.

ARMAND – Daniel's father, a grande homme.

STORYTELLERS – Chorus and ensemble members who help create the world of the show.

As is common in many cultures, Caribbean traditions also include the mythology of Gods who possess positive and/or negative abilities.

In this production there are four Gods represented as:

AGWE – God of the Sea. Powerful yet playful.

ASAKA – Mother of the Earth. Fierce with a wicked sense of humor.

ERZULIE – Goddess of Love. Warm and kind.

PAPA GE – The Spirit of Death. A trickster. Lithe and mysterious.

ACTIVITY: GETTING INTO CHARACTER

After Ti Moune meets Daniel and brings him back to life, she is tearfully separated from Daniel and tells her parents that she will go after him to marry him. Reluctantly, her parents allow her to go.

- INDEPENDENT WRITING:** Ask students to write independently about if they would permit Ti Moune to travel alone to find Daniel. Ask them to explain their reasoning.
- GROUP DISCUSSION:** How do you think the conversation between Ti Moune and her parents went? What finally convinced her parents to allow her to go? What were the parents' reasons for not saying yes at first?
- ROLE ON THE WALL:** Draw the outline of a character on a large piece of chart paper. On the inside, write all the feelings, thoughts and arguments that Ti Moune might be feeling in the moment. On the outside, do the same from the parent's perspective. Divide the class into pairs or groups of three and improvise a scene between Ti Moune and her parents. Then have students improvise a scene as Tonton Julian and Mama Euralie discussing their decision to let Ti Moune travel alone to find Daniel.

REFLECTION QUESTION:

How did your attitude or feelings toward Ti Moune, Tonton Julian or Mama Euralie change or stay the same after participating in activities and thinking more about the characters? What was the turning point for you?

ABOUT THE AUTHORS

LYNN AHRENS (*Book and Lyrics*) won Tony, Drama Desk and Outer Critics Circle Awards and received two Grammy nominations for Broadway's *Ragtime*. For Twentieth Century Fox's animated feature film *Anastasia*, she was nominated for two Academy Awards and two Golden Globes. She and longtime collaborator Stephen Flaherty received the Oscar Hammerstein Award for Lifetime Achievement, and in 2015 they were inducted into the Theater Hall of Fame. Broadway: *Anastasia*; *Once On This Island* (Olivier Award, Best Musical; Tony nominations, Best Book and Score); *Seussical* (Grammy nomination); *My Favorite Year*; *Chita Rivera: The Dancer's Life*; *Rocky*; Madison Square Garden's *A Christmas Carol*; *Ragtime* (2010 Broadway revival). Off-Broadway and regional: Lincoln Center Theater's *Dessa Rose*, *The Glorious Ones* (both Drama Desk-nominated) and *A Man of No Importance* (Outer Critics Circle Award, Best Musical); *Lucky Stiff*; *Little Dancer* (Kennedy Center world premiere). Film and television credits include "A Christmas Carol" (NBC-TV); *Camp* (IFC Films); "Schoolhouse Rock" (ABC-TV) and others. (Emmy Award and four Emmy nominations). She is a Council member of the Dramatists Guild of America, a co-founder of the Dramatists Guild Fellows Program, and a Lilly Award winner for Lyrics. www.ahrensandflaherty.com



STEPHEN FLAHERTY (*Composer*) is the composer of the Broadway musicals *Ragtime* (Tony, Drama Desk, Outer Critics Circle Awards, two Grammy nominations), *Once On This Island* (Tony nomination, London's Olivier Award, Best Musical), *Seussical* (Grammy, Drama Desk nominations), *Rocky* and *Anastasia*. Additional Broadway credits include *Chita Rivera: The Dancer's Life* (original songs) and Neil Simon's *Proposals* (incidental music). He composed the scores for four musicals at Lincoln Center Theatre: *The Glorious Ones* (OCC, Drama Desk nominations), *Dessa Rose* (OCC, Drama Desk nominations), *A Man of No Importance* (OCC, Best Musical, Drama Desk nomination) and *My Favorite Year*. Other theater includes *In Your Arms* (Old Globe), *Little Dancer* (Kennedy Center), *Lucky Stiff* (Playwrights Horizons) and *Loving Repeating* (Chicago's Jefferson Award, Best New Musical). Film includes *Anastasia* (two Academy Award and two Golden Globe nominations), *After The Storm* and *Lucky Stiff*. Mr. Flaherty's concert music has premiered at the Hollywood Bowl, Boston's Symphony Hall, Carnegie Hall and the Guggenheim. In 2014, he and longtime collaborator Lynn Ahrens received the Oscar Hammerstein Award for Lifetime Achievement, and in 2015 they were inducted into the Theater Hall of Fame. Council, Dramatists Guild of America; co-founder, Dramatists Guild Fellows Program. www.ahrensandflaherty.com



ACTIVITY: SONGWRITING WORKSHOP

When writing a musical, the Composer and Lyricist must work very closely together to find music that matches the mood they wish to convey and lyrics that express the strong feelings of the character while moving the story forward. In musical theatre, actors sing when their emotions are so intense that words are not enough.

As an exercise have students work in pairs or small groups and write a verse to a song that conveys the feelings from one of the following moments from the play:

- When Ti Moune prays to the Gods asking why they saved her life so many years ago.
- When Papa Ge comes to take Daniel's life, and Ti Moune offers her life in exchange for Daniel's.
- When Erzulie takes Ti Moune by the hand and leads her to the ocean where Agwe allows her to drown peacefully. Papa Ge receives her gently and brings her back to shore where Asaka transforms her into a tree. The tree becomes a celebration of life and love that cracks open the gates of the hotel, allowing those of all social statuses to become one.

REFLECTION QUESTION:

Have the teams think about the mood and story they want to convey. Encourage students to create original music using found objects or they can use current music and add the new lyrics.

SOURCE MATERIALS

Once On This Island is based on the 1985 book *My Love, My Love* by Rosa Guy, which is set in the Caribbean and is the retelling of Hans Christian Andersen's *The Little Mermaid*. Both are stories of a young girl who falls in love with a boy outside of her station in life. In *My Love, My Love* the boundary is socio-economical and in *The Little Mermaid* the boundary is land and sea. There have been connections made to Shakespeare's *Romeo and Juliet* as well, which again tells the story of a young couple whose families oppose their love and try to keep them apart.

ACTIVITY: ROLE PLAYING

If your class is familiar with the stories of *Romeo and Juliet* and *The Little Mermaid*, divide them into groups of three and have them act out a scene whereby Ti Moune comes to Ariel and Juliet asking for advice. She has just met Daniel and believes she is in love and wants to go look for him. What advice would Juliet or Ariel give Ti Moune? Ask your class to provide reasons why Ti Moune should and should not look for Daniel.



DISCUSSION QUESTIONS:

1. How are the characters of Ti Moune, Ariel, and Juliet similar and different?
2. What are personal connections to wanting something/someone beyond your perceived station in life?

CULTURAL CONTEXT - THE CARIBBEAN

Once On This Island is set in the Caribbean. The Caribbean culture is a diverse and rich culture in the Northern Hemisphere. Most of the Caribbean territories were inhabited and settled earlier than European colonization of the Americas. For this reason, themes and symbols of pioneers, farmers, and traders were important in the early development of Caribbean culture.

The British Empire extended to the Caribbean in the mid-18th century and brought a large French-speaking population, who lived under British rule, thus creating a need for compromise and accommodation as there were also influences of African, Dutch and Spanish cultures.



Due to the unique cultural development of the Caribbean, a clear divide in power and status was established within the culture. In the French islands, cultural identity is strong, and this feeling of belonging leads to class and social separations.

This production of *Once On This Island* explores these societal separations and tensions. In the show, Ti Moune and her family live in a smaller 'English Caribbean' village seen as lower class and the boy she falls in love with, Daniel, comes from the French-influenced village seen as the higher class. In the world of the play these two societies do not mix or interact.

DISCUSSION QUESTIONS:

Ask students to discuss/share qualities of their culture. What languages/dances/foods represent you and your family?

National Core Arts Standard: TH: Cr2-1.a

ACTIVITY: WHO'S GOT THE POWER

In this production there are various layers of power and status. Social class plays a key part in the story. Ti Moune and her family are peasants who live on one side of the island and Daniel and his family (the lighter-skinned descendants of the original French plantation owners, the *grande homes*) live on the other side of the island.

1. **Get to Know the Characters:** Give each student a character card (use the character cards in Appendix B). Have them write key characteristics of their assigned character based on what they have learned about the Caribbean culture and plot of the show.
2. **Levels of Power:** Remembering that levels (high, medium and low) are key in depicting power and status, ask students to embody their character in a still image (or statue) and choose a high, medium or low status pose.
3. **Degrees of Status:** In theatre, status and power are also shown by proximity. Those with a high status or power stand closer together and those with less influence stand further away. Have students walk around the space inhabiting this power and status. They should maintain their level while walking as best they can.
4. **Line Up:** Ask students to line themselves up based on their status and power. Ask them to do this non-verbally and without looking at each other's cards. See if they can guess the characters based on the physical choices made by the actors.

REFLECTION QUESTION:

How did physicalizing the characters impact your thoughts on power or status?

National Core Arts Standards: TH: Re8.1.1.b

CREATIVE TEAM

Putting a show together requires the collaboration and cooperation of a large team of creative people. Here are just a few of the key players involved in *Once On This Island*.

DIRECTOR – MICHAEL ARDEN:

A director's job is to conceive the overall vision or concept of a particular production.

DISCUSSION QUESTION: How has Michael Arden used the concept of recycling to help tell the story?

CHOREOGRAPHER – CAMILLE A. BROWN:

A choreographer's role is to add movement to the piece. This is often done in traditional dances in a musical or perhaps throughout the piece to help tell the story and indicate mood.

DISCUSSION QUESTION: How has Camille A. Brown used choreography to help tell the story?

SCENIC DESIGNER – DANE LAFFREY:

Scenic designers are responsible for creating the world of the story and carrying out the Director's vision. This revival production will be performed "in the round" (meaning that the playing space is circular and the audience sits on all sides of the stage).

DISCUSSION QUESTION: How has Dane Laffrey conveyed the presence of a natural disaster through scenic design?

COSTUME DESIGNER – CLINT RAMOS:

Costume designers are responsible for helping convey characters to the audience while carrying out the Director's vision through the clothes that they wear. The characters in this production possess various levels of power – those of high and low social class as well as mortals and Gods.

DISCUSSION QUESTION: How has Clint Ramos indicated status levels in his costume choices?

LIGHTING DESIGNERS – JULES FISHER AND PEGGY EISENHAUER:

Lighting designers are responsible for conveying the mood of the production through light, while also carrying out the Director's vision.

DISCUSSION QUESTION: How have Jules Fisher and Peggy Eisenhauer used lighting to convey sadness, fear, happiness, joy and redemption?

COMPOSER – STEPHEN FLAHERTY:

The Composer of a musical writes all the music you hear throughout the production, including the songs and underscoring.

DISCUSSION QUESTION: How has Stephen Flaherty used music to convey tone throughout the production?

LYRICIST/LIBRETTIST – LYNN AHRENS:

The lyricist writes all of the lyrics for the songs, and the librettist writes the dialogue and scenes that weave the songs together.

DISCUSSION QUESTION: What images are evoked by the lyrics of the song “Waiting for Life?”

SOUND DESIGNER – PETER HYLENSKI:

Sound designers are responsible for conveying the mood of the production through sound cues while carrying out the Director's vision.

DISCUSSION QUESTION: How has Peter Hylenski contributed to the illusion of the storm through the use of sound?



ACTIVITY: SOUNDSCAPING

Have the students create the mood of a piece with only sound. They can use any found materials to convey their mood: hands, feet, mouth, as well as found objects in the classroom. Ask students to choose two to three contrasting moods and convey those through their found objects. For the activity, have students soundscape a storm, a car crash, the different sounds Ti Moune hears as she travels across the Caribbean and the sounds of the ball at the grande homme hotel.

REFLECTION QUESTION:

How does the addition of sound alter or enhance the mood of the scene?

ACTIVITY: START TO THINK LIKE THE CREATIVE TEAM

VISION BOARD: Have students create a vision board for their own interpretation of a production of *Once On This Island*. Create small production teams (groups of 6 students) and give each student a job on the production team (Director, Choreographer, Scenic Designer, Sound Designer, Costume Designer and Lighting Designers).

Have the creative teams come up with their own unique concepts for the show. Use magazines, the internet (study more about the Caribbean culture), and anything else for inspiration – have each team create a board (science fair style or individual small manila folders will work) and have them attach photos, color swatches etc. to convey their ideas. Have each team pitch their concept to the rest of the class.

EXTENSION: Teachers or other students can act as producers and ask questions of the creative team and choose the final concept.

REFLECTION QUESTION:

How did the process of working as a collaborative creative team enhance or alter your initial vision?

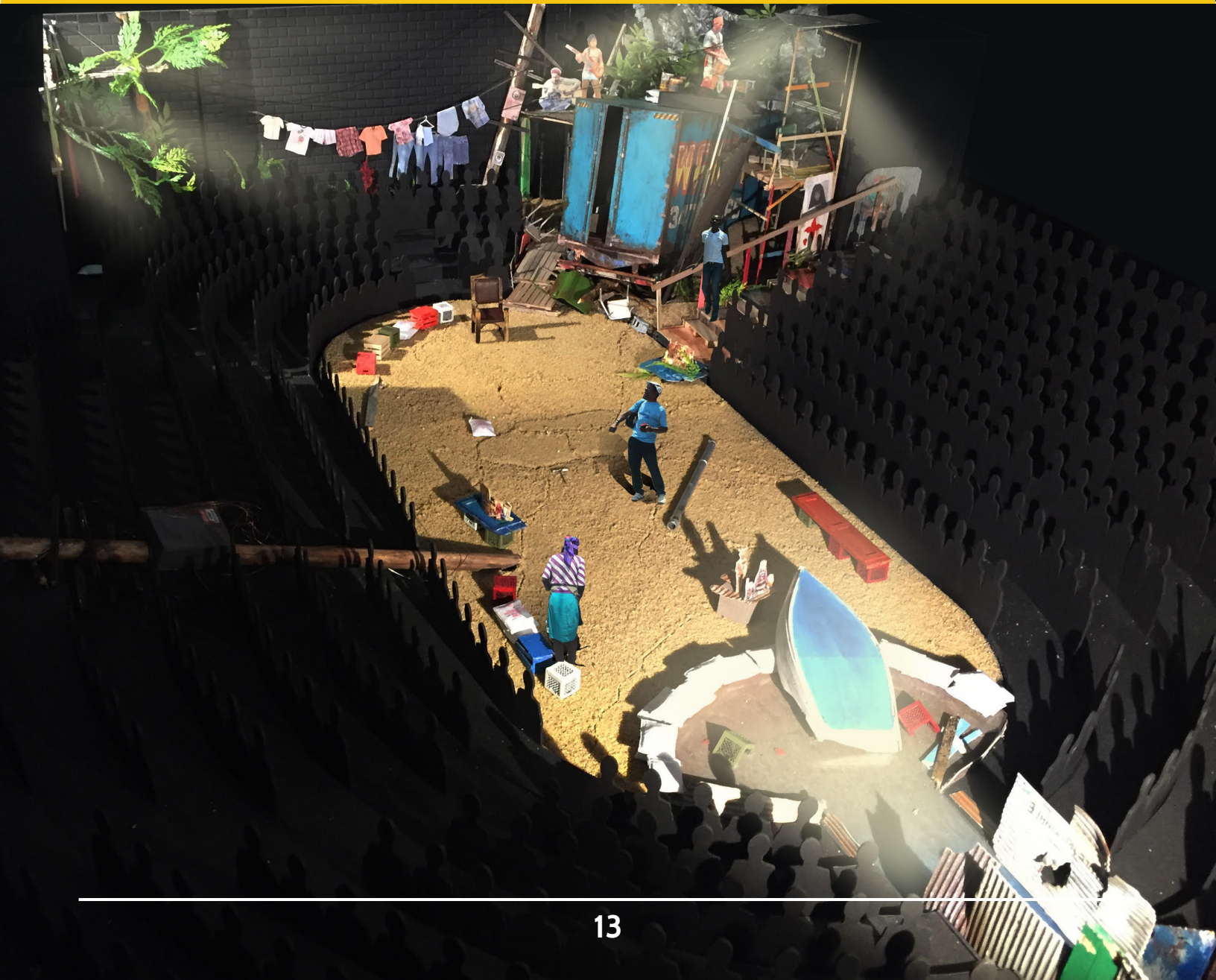
National Core Arts Standards: TH: Re8.1.1.b

THEATRE IN THE ROUND

In theatre in the round, the playing space is circular in shape and the audience sits on all sides of the stage.

This revival of *Once On This Island* will be performed at The Circle in the Square Theatre, which was founded in 1951 and is the only Broadway house built in the round.

Working in the round can offer some exciting possibilities and challenges for the Director, Designers, and Actors.



ACTIVITY: THEATRE IN THE ROUND - CREATING THE SPACE

Have students move chairs in the classroom to create a theatre in the round. Building on the “Start to Think like the Creative Team” activity, have the student groups try out their design concepts in this space. Directors and designers need to consider sightlines (meaning they need to make sure the audience can see and hear all actors at all times so the set cannot block them). Have the other students sit in the round and make sure all sightlines are clear. Have the creative teams make alterations as needed.

REFLECTION QUESTION:

How did the process of moving the concept from paper to physical space change the concept? What improvements or challenges did you face?

National Core Arts Standards: TH:Cr3.1.Ic

ACTIVITY: THEATRE IN THE ROUND - THINKING AS AN ACTOR

First, have students rehearse a scene in small groups (see Appendix A). Next, ask your students to block the scene “in the round” and consider how their blocking is impacted by this unique stage set up. Ask the students to use various levels, and adjust their staging to accommodate sightlines.

Definition of Blocking: In the theatre, it is typically the Director’s job to determine blocking during rehearsal. Directors tell actors where they should move for the proper dramatic effect, ensure that actors are visible to the audience based on sightlines, and work with the lighting design of the scene.

REFLECTION QUESTION:

How did the process of moving the scene into the space change your performance or choices you made as an actor? What improvements or challenges did you face?

National Core Arts Standards: TH:Pr4.1.I.a; TH:Pr5.1.I.a

STORYTELLING

Once On This Island is a “play within a play,” meaning that at the beginning of the show the villagers decide to tell a story to a young child (and the audience) to help keep her mind off the storm. The villagers then become storytellers for the remainder of the show – often portraying various characters. This style of storytelling has its roots in Choral speaking, which dates back to the earliest forms of theatre in Greece. Greek theatre is most commonly associated with the Greek Chorus and its various forms of choral speak.

ACTIVITY: EXPLORING VARIOUS STYLES OF CHORAL SPEAK

For this activity, use the excerpt below from the ‘Prologue’ (this works best when written on large paper or displayed for the whole class to see – rather than individual papers).

There is an island where rivers run deep
Where the sea sparkling in the sun earns it
The name “Jewel of the Antillies”

An island where the poorest of peasants labor
And the wealthiest of grande homme play
Two different worlds on one island
The grande homme, owners of the land
And masters of their own fate

And the peasants eternally at the mercy
Of the wind and the sea
Who pray constantly to the Gods

ASK STUDENTS TO TRY READING THE SELECTION IN VARIOUS FORMS:

Choral Reading: Have the class read the selection all together.

One Word: Starting at the beginning of the selection, have the students go around the circle and each take a word. Have them continue until the selection is completed.

Add a Voice: Similarly to One Word, have students each take a word as they go around the circle; however this time, the first person continues to speak as the second person is added and they both continue to talk as the third person joins in and so on. About half-way through the selection, the whole class is speaking.

Echo: Ask the class to choose three words or short phrases within the piece they would like to emphasize – circle those words/phrases. The class should agree upon these words. Ask for a volunteer to begin reading the selection. Each time they reach the underlined word/phrase, the whole class echoes the word/phrase back.

REFLECTION QUESTION:

What impact did each style have on the reading of the selection?

*For those who also completed the previous activities: How did the addition of the sound impact the scenework?

National Core Arts Standards TH:Cr3.1.1.b

ACTIVITY: PULL IT ALL TOGETHER**

(For those who have participated in all activities up to this point.)

Have the class work together to perform the scene or song excerpt from previous activities with soundscaping in the theatre in the round space. Be sure to have groups utilize their design concepts from the previous activity. If the class is very large, you may have two groups and they can act as audience, or if the whole class performs together, you can film and show it back to them.

REFLECTION QUESTION:

How did all the parts of the creative process work together to tell one story? Where were there times you saw elements influencing each other?

HOMEWORK OR EXTENSION QUESTION/ACTIVITY:

Think like a Director. How would you depict some things on stage like the storm, car, tree of life or the power of the Gods?

National Core Arts Standards: TH:Cr3.1.1.c

THE ENVIRONMENT

Once On This Island is set against the backdrop of a great storm that has destroyed much of the island, leaving the inhabitants to rebuild.

This production of *Once On This Island* is inspired in part by real-life natural disasters that shook the country of Haiti over the last decade. In 2016, Hurricane Matthew created catastrophic flooding of up to 40 inches and storm surges as high as 10 feet. Numerous lives were lost and more than 35,000 people were left homeless.

Natural disasters affect many countries, including the United States and can take many forms, including hurricanes, earthquakes, and even tsunamis. Many factors contribute to natural disasters, but how we care for our Earth can make a big difference.



THERE ARE MANY WAYS STUDENTS CAN HELP THE ENVIRONMENT AND PREVENT NATURAL DISASTERS MOVING FORWARD.

1. Start a Student-run Recycling club: Schools throw away a lot of paper! Have students set up recycling stations in each classroom to help reduce paper waste. Encourage students to reuse paper when possible.
2. Recycle newspapers, paper towel rolls and water bottles to create art from found objects, or even musical instruments like the ones used in *Once On This Island*!
3. Adopt an Endangered Animal: Create a fundraiser asking students to bring in coins to donate to a local zoo. Many zoos and organizations run “adoption” programs. A great resource is the World Wildlife Fund.
4. Take a Field Trip: Schedule a field trip to a local Alternative Energy Plant, Landfill, Recycling Center or Organic farm!

DISCUSSION QUESTION:

How has the scenic designer created the sense of the aftermath of a storm in the scenic design of this production? Are there set pieces, props or even animals on stage that help tell this story?

POST-SHOW

DISCUSSION QUESTION:

What design and directing choices did you recognize while watching the production?

DISCUSSION QUESTION:

What questions do you have for the designer or director about their choices?

DISCUSSION QUESTION:

Once On This Island is a story of hope and celebration. What are other stories with the same theme either from literature, your life or current events? As a class or in groups write short scenes based on these stories utilizing storytellers and the techniques and devices you observed in the production. Create your own instruments and find ways to incorporate music into your pieces.

DISCUSSION QUESTION:

If your class has seen other live theatre, discuss how this production of *Once On This Island* is similar or different to the other shows you have seen.



APPENDIX A: SCRIPT

STORYTELLER (ERZULIE): This was the story Monsieur Julian brought with him, when he returned to his village, ragged, exhausted, storm-tossed and covered with mud –

MAMA: Julian! Thank God!

STORYTELLER (ASAKA): – leading the way for Daniel's people, the Beauxhommes, who reclaimed their injured son, and took him back to their fine hotel, with its high iron gates, on the other side of the island.

(Two people carry DANIEL OFFSTAGE. STORYTELLERS EXIT after them. TI MOUNE ENTERS, and sees DANIEL being carried away. SHE runs after him, screaming. TONTON catches and restrains her.)

TI MOUNE: No! Let him go! You can't take him! Come back! (etc.)

TONTON: Now the Gods are happy. He is in his world. And you are here, in ours. Everything is as it should be, Ti Moune. There can never be anything between a peasant and a grande homme.

TI MOUNE: Tonton, he needs me! Without me, he'll die!

MAMA: Let the Gods decide his fate. What can a peasant do for a grande homme but shine his shoes?

TI MOUNE: Mama, his ancestor once loved a peasant girl. This time, a grande homme will marry one! I know it! I am in his blood, and he is in mine!

MAMA: Marry you! You are mad! He will not marry you, Ti Moune!

TI MOUNE: I must go to him! His heart beats for me like a drum. The Gods are dancing for me, Mama! Please, Mama. Please, Tonton. Give me your blessing and let me go. I will go!

APPENDIX B: CHARACTER CARDS



TI MOUNE



DANIEL



**MAMA
EURALIE**



**TONTON
JULIAN**



ANDREA



ARMAND



STORYTELLERS



AGWE



ASAKA



ERZULIE



PAPA GE



STORYTELLERS