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*“When I kissed her one clear blue Tuesday in September,
I didn’t know I’d never see her again.”*
– Daniel, *CLEAR BLUE TUESDAY*

SYNOPSIS

In the course of seven incredible Tuesdays over seven tumultuous years, eleven New Yorkers are transformed by love, desire, art, ambition, fury, grief, faith, fear, hope and, ultimately, connection with each other in the rousing indie rock musical drama, *CLEAR BLUE TUESDAY*. Up-and-coming director Elizabeth Lucas and a cast of actor-singer-songwriters drawn from the worlds of the rock scene, comedy clubs and Broadway stage have created a wholly unique musical motion picture experience about the persistence of love and the resilient heart of a city in the face of catastrophe. Bursting with pop melodies, sly humor and stirring emotions, *CLEAR BLUE TUESDAY* is a fresh, impassioned testament to everyday transcendence.

It all begins on Tuesday, September 11, 2001 – but it’s about what comes after. In the wake of their own personal encounters with disaster, a group of interconnected New Yorkers begin to grapple with – and rediscover – the dreams that first brought them to the city. Rose (BECCA AYERS), an artist, spirals downwards even as her boyfriend, Kyle (ASA SOMERS), throws himself into climbing the corporate ladder. Daniel (JEREMY SCHONFELD) and Reena (JULIE DANA) are starting a new family, but face a ghost in their relationship. Caroline (JAN O’DELL), a steely businesswoman searches for her lost son – and herself – after a devastating injury. Sam (CASSANDRA KUBINSKI), a wanna-be actress newly arrived in the city, and her roommate Etta (ERIN HILL), a quirky Sci Fi harpist with a troubled family, puzzle over how to find love and fulfillment. Meanwhile, Ricardo (ROBI HAGER), a soulful porter, and Jain (VEDANT GOKHALE), who drifts unfocused from job to job, as well as two musicians – the exuberant front-man for the Heavy Sex Trio, Syd (BROTHER LOVE), and the seemingly anonymous street performer, Jack (GREG NAUGHTON) – find their lives impacting others in ways they never imagined.

As the camera and the music penetrate these eleven diverse but inter-woven worlds on seven different September Tuesdays, the audience witnesses as each one discovers how to breathe the clear blue air all over again.

CLEAR BLUE TUESDAY was created via an inventive process combining improvisation, character development and deeply personal songwriting. The film is directed by Elizabeth Lucas and written by Lucas and the film’s cast. The executive producer is Al Parinello, with Joel Ehrlich and Phyllis Ehrlich serving as co-executive producers. The producers are Lucas, Daniel Wallace and Trish Whitehurst, and associate producers are Alexander Hammer and Julie Miller. The film’s release will be accompanied by a soundtrack album featuring the songs that form the heart of the story.

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REVIEWS FOR CLEAR BLUE TUESDAY

“Clear Blue Tuesday,’ a pop musical about living in New York post-9/11, is earnest and well meaning and, while dangerously sentimental at times, never quite crosses the line into maudlin. It also has an attractive cast of actors and singers culled from New York stages and clubs. The good vibes are palpable, despite the sadness of much of the material, and you may find yourself moved by a rooftop serenade or a subway platform reunion.”

- *Mike Hale, New York Times*

“Elizabeth Lucas’ pop-ornamented “Clear Blue Tuesday” virtually demands that viewers admire its chutzpah.”

- *John Anderson, Variety*

“Of the many artistic works that have attempted to make sense of September 11, 2001, none has captured the New York perspective of the quietly hellish aftermath of the destruction of the World Trade Center better than Clear Blue Tuesday. The musical film, which was conceived, directed, and partially written by Elizabeth Lucas...examines the tragedy itself only obliquely. It focuses instead on the long-lasting effects of that violation of national and personal security on 11 New Yorkers, and through them you come to understand the day’s loss—and potential gains—in ways you couldn’t even if you were surrounded by CGI explosions. That’s no small feat for any dramatic presentation, let alone a low-budget film...Yet it is accomplished, with impressive clarity, seriousness, and even humor...”

- *Matthew Murray, Broadway Stars*

“This 9/11-themed musical about eleven New Yorkers reexamining their lives in the wake of trauma is an admirable attempt to do something different with a difficult subject. The songs are good and the characters are engaging.”

- *New York Magazine*

“Elizabeth Lucas’ film...is poignant and keenly felt. The acting is surprisingly earnest, and even though this is a subject that sometimes feels overplayed and dishonest, Lucas manages to make the characters’ reactions feel fresh and realistic.”

- *Lita Robinson, Manhattan Movie Magazine*

“Clear Blue Tuesday, an independent rock musical bursting with energy and inspiration, is breakout new film director Elizabeth Lucas’s vision of disaster and transformation...a unique picture with abstract emotional power...a beautiful story to tell and wonderful lyrical imagery when telling it.”

- *Sabrina Kahn, The Ticker*

“Made with heart and creative passion, this indie movie musical—crafted collaboratively by theatre people and a couple of rock/pop singers, workshop-style—strives to make artful statements about New Yorkers’ ability to heal and move on after the World Trade Center terror attack of Sept. 11, 2001

- *Frank Lovece, Film Journal*

“The movie provides an absolutely fresh beyond material experience in the form of stirring emotions, sly humor, pop melodies that have been synthesized by expert song writers that combine to portray the effect that was seen after the attack that the city faced as a catastrophe.”

- *Lata Dar, Headliner Watch*

“This is the only musical film that I have found that collectively shares the tragedy and gives remedy by analyzing what happened on that sad day in history. The end goal is for everyone to better understand the legacy of September 11th.”

- *Gerald Wright, HDFest*

About the cast...

“**Jan O'Dell** plays Caroline with all the grace, warmth, and wisdom of any seasoned Hollywood vet, offering a heartbreaking portrayal of a woman desperately hoping to one day learn how to ‘breathe again.’”

- *John Sylva, L Magazine*

“**Jeremy Schonfeld**, as a blocked writer whose girlfriend died in the attacks, and **Erin Hill**, as a giddy, harp-playing Trekker, stand out among the generally capable performers. The best and funniest scene in the film is Ms. Hill’s, a first date that looks promising until the conversation turns to the relative merits of “Star Trek: Voyager.”

- *Mike Hale, New York Times*

“**Julie Danao-Salkin** is indeed quite good as Reena Santiago Issacs, a responsible wife and mother dealing with an immature wannabe writer husband.”

- *JB Spins Blog*

A memorable number is “Reckless,” penned by **Erin Hill** and delivered by her character, Etta, a sci-fi soundtrack-session harpist and one of the film’s solidly intriguing personalities.

-- *Variety, John Anderson*

“**Vedant Gokhale**’s songs are particularly effective at revealing Jain as a man who’s eager to please but ill-equipped to do so, but who can eventually position himself to be the great lover he dreams of. There’s nothing special about Kyle’s (**Asa Somers**) smarmy ode to downsizing, “Help Me Help You,” until it reappears in a quieter, harsher context when it’s time for Kyle and Rose to split. **Jan O'Dell** and **Julie Danao-Salkin** have plaintively pretty numbers about the jagged intersections of their personal and professional lives.”

- *Matthew Murray, Broadway Stars*

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“Living, dying, praying, crying, refusing, denying, coping, trying, grieving, yearning, seething, burning, leaving, learning, accepting, returning... breathing, breathing... learn to breathe again.”
– *“The Ritual,” CLEAR BLUE TUESDAY*

PRODUCTION NOTES

Conception

Sometimes a single catalytic moment changes the way the entire world looks afterwards. Hopes and desires become more fiercely held. Dreams and ambitions are, in a flash, altered. Moments of connection bind us more tightly. Confusion and chaos intensify as wonderment and grace emerge with new power from the shadows. And love becomes more essential to survival than ever.

Breakout new film director Elizabeth Lucas captures in driving melodies and transporting images the visceral feeling of this experience in her innovative and high-energy indie-rock musical-drama, CLEAR BLUE TUESDAY. The film follows the unfolding fates of eleven New Yorkers through six Septembers following September 11th, as each one comes to grips with their lives in alternately resilient, defiant, surprising, unraveling and unifying ways. But the film’s adventurous nature goes beyond its storyline to the very way in which it was conceived and created – with Lucas diving in with a multi-talented cast of rising rock artists, improv comics, Broadway stars, indie film actors and pop songwriters, who all co-wrote the songs and dialogue and gave birth to the film’s unique characters.

The result is a fresh, consummately 21st Century take on the movie musical. In the age of GLEE, MOULIN ROUGE, HEDWIG and CHICAGO, as musical drama enjoys an unprecedented resurgence of popularity, the film pushes the edge even further, using a stream of driving, passionate pop and rock tunes to get to all the kaleidoscopic human feelings surrounding life in New York post-9/11 – from fury and fear to humor and hope – that remain beyond spoken words.

For Elizabeth Lucas, who makes an unusual, three-way directorial debut this year with a trio of diverse New York City genre films – CLEAR BLUE TUESDAY, the horror feature RED HOOK and the sci-fi story FADE TO WHITE – creative breakthrough was sparked by her own brush with personal disaster. In 2007, already a highly accomplished stage director and a founding producer of the New York Musical Theatre Festival, her life was brought to a sudden halt when she was seriously injured after a taxi slammed into her bicycle.

With multiple broken bones and facing a long, arduous recovery, Lucas repaired to her couch, where she began to think about what sudden disaster does to us – how it can knock down everything we believe in or shake all our connections up or change our direction completely, and yet, how it often leaves us stronger and more enchanted by the world. These thoughts also brought back lots of reeling memories for Lucas, memories of the days just after 9/11, when she, like so many of her fellow New Yorkers, grappled

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with a tidal wave of emotions and questions in the wake of a national catastrophe unlike any other, but also came together like never before. How, Lucas wondered, does disaster trivialize so much of what we pursue and illuminate the things we ignore that really matter?

It was then that Lucas first conceived of the idea for CLEAR BLUE TUESDAY, which she says “is not about the events of 9/11 but about the changes people go through in the face of catastrophic events.” She goes on: “It’s not about what happened that day, but about what came after, about a period of time that spurred many people, not just New Yorkers, to look at themselves and ask if they like where they are and where they’re going.”

She knew right from the start that she wanted the story to be an unconventional movie musical – following in the dynamically cinematic footsteps of such features as CHICAGO, MOULIN ROUGE, HAIR and ONCE, but also incorporating some of the rock n’ roll spirit, sly humor and incessant creativity that mark life among working and wanna-be artists all over Manhattan.

“I’ve always loved musical story-telling,” Lucas confesses, “and I’ve been thrilled to watch the movie musical emerge as pioneer territory in the last few years. Adventurous filmmakers like Baz Luhrman, Julie Taymore and John Cameron Mitchell have been rewriting all the rules, yet I still feel there is tremendous potential to push the vocabulary of musicals on the screen even further.”

She continues: “I grew up just as music videos were coming into being as a story-telling medium through the work of Madonna, George Michael and Michael Jackson, followed by Bjork and now Lady Gaga. I set out to make a musical that would incorporate that same sort of lateral, thematic imagery while pushing the story forward – psychological landscapes exploring the inner lives of the characters. Music is able to transport you away from yourself and into the heart of another person’s world in a way no other kind of story-telling can.”

Lucas adds: “I wanted to make a film that would be the intimate, urban cousin of MOULIN ROUGE, mixed with the introspection of CABARET, surreal abstraction of HAIR, and interwoven storylines of NASHVILLE.”

Right now, American pop culture seems to be rediscovering the power of bursts of song in all kinds of media. The New York Times recently wrote: “Something weird and profound has happened...the musical theater idiom has regained its currency and is enjoying what may be its greatest popularity among young people since the pre-rock era.”

But Lucas didn’t just want to write a rock musical; she wanted to weave it out of whole cloth through a collaborative, improvisational process that would also break all the rules of screenwriting. She explains: “I have had the great good fortune of studying with theatrical innovators such as Robert Lepage, Mary Zimmerman, Frank Galati, and Rhoda Levine. From Rhoda I learned opera improvisation. From Mary

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and Frank, I learned innovative application of simple theatrical elements. From Robert Lepage I learned how to harness the power of an ensemble and target it towards a concrete theme.”

She felt that if a group of highly talented singer-songwriters used personal experience and improv as a springboard to develop characters and narrative, the result would be a collection of songs and characters with an unexpected level of intimacy and honesty.

Still, she knew she was venturing into forbidden creative territory. “I was a first-time director who was looking to start a project with no script at all!” she laughs. “It was definitely a challenging concept.”

Yet, the fledgling concept in all its creativity and possibility intrigued executive producer Al Parinello, who is best known for his achievements in rock radio and cable television, where he was involved in the creation of such networks as Nickelodeon and The Movie Channel. Parinello had a chance to get to know Lucas’ work in Atlantic City, where she directed for his Broadway on the Boardwalk Series at the Trump Plaza.

“When Elizabeth first approached me with this unique idea, I was skeptical, because all I was hearing in my head was 911-The Musical and that lopsided one-dimensional idea just didn’t resonate with me,” remembers Parinello. “It took many meetings and telephone calls before I allowed myself to mold enough creative muscle to understand and buy into her vision. I was always impressed with the way Elizabeth worked with our actors on the set of our Trump shows. She insisted on giving a history lesson on world affairs correlating to the time-window of the scenes she was directing. It was an amazing process to watch and I knew she would do the same with Clear Blue Tuesday.”

Lucas says, “Al was a wonderful mentor who made me rewrite my business plan for about a year before he signed on and got the project off the ground. He’s been with me from the beginning and his feedback and guidance was immensely valuable.”

Indeed, within a month of Parinello signing on for their collaboration, Lucas began what would become an intensive year-long casting and rehearsal process that, at long last, resulted in the movie’s script.

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*“Safe and sound and out of time, til I paint a brand new sky.”
– “Brand New Sky,” CLEAR BLUE TUESDAY*

Creation

In February of 2007, Elizabeth Lucas set out to recruit a cast who would join her film as far more than just actors and singers...who would be co-creators and companions on the film’s uniquely creative journey. Casting director Michael Cassara brought in over 120 people for her to audition who fit the description of actor-singer-songwriter – and, as she discovered, New York is teeming with them.

The auditions themselves broke the mold. Lucas was not just interested in each person’s abilities and experience but, even more so, in their personalities, creative energies and emotional realities. “The auditions were also interviews. The actors would start by playing one of their songs, but then I would ask about their impulse for writing it. I asked each person questions about their points-of-view on life and art, about their interests outside of acting and singing, and about their personal histories as well as their own experience of 9/11, whether they were in New York at that time or not,” she explains. “It was important to me to put together a group of people who not only could write and sing and act, but who also had life experience and things to talk about outside of their art. On top of that, they also had to have the ability to work with others, to improvise, to express themselves honestly and to write strong, memorable modern songs. I met so many talented people, but that combination could only be found in a very few.”

One by one, Lucas ultimately whittled down the long roster of candidates to just 11 hand-picked cast members: Broadway actress and rock singer Becca Ayers (SOUTH PACIFIC), Broadway star Julia Danao-Salkin (LENNON), improv comedian Vedant Gokhale (Monkeys in the Atrium), rising Broadway star Robi Hager (SPRING AWAKENING), harpist-singer-songwriter and Broadway star Erin Hill (Sam Mendes’ CABARET), young pop artist and actress Cassandra Kubinski (FINDING FORRESTER), rocker and first-time actor Brother Love, award-winning songwriter and actor Greg Naughton (THE SWEET REMAINS), theatre veteran, screen actress and real-life survivor Jan O’Dell (CAN’T BUY ME LOVE); composer-lyricist and recording artist Jeremy Schonfeld (DRIFT) and rock singer and Broadway actor Asa Somers (NEXT TO NORMAL).

With the cast in place, Lucas kicked off the rehearsal process with an ice-breaking and imagination-opening exercise inspired by esteemed Quebecois theatre director Robert LePage. “On the first day, I rolled out a huge piece of blank paper and said, ‘You have 10 minutes to draw a map of New York City. Go,’” explains Lucas. “The cast filled the page with not only landmarks and buildings but also iconic New York City characters – and that became our first road-map. From there we started improvising and coming up with characters, only some of whom would make it into the final script.”

Each cast member/co-writer came up with several alternate ideas for their own individual characters, and then explored them to see which ones would come alive. “I didn’t set any guidelines for the type of characters that the actors could create – and this was important to me,” says Lucas. “When you’re asking

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someone not only to create a fictional world but to also write a song from that world – which is such an intimate and personal kind of expression – I felt it was essential that these eleven characters arise from something very real inside these amazing people – the alternate reality they might have been if they had made a different choice along the way. The characters are fictional, yes, but the emotions had to be utterly true. That was the heart of the process.”

Each day, roiling conversations arose about the film’s themes but Lucas never pushed in any singular direction, allowing the cast to find their own conflicts and connections. “We talked about a lot of things together – about relationships, about change, about patriotism – but for me it was never about dictating to the cast. It was about enabling and sculpting their instincts and shaping those instincts into a cohesive whole,” observes Lucas. This resulted not only in complex characters but in individual songs full of intensity, feeling and humor.

As final characters were chosen, relationships emerged and songs came roaring to life, one by one, in shades of hard rock, power pop and soaring ballads, Lucas wove it all together with an underlying structure. “I think of the structure of the film as kind of Cubist, where the refracted subject is the city itself,” the director sums up. “The movie contains a multitude of viewpoints that create something new as they intersect. What was most essential to me as the final script came together was the pacing and the tempo and the humor. There is a freedom to the performances, but underneath there is also a foundation. In the end, the characters were so diverse, yet so connected, because the cast was so diverse and forged such strong connections.”

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*“Right when I thought all of my feeling was gone,
Right when I thought all inspiration was done,
Right when I thought everything right was wrong,
Here I am.”*
– *“Here I Am,” CLEAR BLUE TUESDAY*

Collaboration

CLEAR BLUE TUESDAY was shot in just 19 days on location in New York City. Prior to production, the cast recorded a scratch-track of most of the film’s story-telling soundtrack, although two songs were recorded for the first time live on the set: Becca Ayers’ “Brand New Sky” and Jan O’Dell’s “The Day The Sky Fell.” Says Elizabeth Lucas: “I wanted to access the intimacy and immediacy of both Becca’s and Jan’s songs. Becca is such a Broadway pro that consistent repetition was no problem for her, and with Jan, I wanted and loved the intimate, semi-spoken way she did it in the moment.”

On set, Lucas worked closely with her technical team to create a look that combines emotional realism with moments of high-flying surrealism – forging a believable world in which pop songs, dance numbers, ghosts and even flying saucers can emerge out of the fabric of any ordinary moment. Key to all of this was director of photography Raoul Germain, who shot at all times with two Panasonic AG-HPX500 HD camcorders, which gave Lucas the dynamism and mobility needed for the improvisational shoot. “We shot the dialogue scenes very naturalistically,” notes Lucas, “but for the songs, the style became more and more playful. We followed every surrealist impulse that was supported by the story. Raoul was fantastic in all this. He is so technically skilled that everything he did visually accentuated the characters, music and story.”

Equally vital to the look of the film was the work of production designer Benedetta Brentan, who makes her feature film debut with CLEAR BLUE TUESDAY. Brentan faced the daunting task of carving out eleven starkly different physical realities that would reflect each of the characters’ internal worlds – while also working in with such bustling New York locations as the new 7 World Trade Center building, offices in Rockefeller Center, stores that were open for business during shooting, and an assortment of Manhattan apartments and condos generously volunteered by friends and family of the cast and crew – and in some cases, the cast itself.

“Benedetta brought so much creative subtlety to the environments. She really got my style and was constantly inventive. All the little details she came up with were so helpful in making the characters seem fully alive,” sums up Lucas.

Most importantly, the passionately imaginative atmosphere that Lucas, Germain and Brentan created every day on set only further fired up the chemistry between the cast, as they grew tighter and tighter, building up to the film’s moving climax – and only song featuring all eleven cast members – known as “The Ritual.” In this song about collective resilience and transcendence – based in part of real-life 9/11

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survivor and cast member Jan O'Dell's personal ritual of healing – the cast joins together, despite being dispersed across the city's breadth.

For Lucas, this moment in the film echoed what really happened between everyone who collaborated on CLEAR BLUE TUESDAY. “Each member of this cast came into the room with different strengths, but once on the set, it was extremely gratifying to see how much they raised each other up,” comments Lucas. “Everyone had so much to offer each other that we all did work that was better than what we had been able to do before. It was a challenging, exhilarating experience.”

When production came to a close after three whirlwind weeks, Lucas and editor Alexander Hammer faced a massive challenge: editing the footage into a crisply woven, if nonlinear and unconventional, narrative structure. Lucas was in a state of exhaustion since circumstances found her making three films nearly simultaneously. Just before she shot CLEAR BLUE TUESDAY, she shot the horror feature RED HOOK (seen on Showtime) and just after, she had an opportunity to shoot her ultra low-budget sci-fi love story FADE TO WHITE. But she was also exhilarated by the process.

She worked closely with Hammer. “The editing was also really about writing,” notes Lucas, “since it was in the editing room that we had to figure out how to give the exact right amount of information about each character, how to balance the realism and surrealism, how to meld the music and drama, and how to let the story unfold in an authentic, entertaining and honest way. Alex was a tremendous collaborator and together we discovered a lot of new things about the characters as we worked.”

*“You have helped me not only get through it
but to find a better me because of it.”
– Caroline, CLEAR BLUE TUESDAY*

From the beginning Lucas wanted CLEAR BLUE TUESDAY to be an inclusive event reflecting a multitude of experiences. She explains: “I went into this project with the attitude that it was not about me and that I would accept whatever anyone wanted to bring to it. The result is so much more than I ever could have imagined on my own. Donations of time, locations, artwork and support have been generous and have given us production value well above and beyond our budgetary means. We shot for free inside 7 World Trade Center, the Ritz Carlton and Rockefeller Center. Dozens of artists contributed their 9/11 related artwork to the gallery scene, and then stayed to be extras. Our extensive special effects were entirely donated. People were so generous with their time and stories. Anecdotes from friends became moments in the movie. The cast, the producers, and everyone involved brought all their resources to the table.” As a result, the movie encompasses diverse details, high profile cameos, and access to the private New York City that tourists rarely get to experience.

Ultimately, as the intensive filmmaking process came to a close, Lucas watched the film become broader and more transcendent than she had imagined it would be.

Director's Commentary

“Everyone has a 9/11 story. As I have spoken with people about this movie, I have been amazed and humbled at how much people have to say to the simplest questions. It’s as if, with all our public mourning and warfare and political debate, we have yet to have a personal discussion about the impact on individuals of such a defining event. As a nation we chose our designated mourners, our culprits and our defenders and they have stolen away an event that belongs to all of us, no matter how close or far we were to the epicenter. Memories of what happened are indelibly etched in all our minds, but the aftereffect variations are as numerous as people. I’ve heard so many stories of life change – switching careers, adjusting personal outlooks, recommitting to relationships and leaving relationships, finding god and losing religion, falling into the arms of whoever offered comfort, rediscovering family ties – stories that tell of resilience, grief, community, guilt, anger, fear, love and determination. Some left New York and some decided to stay forever. More than a few people have told me their lives changed for the better since 9/11 by making them more aware, more grateful, more focused and more likely to jettison negative influences from their lives. 9/11 was a catalyst for personal change, both good and bad. This is not a movie about 9/11. This is a tale about what happens after.”

– Elizabeth Lucas

Cast Into Character Dossiers:

Erin Hill/ETTA



Erin's Background: Erin is an accomplished pop-rock singer and multi-instrumentalist with a #1 album on Billboard world chart and in the Top 40 Independent Albums for her Celtic album, as well as Broadway star, who has appeared in the original casts of TITANIC, CABARET and URINETOWN. She is most famous for her role on Chappelle's Show, and also appeared in the Tim Robbins film CRADLE WILL ROCK. She has performed worldwide with artists such as Enya, Cyndi Lauper, Kanye West, Moby, Duncan Sheik and many more.

Etta's Background: One of the film's quirkiest and most comical characters, Etta is searching for an out-of-this-world encounter with Trekker love even as her earthly problems with her family weigh her down.

Lucas on Etta/Erin: "Etta is like Erin on hyperdrive – a passionate Sci Fi expert and a pop harpist who writes sci fi songs. Etta's home in the film really is Erin's home, complete with her own unique collections of objects. This was perfect for Etta, a character who relates to objects as a way of first avoiding, then exploring the possibility of a romantic relationship. Fun as she is, her personal rebirth in the film is symbolically very important."

Etta's Song: "Reckless"

*lucky, half-a-dozen times the charm,
autumn flowers flying, what's the
harm, stars align...the sun, you know,
it isn't really too, everlasting in the
longer view, but oh, let it shine...why
go fighting reckless history? don't
you see – , you're invited, if you want
to be, this one's the one for now, and
now, it could be everything, this once
or twice, i'll fly the vow, it could be
everything, a crush of souls, a
diamond universe, endless mix and
matches win the purse, infinite
fine...a million planets for a
honeymoon, happy ever after, coming
soon, oh, give me mine...why go
fighting reckless history? don't you
see – , you're invited, if you want to
be, this one's the one for now, and
now, it could be everything, this once
or twice, i'll fly the vow, it could be
everything*



Cast Into Character Dossiers:

Vedant Gokhale/JAIN

Vedant's Background: A trained attorney, Vedant left behind the courtroom for the stage and became involved in the improv/sketch world, where he became a founding member of the improv troupe Monkeys in the Atrium. He has since performed on stage, in comedy venues and in indie films.

Jain's Background: Vedant created Jain as a young man in search of his identity after the events of 9/11 change how others perceive him and how he perceives himself. Unexpectedly, Jain finds himself drawn to a newcomer to New York: the fledgling actress Samantha.

Lucas on Vedant/Jain: "Vedant blew me away in the improv part of the callbacks. His comedic skills and willingness to jump in and try anything made him a real leader in that department among the cast. Vedant has a tremendous sense of humor that both kept me on my toes and provided just the right levity at the right moments. Although I knew going in that he could do funny, what surprised me was how much I enjoyed his warmth and charisma as a romantic lead."



Jain's Song: "Spiraling Down"

*times have changed, i'm finding out, i
fear i'm spiraling down, cause i'm,
not the guy that i used to be, and i,
don't know the new me, i was once
happy, others views that just aren't
me, better, watch your step don't
tempt me, cause i'll strategize and i'll
form a plan, in hopes of, getting to
that other land, where i was once
happy, i remember the real me, when
i made people happy, all the things
they said to me, my reactions didn't
set me free, all the things they said-
were they in my head? take me to that
place where, where i was loved, take
me to that place where, where i
wasn't judged*

Cast Into Character Dossiers:

Cassandra Kubinski/**SAM**



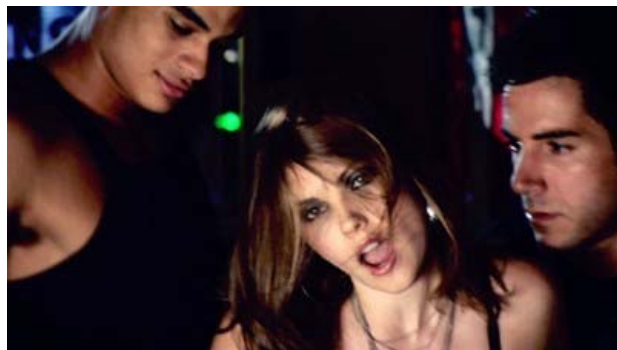
Cassandra's Background: Having entered the music and entertainment business as a teen, Cassandra is now breaking out in the mainstream. As a singer/songwriter, she has released 3 albums and opened for such artists as Anna Nalick, The Nelson Brothers, Dickie Betts and The October Project. She toured the US as a Borders Books & Music "Artist to Watch."

Sam's Background: Samantha is the only character in CLEAR BLUE TUESDAY who arrived in New York City after 9/11 – a young, ambitious girl ready to pursue her dreams of acting. After looking for love in several wrong places, she makes an unexpected connection with Jain.

Lucas on Cassandra/Sam: "Cassandra is an immensely talented performer and a mature, multi-faceted songwriter. She's ambitious and has been in sync with the vision of this movie every step of the way. Her character brings in another perspective: the person who didn't live in New York before 9/11, who has come to the city fresh. Her bond with the city isn't as deep, and yet she still has to face her love/hate relationship with it."

Sam's Song: "Thank You, Syd"

*what have i been doing, for the past
year of my life? living for someone
else, so safe, naively doing what i
thought was right, close call, i
thought i'd have it all, real love,
security, someone, to lean on, now all
i'm left with is...freedom, tonight, i
don't want someone sweet to hold me,
tonight i could be anyone, nobody has
to know me, i don't need a friend, i
don't need romance, i don't wanna,
pretend, cuz what i need's a lover,
thank you syd, may i have another? i
think it's time for a reinvention, baby
what do i have to lose? i want it dirty
as this city, no apologies, no ties, no
rules, just break me like glass, melt
me like ice, burn in my chest just like,
a shot, you're so mysterious, you're
everything he's not, tonight, i don't
want someone sweet to hold me ...*



Cast Into Character Dossiers:

Brother Love/SYD



Brother Love's Background: Brother Love is a solo rock recording artist with two albums and a pioneer in podcasting new music. He is currently the drummer for the Warner Bros./Elektra Recording Artist Her and King's County.

Syd's Background: Perhaps the most exuberant and fun-loving of the film's characters, Syd came right out of the life of Brother Love, a working musician who inspires his good friend Daniel to face his struggles through his art.

Lucas on Brother Love/Syd: "Brother Love is probably the most similar to his character in real life. He brought incredible energy into the rehearsal room, along with a warm, supportive presence at all the right moments. He and Jeremy Schonfeld hit it off so well that by the end of the first day it was as if they had been friends since childhood. Their friendship became a wonderful part of the story."



Syd's Song: "Move High"

*baby, baby, baby, that's what you get,
momma, momma, momma, you ain't
seen nothing' yet, it's a two-square-
mile candyland crib, you got the
missus and the lobster bib, you've left
your platform shoes downtown with
me, are you still as groovy as you
claim to be? take a dig down deep in
your pockets, for some green, green
acres of pie, 'cause if your baby
won't let you go low, you gotta move
high...daddy, daddy, daddy, look
what you've done, momma, momma,
momma, now you're gonna have
some fun, make your christy's bid on
kief's guitar, i'll be staking my claim
at the singles bar, but who needs
naked dancers painted green, when
you can make the tiffany's breakfast
scene, take a dig down deep in your
pockets, for some green, green acres
of pie, 'cause if your baby won't let
you go low, you gotta move
high...and we're all still on the same
island, hell, we're even on the same
side, and someday we'll all be
connected, when the second avenue
subway line, is finally ready to
ride...take a dig down deep in your
pockets, for some green, green acres
of pie, 'cause if your baby won't let
you go low, you gotta move high...*

Cast Into Character Dossiers:

Jeremy Schonfeld/DANIEL



Jeremy's Background: Jeremy is a singer/songwriter who has himself written several musicals, including DRIFT and IT HAPPENED ONE CHRISTMAS. He has several albums of his musicals and original songs and has performed in venues ranging from Lincoln Center to Birdland to Madison Square Garden.

Daniel's Background: After losing his beloved girlfriend on 9/11, Daniel, a blocked writer, appears to have started a whole new life with his wife Reena, but remains haunted by a love he can't shake and questions he can't answer.

Lucas on Jeremy/Daniel: "Jeremy has been through family issues that aren't terribly far from his character in the movie. He was able to deeply access the complicated emotions Daniel has with his wife and daughter. I met Jeremy because I fell in love with his musical DRIFT. He's the first performer I brought on board and he played for an early fundraising event. He's an incredibly masculine songwriter and performer but had never really acted before. As an interesting side note, the woman who plays Jeremy's deceased girlfriend in the film is his real-life wife, Sarah-Jane Casey."

*Daniel's Song:
"Fucking It Up Again"
what in the hell are you thinkin', what
in the world are you trying to prove?
make a move, take a breath, grab a
drink, before you lose control, how
many ships are you sinkin'? did it
ever occur, you're freakin' out of
your mind? keep rewindin', remindin'
yourself, but the moment's gone, and
you just can't say goodbye, so, while
you're asking for another miracle,
you might wanna buy some extra
time, time to wake up!, man, you been
actin' all hysterical, well, it's your
life...are you fuckin' it up again? why
would you jump into somethin'?
obviously, you were still into
somebody else, what a fool, what a
dick, are you sick? you'll never settle
down, she wasn't asking for much,
she only, wanted to love and for you
to love her in return, and you're
asking for another miracle?
i don't think there's gonna
be one left for you ...*



Cast Into Character Dossiers:

Julie Danao/REENA

Julie's Background: Broadway star and singer/songwriter Julie Danao originated the role of Yoko Ono in LENNON and her other Broadway credits include RENT and SATURDAY NIGHT FEVER, as well as Broadway Touring Companies of MISS SAIGON, RENT, and AIDA. As a writer, her works THANK YOU, ANDREW and SOMETHING MORE, featuring original songs and stories, have been produced by Second Generation Productions.

Reena's Background: An amateur photographer, successful businesswoman and new mother, Reena's life seems to be in top gear, until her husband's crisis of grief brings it all to a grinding halt – and pushes her to strike out in new directions.

Lucas on Julie/Reena: “Julie’s charisma is so warm – she is a natural caretaker, so it was beautiful to see her relationship with Jan as Caroline develop, both on and off screen, and become an important theme in the story. Julie’s emotions are always just under the skin, and there’s no hiding them, which draws people in to Reena’s struggle for love and her life-changing friendship.”



Reena's Song:

“We Move The World”

picture of her face, staring at me, with her history, i can't make him try to love me, i'll just turn to my lens, the camera lens would not pretend, pictures everywhere, of different people, i stop and stare, i steal the image, of total strangers, but i am closer to them, closer with them than him, in the corners of these frames, i am trying to keep sane, their eyes are the soul's keys, opening to me, unlocking stories that i believe in, through these pictures, we'll move world, endless clicks on the street, of my timeless friends i meet, children playing, old men winning chess, lovers fighting, counting, regrets, despite the pictures, i can't forget. in the corners of these frames, i am trying to keep sane, their eyes are the soul's keys, opening to me, unlocking stories that i believe in, through these pictures, we'll move world, i am finally free, of what he wants me to be, free, free, we move the world together...



Cast Into Character Dossiers:

Jan O'Dell/**CAROLINE**

Jan's Background: An accomplished actress who has appeared on screen and stage, Jan O'Dell, like her character, was seriously injured on 9/11, an experience she brings to the fore in CLEAR BLUE TUESDAY. Jan's film credits include CAN'T BUY ME LOVE, FAMILY PLAN and STRANGER IN MY HOME. She has originated several roles on stage including Nettie in Circle East's production of LILY OF THE VALLEY and the Joyce Carol Oates drama I STAND BEFORE YOU NAKED.

Caroline's Background: Caroline was a laser-focused, hardcore businesswoman, until a shattering accident forced her to completely rethink her life – and begin a search for her lost son.

Lucas on Jan/Caroline: “I originally met with Jan not to audition her but to hear her story. She didn't call herself a songwriter or a singer but I realized immediately that we needed her; her perspective became an anchor for the story. She was deeply injured on 9/11 by flying debris. All the paperwork and pills you see in the movie are really hers. We didn't design her scars – we traced and accented what was already there. The ritual for 9/11 that she performs in the movie is based on a ritual she really carried out herself, and she made sure that the scene included all the paraphernalia she actually used. In rehearsal at our first jam session, I found Jan really was a singer. She became such an emotional touchstone for the film. Everything about her character's physical and emotional struggle with a long and painful recovery feels real because it is.”



Caroline's Song: “The Day The Sky Fell”

*i'll never be the same, what fairy tales
we're told, this is my ever after, i used
to walk so proud, was almost to the
top, i worked so hard to get there, then
i looked up, and time stood still, the
sky turned from blue to gray, and i'll
never be, like i was before, but that
was yesterday, i can't stay here, cause
i'm still alive, i came out from under,
fighting guilt that i survived, i'm
feeling something new, that says i'm
not through, i'm walking, slow, but
walking, since that day, since the day
the sky fell, shattered piles of dreams,
the world took back its promise, i
didn't know that could happen, but
here i am right now, in the light, the
blue sky waited for me, you can't ask
why, there is no why, that lesson i
have learned, i'm moving on, no
looking back, a corner has been
turned...there's that blue sky again,
touch it, hold it close, careful it might
slip away, life is lived in moments, i'll
never be the same, and i am moving
on, into my ever after*

Cast Into Character Dossiers:

Greg Naughton/**JACK**



Greg's Background: Greg is best known as a singer-songwriter and as 1/3 of band THE SWEET REMAINS. As a songwriter, Greg has collaborated with such artists as Pheobe Snow, Harry Connick, Jr, Kelli O'Hara, Kyle Lehning. Greg earlier founded the Blue Light Theater Co., serving as its Artistic Director for six seasons of Obie-winning productions. He recently garnered accolades for his role in Paul Scott Goodman's ALIVE IN THE WORLD, winning a New York Musical Theatre Award for Outstanding Performance.

Jack's Background: After losing his job, Jack disappears into the margins of the city, only to re-emerge as a street performer whose isolation isn't quite what he thinks it is.

Lucas on Greg/Jack: "Greg is someone who, like Jack, threw himself into a particular path wholeheartedly, only to find it eating him alive. Also like Jack, he had to drop out for awhile, exploring other facets of life that he had been missing by working so intensively, and getting to know his true self. Greg's poetic invention almost wrote him out of the movie, but ultimately his transformation became the perfect thematic summary of a movie about questioning and starting over again."

Jack's Song: "Here I Am"

*here i am here i am here i am right
when i thought i was lost for good
here i am up from the canyon, and
out of the woods, and i been living
down, underground for so long
waiting on a spring that never comes.
and looking down, i missed the signs
of this. the cost of taking more for
less-- just when i guess i was ready to
give it all up...here i am, here i am,
here i am, here i am, right when i
thought all of my feeling was gone.
right when i thought all inspiration
was done. right when i thought
everything right was wrong, right
when i saw myself in your eyes, here i
am, here i am, here i am, here i am,*



Cast Into Character Dossiers:

Asa Somers/**KYLE**

Asa's Background: Asa has been equally accomplished in the worlds of Broadway, television, independent film and rock and roll. He was recently seen on stage in NEXT TO NORMAL, has appeared in such shows as "The Good Wife," "Gossip Girl," "Law and Order: SVU" and "The Sopranos," has been seen in more than 10 indie films. He was a singer and songwriter for the band Moneyshot.

Kyle's Background: Tragedy sends Kyle and his girlfriend Rose in divergent directions – as he buries himself in work, climbing the corporate ladder and she plummets into an inner abyss.

Lucas on Asa/Kyle: "Asa is super-smart and brought a lot of great story ideas to the process. With Kyle, I think he wanted to push away from his usual character types and play something closer to the roles he's growing into. Asa and Becca both have such strong emotional and intellectual instincts that they bounced off of each other in constantly fascinating ways."



Kyle's Song: "Help Me Help You"

*i want to help you help yourself,
you've lost your grip, you've let it
slip, wake up and see there's nothing
else, quit pretending, admit it's
ending, i'd love to help you, but can't
you see, you're just a big cliché, on a
widescreen display, wake up and
smell your destiny, you can't avoid it,
you have destroyed it, no one's to
blame, so don't try to spin it, you've
dug your grave, now climb down on
in it, someday, you may, change your
tune, but until you do, help me help
you, when you were young and you
had ideas, you never dreamed of this,
it wasn't on your list, now fast-
forward twenty years, looks like
you're stuck here, don't give a fuck
here, so just remember, you must
remember, no one's to blame, so
don't try to spin it, you've dug your
grave, now climb down on in it,
someday, you may, change your tune,
but until you do, help me help you*



Cast Into Character Dossiers:

Becca Ayers/ROSE

Becca's Background: A Broadway pro whose roles include AVENUE Q, the revival of SOUTH PACIFIC and LES MISERABLES, Becca performs with several NYC-based rock bands.

Rose's Background: Rose emerged from Becca's interest in exploring how a woman emerges from a sudden plunge into darkness. An artist who witnessed the horrors up close, Rose finds herself literally sinking, unable to maintain a relationship with her boyfriend Kyle, until a chance encounter with a delivery man named Ricardo changes everything.

Lucas on Becca and Rose: "Becca is one of the bravest actors I know. She's a fearless improviser and has tremendous emotional instincts. I hope she's going to let me share one improv in particular, from when we were still exploring what characters we would choose, where she improvised an entire political performance art masterpiece. Her own personal 9/11 story helped to inform the creation of Rose."



Rose's Song: "Brand New Sky"

*na na na, just a little more time,
you'll be fine, some time alone to hide
away, and redesign, the shape of my
mind, safe and sound and out
of...time, til i, paint a brand new sky,
na na na na na na, just a little more
room, better soon, some room away
from any, public costume, there to
consume, a shortcut from my living
room, til i, paint a brand new sky, so
someone tell me, where, was i, the
day, they taught you how to, act, like
nothing's wrong, to just go along and
stay, still stay wide awake, all thru the
day, still stay wide awake, when
nothing's okay, nothing's okay, and
he'd have an easier time letting go, if
somehow he never had to know, what
i've seen, don't try to find me, la la la*



Cast Into Character Dossiers:

Robi Hager/ RICARDO



Robi's Background: Having broken out in the acclaimed Broadway production of the hit musical SPRING AWAKENING, Robi is an exciting newcomer to theater and film. He is also a talented musician and pianist.

Ricardo's Background: Ricardo comes from the invisible side of the city, an apartment porter who delivers packages and hauls away trash, yet who has a deep insight into how death and darkness intertwine with life and light

Lucas on Robi/Ricardo: "Robi is an amazing performer who I knew I wanted to be in the film before there were even auditions. He left college at the age of 19 to join the cast of SPRING AWAKENING and he hasn't looked back since. The connection he forged with Becca as Rose was something unique and intimate."



Ricardo's Song: "Beginning of an Ending"

Ricardo:dejame hacerte comprender, la vida es como un nuevo amanecer, enmarca este momento, pon un final a tus tormentos. Rose:if this is the beginning of an ending, what kind of ending will it be? if this is the beginning of an ending, will it be the start or the finish of me? Ricardo:la luz del dia te espera, reencuentrate con tu alma, dejate llevar. Rose:here alone i'll face the day, dark keeps me safe and out of harm, i can't handle the light, even speak or, make it sound like i'm all right. back to the stars, and through the night, don't let go of me, Ricardo:no te encuentres en la oscuridad, la luz brillara tus ojos, busca las estrellas. el viento guarda los secretos, de un camino a seguir, cuando encuentre a tu alma, los duscubriras, ven y buscalo, Rose:if this is the beginning of an ending, what kind of ending will it be? if this is the beginning of an ending, will it be the start or the finish of me? if i begin again, will i liberate my soul to a new beginning? if i begin again, will i begin again with a liberated soul?

BIOGRAPHIES

About the Filmmakers

ELIZABETH LUCAS (DIRECTOR/PRODUCER) Elizabeth Lucas is making her feature directing debut with three genre movies about New York City past, present and future: her rock musical movie, **CLEAR BLUE TUESDAY**, her slasher flick, **RED HOOK** (produced by Red Sand Media, distributed by Phase Four Entertainment), and her Sci-fi **FADE TO WHITE**, two of which premiered this past fall in New York City. She's also made three shorts, including the multi-award-winning **ISABELLA RICO**, which appeared in 33 festivals worldwide and won Best Director and Special Achievement awards.

Elizabeth has developed new musicals for the theatre at every stage, including several New York Musical Theatre Festival premieres: **THE CURE** (a rock & roll vampire fable), **WILD ABOUT HARRY** (a dance piece about Leona Helmsley), **THE LAST STARFIGHTER** (based on the film), **THE VIEW FROM HERE** and **CAPTAIN GRAVY'S WAVY NAVY** (developing for television). Her Midwest premiere of **HELLO AGAIN** won two After Dark Awards and was recommended for a Jefferson Award. Her productions of **FOOTLOOSE** and **JEKYLL & HYDE** garnered rave reviews at Trump Plaza in Atlantic City. She directs regionally and has directed countless readings and workshops. Favorite stage directing credits include **NINE**, **KISS OF THE SPIDER WOMAN** and the Marta Kauffman/David Crane/Michael Skloff-written **RAPUNZEL**.

Elizabeth has assistant directed over 30 musicals, plays and operas with Tony-Winning director Walter Bobbie, international opera director Rhoda Levine, multi-award winning author, actor and director Simon Callow, Paper Mill Playhouse Artistic Director Mark Hoebee and many others.

As a producer, Elizabeth is one of the founders of the New York Music Theatre Festival, for which she spearheaded the Movie Musical Screening Series. She also founded the Door County Opera and the Chicago Directors' Forum and assistant produced the concert musical Galas for two seasons of the Chicago Humanities Festival. She has been a featured writer for **SPUNK Magazine**, **GREAT LAKES STAGES** and **STAGE DIRECTIONS** magazines.

Elizabeth is a member of the League of Professional Theatre Women, NY Women in Film & Television, 2004 Berlin Film Festival Talent Campus, the 2004 Commercial Theatre Institute 14-Week Program, the League of American Theatres Producer Development Program and the 1998 Lincoln Center Theatre Directors Lab, all exclusive industry programs for producers & directors. She has assistant directed over 30 productions. She received her Bachelor of Music in Lyric Theatre from Northwestern University and a Film Certificate from New York University.

www.elizabethlucas.com

AL PARINELLO (EXECUTIVE PRODUCER) has had an extensive 35-year career in television and radio. Among his accomplishments, Al has owned and operated rock radio station WJSE that became highest rated in the state of New Jersey. In Television Al is recognized for expanding the growth of cable television in America through the use of the first domestic satellite distribution system launched into space in the early 1980's. He designed and successfully implemented the programming distribution plans for the Who's Who of cable TV networks including HBO, Showtime, ESPN, CNN, Disney Channel, etc. Additionally, Mr. Parinello spearheaded the executive team that developed and successfully launched the popular cable television networks, Nickelodeon and The Movie Channel for Warner Communications. He also created, produced and co-hosted the nationally syndicated radio program, "Your Own Success" broadcast in over 125 markets nationally. He is the author of the best-selling media/marketing book, "On The Air". Al has produced over one hundred live World-Class Concerts in Atlantic City and Las Vegas

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Casino's with such talent as Kiss, Stone Temple Pilots, Lenny Kravitz, Snoop Dogg, Kid Rock, Michelle Branch, Korn, Enrique Iglesias, 3 Doors Down, Nickelback etc. and was the Creator and Producer of the award winning Broadway on the Boardwalk series at Trump Plaza Casino in Atlantic City and the Hard Rock Seminole Casino in Hollywood, Florida. Al is currently involved as a Producing partner of a new Broadway Musical, LAUGHING MATTERS, written by Iris Dart (Beaches) scheduled to premiere in association with Roundabout Theater in Spring/Summer 2011. Al also serves as Executive Director of The Andy Kaufman Award, an annual Award given to an upcoming alternative comedian. The Andy Kaufman Award takes place in New York City each Fall (www.TheAndyKaufmanAward.com). Previous winners include Kristen Schaal (Flight of the Conchords-HBO and Reggie Watts-Conan O'Brian Comedy Tour).

TERRY BACON (VISUAL EFFECTS) Terry Bacon's exploration of visual effects began with his studies of the fine arts, and continues through his involvement with graphic design and programming for motion graphics production. Terry believes in combining carefully focused observations and technical solutions - with unexpected, imaginative and even accidental discoveries - in order to bring life to each project. A life-long obsession with making music brings an important rhythmic sensibility into his visual world. As a musician, music producer and recording artist, Terry has a wide-ranging set of skills and insights to bring to all of his work.

BENEDETTA BRENTAN (PRODUCTION DESIGNER) collaborated for two years with the architectural firm Tartaglia and Partners in Milan before moving to New York City in 2006. Here she completed a Certificate in Filmmaking at NYU's Tisch School of the Arts and started working in the set design field. She first gained experience on the set of feature films such as THEN SHE FOUND ME, (2007), featuring Helen Hunt, and David Auburn's A GIRL IN THE PARK (2007), where she interned in the Art Department. She then worked as set dresser on the first season of hit HBO TV show FLIGHT OF THE CONCHORDS. Benedetta's own short film WATCH OVER ME, directed during her Certificate at Tisch, was selected as part of the official program at the Big Apple Film Festival 2007. Since 2008, Benedetta has worked between New York, Milan and London designing and assisting on photo shoots and commercials, as well as working in the art department of films and TV shows. At the moment, she is steadily assisting Icelandic set designer Systa Bjornsdottir on the set of commercials for major clients including Ikea, Enel, Vodafone, Fiat, Alice and many others throughout Italy; she is also developing some personal photography projects.

www.benedettabrentan.com

MICHAEL CASSARA, CSA (CASTING DIRECTOR) is a Casting Director, Director and Producer based in New York City and dedicated to developing and fostering the growth of new musicals, plays, and films. Projects have included THE MOLLY MAGUIRES (Pre-Broadway Workshop, dir. Sheryl Kaller, mus. dir John McDaniel), Stephen Schwartz's CAPTAIN LOUIE (National Tour), IF THIS HAT COULD TALK (National Tour, directed by Tony®-Award winner George Faison), THE GIG (York Theatre Concert/Cast Recording on JAY Records with William Parry, Michele Pawk, Karen Ziemba, etc.), RED (2005 Richard Rodgers Award Winner, York Theatre workshop, starring Alison Fraser and Mary Testa), BARNSTORMER (by Douglas J. Cohen and Cheryl L. Davis, dir. Jerry Dixon), THE UNAUTHORIZED AUTOBIOGRAPHY OF SAMANTHA BROWN (Makor, w/ Michael Arden and Celia Keenan-Bolger), JOY (off-Broadway and workshops), and countless readings and workshops. He presently serves as the resident casting director for the Hinton Battle Theatre Laboratory and the Kitchen Theatre Co. of Ithaca, NY. Before opening his own casting office, Michael worked in casting with Johnson-Liff Casting Associates, Ltd., Cameron Mackintosh, Inc. and the Paper Mill Playhouse. Michael is the resident casting director of the New York Musical Theatre Festival, where he has cast over 40 individual projects since the festival's inception in 2004.

www.michaelcassara.net

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PHYLLIS & JOEL EHRLICH (CO-EXECUTIVE PRODUCERS) are husband-and-wife independent film producers as well as entertainment marketing, new media, and publishing experts. As Vice President of Marketing for the East Region of Time Warner Cable Media Sales, **Phyllis** currently leads a 25-member marketing team in the East Region to enhance the marketing, promotions, and research offerings to Time Warner Cable Media Sales teams and clients across 14 divisions. Phyllis has been a senior executive at Turner Broadcasting System, Inc. on the Cartoon Network and Adult Swim brands, Inc., The Walt Disney Company, and interactive television marketing specialists, BrightLine iTV. A respected female leader and mentor in the advertising industry, she is a member of the Executive Committee of AWNY (Advertising Women of New York) and alumnae of the prestigious Betsy Magness Leadership Institute, sponsored by Women In Cable & Telecommunications. **Joel** is a “big picture, big results” sales and marketing executive with more than 20 years of experience building brands and driving revenue for media, entertainment, and sports companies. He currently owns and oversees The Harmony Group LLC, which provides consulting in sales, marketing, social media, and team building. Joel’s former successes include senior positions at Warner Bros./DC Comics, Marvel Entertainment, the International Fight League, and Cahners Publishing. Throughout his career, Joel has developed innovative ideas for a myriad of iconic brands, including Spider-Man, Batman, Superman, NASCAR, NFL, International Fight League, and magazines such as Modern Bride and American Baby. His passion for theater and acting began during his days at the High School of Performing Arts, and he also boasts a variety of stage and television acting credits to his name. **Phyllis and Joel** support arts and culture in NYC through memberships in the Atlantic Theater Group, The New Group, The Tenement Museum, and MOMA. Both graduates of the New York City public school system, they are active PENCIL Partners (www.pencil.org) and develop Career Awareness Workshops for The Bay Academy middle school for gifted and talented students in Sheepshead Bay, Brooklyn.

www.theharmonygroupllc.com

RAOUL GERMAIN (DIRECTOR OF PHOTOGRAPHY) has been an accomplished cinematographer for over 15 years. His work with film has been featured by Eastman Kodak and American Cinematographer and has been seen on every major television network and at major galleries and museums around the world. He has traveled the globe creating stunning and iconic images for both feature and Art films, shorts, documentaries and unscripted television. He continues his uncompromising work with latest in film, HD and 3D formats.

www.raoulgermain.com

ALEXANDER HAMMER (ASSOCIATE PRODUCER/EDITOR) believes that editing is one of the few tools left in film/art where one has the ability to create something truly original. Whether it be narrative storytelling, or experimental art films/installations, he takes joy in discovery, and the continual exploration beyond a project’s initial limits. Alex hails from Gainesville, Florida where he grew up among sunny skies, rainy days, and the color green. He earned his graduate film degree at Savannah College of Art and Design, following his undergraduate degree in Fine Arts and Digital arts from Stetson University. In addition to Alex’s ventures in editing, he uses his fine art training to pursue his passion of sculpture and design, adding to the circle of storytelling through image, movement, color, and juxtaposition. Alex now resides in Manhattan, NY working as an editor for film and music video with his latest features THE TELEPORTER (Directed by Nick Gaglia) and GOING DOWN IN LA LA LAND (Directed by Casper Andreas) that he is editing are set to be released later this year.

www.hammeredconcepts.com

JULIE MILLER (ASSOCIATE PRODUCER) produced the musical THE LAST STARFIGHTER as part of the New York Musical Theatre Festival’s 2007 season, and she is producing the upcoming production of SHOW CHOIR! The Musical at NYMF 2010. She produced the 24th Annual MAC Awards this year, and is a producer of the upcoming feature film FADE TO WHITE. Julie has worked on a wide variety of productions including the 51st and 52nd Annual Drama Desk Awards, Broadway Unplugged,

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and The Nightlife Awards, as well as recurring series at The Town Hall in New York, including Broadway By The Year, The Broadway Cabaret Festival, and The Summer Broadway Festival. She is a member of the Board of Directors of the acclaimed Prospect Theater Company in New York, and a Board Member of the Manhattan Association of Cabarets and Clubs. Her upcoming work includes producing a short film of the musical PLAISIR DAMOUR by Terrence McNally and Skip Kennon, and co-writing a new musical based on the Jim Lehrer novel VIVA MAX.

CURTIS MOORE (SCORE COMPOSER) is honored to collaborate with Thomas Mizer, Matthew Brookshire, and Amanda Green, as a writer and composer based in New York. His work has been presented at Williamstown Theater Festival, the Eugene O'Neill National Music Theatre conference, and the NAMT festival of new musical. In 2009 Curtis was the recipient of a Jonathan Larson Grant for excellence in theater writing. In addition to writing for theater, Curtis has provided music for a diverse range of clients, including Industrial Light and Magic (ILM), the MTV Video Music Awards, the Miss America Pageant, and the Rose Bowl. With Matthew Brookshire, Curtis wrote and performed the songs in Todd Solondz's most recent film, PALINDROMES, and has written and produced songs for Wafah Dafour, Shawna Stone, Kevin Aviance, Ari Gold, Sara Ramirez, among others. Curtis moonlights as an orchestrator and music producer, working on projects with Sh-K-Boom/Ghostlight records, Playwrights Horizons, Lincoln Center Theater, Brooklyn Academy of Music (BAM), and Kansas City Rep. Curtis supports and is active with Broadway Cares/Equity Fights AIDS, and The Ali Forney Center for LGBT homeless youth.

www.trickybox.com

DANIEL WALLACE (PRODUCER) is a producer and production designer with experience in theatre, television, independent film, industrials, trade shows, and live events. His design credits include UNICEF's Tribute to Audrey Hepburn, The Jerry Lewis Telethon, The World Series Report, The Miss America Pageant, comedy specials for Showtime and Lifetime, new product launches for Solvay, Novartis, Abbott Laboratories, and live events for Shearson Lehman Hutton, Council of Fashion Designers of America, the American Marketing Association, and the Variety Foundation of New York. He has produced and designed professional video camera demonstrations for Sony, Sharp Electronics, Thompson Broadcast, and Ikegami Electronics as well as continuing to have on-going relationships with Canon USA for 16 years and with Panasonic Broadcast for 30 years. Daniel, along with Whitehurst Media, presented THREE SIDES at NYMF 2006 and together are developing a Spanish drama and a British comedy for the 2012 New York Season. Most recently, he was a co-producer of Leslie Jordan's Off-Broadway hit MY TRIP DOWN THE PINK CARPET which goes to London this winter.

TRISH WHITEHURST (PRODUCER) is an independent producer and President of Whitehurst Media. She is an award winning producer of industrials, events and live entertainment in the US and abroad. Theatrical projects include THREE SIDES at NYMF, ALL MY SINS REMEMBERED. Trish, in association with Daniel Wallace is developing a Spanish drama and a British comedy for the 2012 New York season. She has also produced the CASA Tribute for CBS, Associate produced Miss Ruby's Kitchen for PBS, ARTNOW an advocacy event on the mall in Washington, as well as benefit events of Cable Positive, meetings for NAMIC, and Women in Cable Telecommunications, Cable Connections as well as well as numerous automotive, truck and product launches.

About the Cast

BECCA AYERS (Rose Burns) is a singer/songwriter/actress who makes her living in theatre and dabbles in all kinds of music making. She enjoys playing shows on her own with her guitar, but is also a member of the band, baby goes bang whose debut album (brainypants) can be found on iTunes. baby goes bang is finishing up two more albums; one of acoustic songs and one of songs inspired by the act of making sweet, sweet love. Also on iTunes is Becca's live cd with collaborator, Bryan Crook, and his band (Becca Ayers; Live from the Laurie Beechman). Her favorite backup singer is sister (and Broadway veteran) Heather Ayers. Becca, also, has just completed an EP with Bradley Dean Whyte that displays her quirkiness best! She is VERY excited to release it but is waiting for money to drop from heaven so that she can print it. Her song "Taste" was used for the pilot "Temps" which was an official selection for the New York Television Festival in 2006. Becca is currently on a mini-tour of MISS SAIGON in beautiful Toronto! She just completed a long run in the original cast of the revival of SOUTH PACIFIC on Broadway, and has, also been seen there in LES MISERABLES and AVENUE Q. Becca got her BFA from Stephen's College in Columbia, MO where she was lucky enough to meet the best friends in the world.

www.beccaayers.com

JULIE DANAOSALKIN (Reena Santiago Isaacs) has performed on Broadway doing such shows as LENNON (Original Company) originating the role of "Yoko Ono", "RENT" (U/S to Mimi Maureen), SATURDAY NIGHT FEVER (original company.) She also traveled on National Tours: MISS SAIGON, RENT, and AIDA (Standby for role of Amneris); and Off-Broadway: THE KARAOKE SHOW and SAVAGES (by writer Anne Nelson/Backhouse productions). Her films include 101 WAYS...THREE PENNY AMERICA and READING LESSONS. SECOND GENERATION PRODUCTIONS has nurtured her goal, by producing her works THANK YOU, ANDREW and SOMETHING MORE, both featuring original songs, and stories. Also through 2G, she was a featured performer in their Concert of Excellence at Lincoln Center 2003 & 2004, as well as, performed one of her original songs at Carnegie Hall.

www.juliedanaosalkin.com

VEDANT GOKHALE (Jain Mahajan) Vedant is an actor, singer-songwriter, and standup comedian. He received his acting training at various schools including, Gene Frankel Theater and Endeavor Studios. His improv training includes Upright Citizens Brigade and over the years has been heavily involved in the improv/sketch world. He was a founding member of the now defunct improv troupe, Monkeys in the Atrium. You can also see him perform at various stand-up clubs around the city. Vedant was chosen to be in the 2007 ABC Diversity showcase, where ABC picks a handful of actors to showcase as new and upcoming diverse talent. TV Credits include: "Law and Order," and "Cashmere Mafia". Film Credits include: BODY OF LIES (Ridley Scott,) and NEW YORK, I LOVE YOU (aka NEW YORK, JE T'AIME) to be released in October 2009.

ROBI HAGER (Ricardo Santiago) Robi just got back from ending the tour of SPRING AWAKENING. Broadway: SPRING AWAKENING, music by Duncan Sheik and lyrics by Steven Sater; BYE BYE BIRDIE recent revival at the Henry Miller Theater, reading of Stephen Schwartz's Captain Louie; National Tour of SCROOGE the Musical, Tommy in THE WHO'S TOMMY, Jesus Christ in JESUS CHRIST SUPERSTAR at the Westchester Broadway Theater, Frederic in PIRATES OF PENZANCE, Pippin in PIPPIN, ORPHAN TRAIN at the NYMF '05. Robi also recorded both a promotional recording for the Westchester Broadway Theater and the world premier recording of CAPTAIN LOUIE, a new family musical by Stephen Schwartz, where he also participated in the original workshop reading at the NYMF '04. He also appeared in Radio City Music Hall, Rockettes CHRISTMAS SPECTACULAR Tour in the National Auditorium, Mexico City, Mexico.

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ERIN HILL (Etta Cummins) is a harpist, singer, songwriter, actor and multi-instrumentalist whose musical performances range from pop, psychedelic, and science fiction to kids music, opera, and Celtic. She's played solo at the Royal Albert Hall, and opened for/played with/sung with Kanye West, Enya, Cyndi Lauper, a-ha, Randy Newman, Garth Hudson, Levon Helm, Joan Osborne, G.E. Smith, The Smithereens, Martha Wainwright, Duncan Sheik, The Fab Faux, and moby. Erin's 2009 CD with her Celtic group, Four Celtic Voices, hit #1 on the Billboard World Music chart, charted in the Top Ten on multiple Heatseeker charts and in the Top 40 on the Independent chart (released on Erin's label, Gridley Records). Kids-wise, Erin is in The Dream Jam Band, whose new album is out on EMI (August 2010). As "Erin the Red," she plays bass, harp, keyboards, sings, and is a songwriter in the band. Harpist: Carnegie Hall; Sam Mendes' CABARET original Broadway cast album (also sax, flute); THE FANTASTICKS new Off-Broadway cast album; Lincoln Center SOUTH PACIFIC tour (also pianist); Martha Wainwright's album Martha Wainwright; various commercials (Dunkin' Donuts, etc.); MTV Total Request Live; MTV2's Wonder Showzen. TV: Chappelle's Show (as the Pretty White Girl), The Chris Rock Show, American Masters. FILM: Tim Robbins' CRADLE WILL ROCK (actor, plus on soundtrack); FADE TO WHITE (screenwriter). BROADWAY: original casts of TITANIC, Sam Mendes' CABARET, and URINETOWN. OFF-BROADWAY: Lincoln Center, Vineyard, NYTW, Cherry Lane... REGIONAL: Long Wharf, McCarter, La Jolla, Goodman, Goodspeed, NY Stage & Film, Sundance Theater Lab 2000 and 2008. VOICEOVER: Coca-Cola, Comcast, Walmart, Play-Doh, Dunkin' Donuts...

www.gridleyrecords.com

CASSANDRA KUBINSKI (Sam Putnam) appears regularly from NYC to Nashville and internationally, opening for Anna Nalick, The Nelson Brothers, Dickie Betts, Ingram Hill, the October Project along the way, and toured the nation as a Borders Books and Music "Artist to Watch," promoting her album HOLD THE SUN. Her latest album release is a live, double album called LIVE AT CAMP NASHVILLE. You can pick up all three albums on iTunes and CD Baby. She regularly appears at clubs, theatres, coffeehouses, and private engagements in NYC and beyond. Currently, she is producing a new album of music in the vein of Taylor Swift/Alanis Morissette/Vanessa Carlton with Edd Kalehoff Productions. As a songwriter, Cassandra's songs have appeared in the films RED HOOK, REDEMPTION FALLS, and DARE (Sundance 2009), and have won awards from the Billboard World Song Contest and Songwriters Hall of Fame. She also writes pop music with TRIFECTA, her songwriting and production team (Lifetime, MTV), and producers in the pop, dance, and hip hop genres. Her acting includes theatre (Drama-Desk nominated Off-Broadway THE AUDIENCE as well as ANNIE and MIRETTE at Goodspeed), film (FINDING FORRESTER and SAM), and TV (SPIN CITY). Cassandra works as a voice-over and jingle artist, and vocal and songwriting teacher, from her own SunChild Studios, and studios nationwide.

www.CKubinski.com

BROTHER LOVE (Syd Black) Behind a mop of curly black hair, forever in motion, Brother Love grooves and shakes as if he's trying to conjure the dead. His solo albums, "Album of the Year" and "Turn It Up!", gained large-scale recognition as he helped pioneer Podsafe music. Primarily as a featured guest on the #1 comedy Podcast Radio Show- Keith and the Girl. www.katg.com He's currently on tour Rockin' the drums with Warner Bros/Elektra recording artist Her and Kings County.

www.brotherloverocks.com

GREG NAUGHTON (Jack King) performs his music all across this great nation (and this fall in Europe) as 1/3 of band THE SWEET REMAINS (with fellow singer-songwriters Rich Price and Brian Chartrand). Selected by USA TODAY as a new artist to watch in Oct '09, THE SWEET REMAINS is a unique band on today's music scene, fronted by three lead-singer-songwriters and featuring rich three-part harmonies reminiscent of bands like CSN and the EAGLES. The group just began recording with Iestyn Polson (best known as producer to all of David Gray's recordings), and anticipate release of their second CD in the winter of 2011. As a solo-artist, Greg's independently released debut CD DemOgogue & the Sun Songs

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was hailed by Performing Songwriter Magazine as a “Rough and Tumble Folk-Rock Gem”. As a songwriter, Greg has collaborated with such artists as Phoebe Snow, Harry Connick, Jr., Kelli O'Hara and others for a number of major label releases. Hailing from a family of actors, Greg started is also an actor and founder of the now defunct “Blue Light Theater Co.” in nyc where he served as Artistic Director for six seasons and 16 productions, including the Obie-Winning productions OEDIPUS starring Frances McDormand and Billy Crudup, and WAITING FOR LEFTY, directed by Joanne Woodward with Marisa Tomei. He also acted in many productions, including Blue Light’s acclaimed production of GOLDEN BOY in which he played the title role. More recently, Greg won accolades acting in Paul Scott Goodman’s ALIVE IN THE WORLD, for which he won a NY Musical Theatre Festival “Outstanding Performance” award. Greg's and The SWEET REMAINS' music is available on I-Tunes, through most every independent online distribution outlet and can be sampled, of course, on his myspace page.

www.SweetRemains.com

JAN O'DELL (Caroline King) has appeared on screen with Patrick Dempsey in Dreamworks’ CAN’T BUY ME LOVE, Leslie Nielsen in Paramount’s FAMILY PLAN and Veronica Hamel in the CBS movie STRANGER IN MY HOME. Jan has to her credit scores of industrial/training films and commercials. A member of Circle East theater group in New York, she originated the role of Nettie in their production of LILY OF THE VALLEY, also produced at The Neighborhood Playhouse and elsewhere. She also originated a role in Joyce Carol Oates’ I STAND BEFORE YOU NAKED. When Jan made her first foray into New York theater, in “her salad days”, she was cast in the musical theater import from London’s West End VALMOUTH. Regional theater includes Mrs. Tilden in THE CHILDREN’S HOUR at Martha’s Vineyard Playhouse (where she recently was King Lear in a staged reading for the Playhouse’s Summer Shakespeare series), Cleopatra in ANTONY AND CLEOPATRA and the Wigmaker in RASHOMON, both at Kansas City Rep, and various roles for BLOODHUT PRODUCTIONS in Tucson/Phoenix. Always a singer, Jan performed with Kansas City’s premier big band and with small jazz groups in clubs throughout that city. Jan was with public radio and television for 10 years. Her voice was often heard on NPR as a reporter and host for various programs. She wrote and produced an obituary for NPR aired on the death of Harry S Truman, which was entered in the official Congressional Record at the request of members of Congress. Jan’s broadcasting career began when she became Kansas City’s very first television Weathergirl on the local ABC-TV affiliate. Jan dedicates her part in the creation of the film to the American Red Cross, Safe Horizons and all those whose arms reached out and held her during a time of need.

JEREMY SCHONFELD (Daniel Isaacs) is a singer/songwriter and musical theater composer/lyricist. His performances have ranged from venues like Birdland and Joe’s Pub, to Lincoln Center and Madison Square Garden. His recent musicals include DRIFT and IT HAPPENED ONE CHRISTMAS and an upcoming musical based on his popular song “Greta”. Jeremy’s music is regularly performed by a broad range of Broadway talent including Shoshana Bean, Adam Pascal, Tracie Thoms, and Amy Spanger. His albums include the original “Drift” concept album, “37 Notebooks”, “Blue Skies and All”, and the upcoming “Iron and Coal”. Jeremy is also proud to serve on the board of the Broadway Dreams Foundation where he also serves as musical director and supervisor. After attending both Indiana University’s School of Music (Bloomington, IN) and Berklee College of Music (Boston, MA), Jeremy moved to New York City to join the prestigious BMI Lehman-Engel Musical Theater Workshop. A concert reading of DRIFT (with collaborator Craig Pospisil) premiered at the 2005 New York Musical Theater Festival (NYMF) and was more fully produced to enthusiastic audience and critical response as part of the 2006 Festival. Of DRIFT, Charles Isherwood of the New York Times stated: “The score was assured and appealing...reminiscent of Jonathan Larson and Billy Joel.” (9/25/06) Jeremy is also a founding composer/lyricist for the A-TRAIN MUSICALS, recently showcased at NYMF and at the Peter Jay Sharp Theater on 42nd Street, Spring 2006. Jeremy lives in Brooklyn with his Kiwi wife Sarah-Jane, sassy daughter Alexandra and hyper dog Byron.

www.jeremyschonfeld.com

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ASA SOMERS (Kyle Cassimer) grew up on Sullivan's Island, SC, and attended Yale University, where he earned a bachelor's degree in English. After graduation, he sang and wrote songs for rock bands, worked on Capitol Hill, and started and then abandoned a career in magazine publishing. Eventually, seeking a more stable, lucrative calling, he got back into acting. Since then, he has worked on Broadway in *NEXT TO NORMAL*, *GREY GARDENS*, *TABOO*, *DANCE OF THE VAMPIRES*, and *THE ROCKY HORROR SHOW*. Off-Broadway credits include *THE BURNT PART BOYS* at Playwrights Horizons, *NEXT TO NORMAL* at 2nd Stage, *ONCE AROUND THE SUN* at the Zipper Theater, and *HEDWIG AND THE ANGRY INCH* at the Jane Street Theater. Regionally, Asa has worked at TUTS in Houston, Actors Theater of Louisville, Paper Mill Playhouse in New Jersey, and the Victoria Theater in San Francisco. Television credits include "Royal Pains," "The Good Wife," "Gossip Girl," "Ugly Betty," "The Sopranos," "Law and Order," and "Law and Order: SVU." Film credits include *NEVER FOREVER* and *IRA & ABBY*. Asa lives in Manhattan with his wife Gina Garan and their son Carpenter.

www.asasomers.com

Supporting Cast

The supporting cast of *CLEAR BLUE TUESDAY*, drawn mostly from the friends and family of the production, includes stage and screen luminaries such as **James Naughton** (film: *THE DEVIL WEARS PRADA*, Broadway: Tony Awards for *CHICAGO*, *CITY OF ANGELS*), **Christian Campbell** (*TRICK*), **Kelli O'Hara** (Multi-Tony Winner including *THE LIGHT IN THE PIAZZA*), **Christopher J Hanke** (tv: *THREE RIVERS*, Broadway: *CRY BABY*), **Julia Murney** (Broadway: *LENON*), **Ramona Keller** (Broadway: *BROOKLYN*), **Hollis Scarborough** (film: *RED HOOK*), **Jesse Johnson** (Broadway: *GLORY DAYS*), **Michael Lanning** (Broadway: *CIVIL WAR*) and **Mary Ellen Ashley** (film: *THE PRODUCERS*), as well as recording artists **Chris Orbach** and **Chris Anderson**.

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Cast in Order of Appearance

Etta Cummins.....	Erin Hill
Ricardo Santiago.....	Robi Hager
Rose Burns.....	Becca Ayers
Kyle Cassimer.....	Asa Somers
Daniel Isaacs.....	Jeremy Schonfeld
Daniel's Girlfriend.....	Sarah-Jane Casey
Syd Black.....	Brother Love
Jain Mahajan.....	Vedant Gokhale
Caroline King.....	Jan O'Dell
Jack King.....	Greg Naughton
Samantha Putnam.....	Cassandra Kubinski
Reena Santiago Isaacs.....	Julie Danao
Nurse.....	Patricia Mikes
Obnoxious Co-Worker.....	Christian Campbell
Guy in Stall.....	Kelvin Moon Loh
Guy at Urinal.....	Thadd Krueger
Guy in Pantry.....	Ryan Jesse
Janeway.....	MacLeod
The Board.....	Diane Phelan, Emily Van Fleet, Rebecca Weiner, R. Scott Denny, Kristoffer Lowe, Kristin McDonald, Jill Gorrie, Jesse Johnson
Security Guard.....	Al Parinello
Fired Drummer.....	Harris Karlin
Friendly Guitar Player.....	Michael Lanning
Filthy Homeless Woman.....	Mary Ellen Ashley
Samantha's Boyfriend.....	Christopher J Hanke
Guy at Bar.....	Christopher Moser
Sam's Fantasy Dancers.....	Marquis Cunningham, Matthew Neff, Matthew Steffens, Isaac Calpito, Travis Magee, Billy Griffin, Matthew Kilgore, David Guggino, Justin P. Wingrenroth, David Wilson
Executive.....	James Naughton
Dave the Picard Fan.....	Chris Orbach
Spaceman.....	Matt Steffens
Ad Client.....	Julie Bersani
Insensitive Tourist.....	Hollis Scarborough
Abby.....	Samantha Stockwell
Anonymous Woman.....	Ramona Keller
Anonymous Woman.....	Julia Murney
Anonymous Woman.....	Kelli O'Hara
Kyle's Secretary.....	Marsha Lawson
Guy With Vulcan Ears.....	Chris Anderson
Reena's New Boyfriend.....	Jon Salkin
7WTC Gallery Artists.....	Audrey Anastasi, Karin Batten, Robyn Desposito, Ula Einstein, Tony Ingrisano, Alexandra Jacoby, Svejlin Jo, Patrick May, Lora Morgenstern, Ruth Bauer Neustadter, Tara Parsons, Barbara Rachko, Libby W Seaberg, Deborah Sosower, Anne Stanner
Syd's Nightmare Dancers.....	Abby Church, Ashley Eichbauer, Katie Rayle, Jessica Snyder

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Crew

First Assistant Director	Fred Caruso
Production Sound.....	Arnold Finkelstein
Second Camera/B-Roll Operator	Wylda Bayron
First Assistant Camera/ P2 Card Workflow Coordinator	Chapin Hall
Gaffer	Eve Rametta
Key Grip	Alexander Jones
Key Make-up and Hair Designer	Dhyaná Forté
Location Manager	Julie Miller
Production Coordinator.....	David Shade
Assistant Production Office Coordinator	Beverly J Cole
Boom Operator/Playback Technician	Harris Karlin
Swing	Keith Nolan
2nd Assistant Camera	Andrew Shemin
Additional Assistant Camera	Kristopher Lee
Grip	Peter G Howell
Set Production Assistant	Christina Figueroa
Set Production Assistant	Erik Brooks
Locations Production Assistant.....	Isaac T Boardman
Production Assistant	Jared Santiago
Production Assistant	Max Datz
Additional Boom Operator	James Wilkins
Planet Designer	David Esler
Costume Production Assistant	Maura K Trail
Costume Assistant.....	Michael Kale
Art Coordinator	Charles A Mysak
Art Production Assistant	James A Schmidt
Art Production Assistant	Jessica Mutascio
Art Production Assistant	Laura Newman
Art Hanger	Max Yawney
Assistant Choreographer.....	Ashley Eichbauer
Assistant Editor.....	Andrew Shipsides
Rehearsal Manager.....	David Leidholdt
Rehearsal Assistant	Ari Laura Kreith
Rehearsal Assistant	Isaac Klein
Intern	Jay DeYonker
Blogger.....	Jeremy Blachman
Color Correction	Jason Crump
Consultant	Kelly M. DeVine
Production Counsel.....	Benjamin Feldman
Production Accountant.....	Alan Sanchez
Production Insurance	Film Emporium
Still Photographer	Ryan Meuller

Poster Art by **Miguel Blanco** www.mikho.com

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Song Credits

The CLEAR **BLUE** TUESDAY cast album is being distributed by Sk-K-Boom Records (www.sh-k-boom.com). The score was composed **Curtis Moore**. The songs were composed by the Cast and produced by the following extraordinary and generous group of artists:

Prologue

*written & performed by Erin Hill
produced by Erin Hill
courtesy of Gridley Records*

Brand New Sky

*written & performed by Becca Ayers
produced by Media Noise*

Help Me Help You

*written & performed by Asa Somers
produced by Terry Bacon
co-produced by Frank Piazza
recording at Treebox and Audio Paint, NYC
additional audio engineering
by Charles Martinez*

Spiraling Down

*written & performed by Vedant Gokhale
produced by Anand Gan and Doug Davis
for Flytrap
co-produced by Frank Piazza
additional recording at Audio Paint, NYC
additional audio engineering
by Charles Martinez*

The Fuck-up Song

*written & performed by Jeremy Schonfeld
produced by David Swanson
co-produced by Frank Piazza
additional recording at Audio Paint, NYC
additional audio engineering
by Charles Martinez*

Thank You Syd

*written & performed by Cassandra Kubinski
produced by Anand Gan and Doug Davis
for Flytrap*

The Day the Sky Fell

*written by
Jan O'Dell & Julie Danao-Salkin
performed by Jan O'Dell
produced by Media Noise*

Beginning of an Ending

*written by Robert Hager
additional material by Becca Ayers
performed by Robert Hager & Becca Ayers
produced by Media Noise
co-produced by Frank Piazza
additional recording at Audio Paint, NYC
additional audio engineering
by Charles Martinez*

Spank It

*written by Larry Florman
performed by Brother Love
produced by Caleb Sherman*

Reckless

*written & performed by Erin Hill
produced by Mike Nolan & Erin Hill
courtesy of Gridley Records*

Help Me Help You (reprise)

*written & performed by Asa Somers
additional vocals Becca Ayers
produced by Terry Bacon
co-produced by Frank Piazza
recording at Treebox and Audio Paint, NYC
additional audio engineering
by Charles Martinez*

We'll Move the World

*written & performed by Julie Danao-Salkin
additional vocals Erin Hill, Ramona Keller,
Kelli O'Hara, Julia Murney,
produced by Mike Nolan
courtesy of Gridley Records*

Nothing to Prove

*written & performed by
Vedant Gokhale & Cassandra Kubinski
produced by Anand Gan and Doug Davis
for Flytrap
co-produced by Frank Piazza
additional recording at Audio Paint, NYC
additional audio engineering
by Charles Martinez*

The Ritual

*music and lyrics by Jeremy Schonfeld
additional lyrics by Cast
performed by Cast
produced by Curtis Moore
additional recording at Audio Paint, NYC
additional audio engineering
by Charles Martinez*

Here I Am

*written & performed by Greg Naughton
produced by Gridley Records
co-produced by Frank Piazza
additional recording at Audio Paint, NYC
additional audio engineering
by Charles Martinez*

Move High

*written by Larry Florman & Erin Hill
performed by Brother Love
produced by Caleb Sherman*