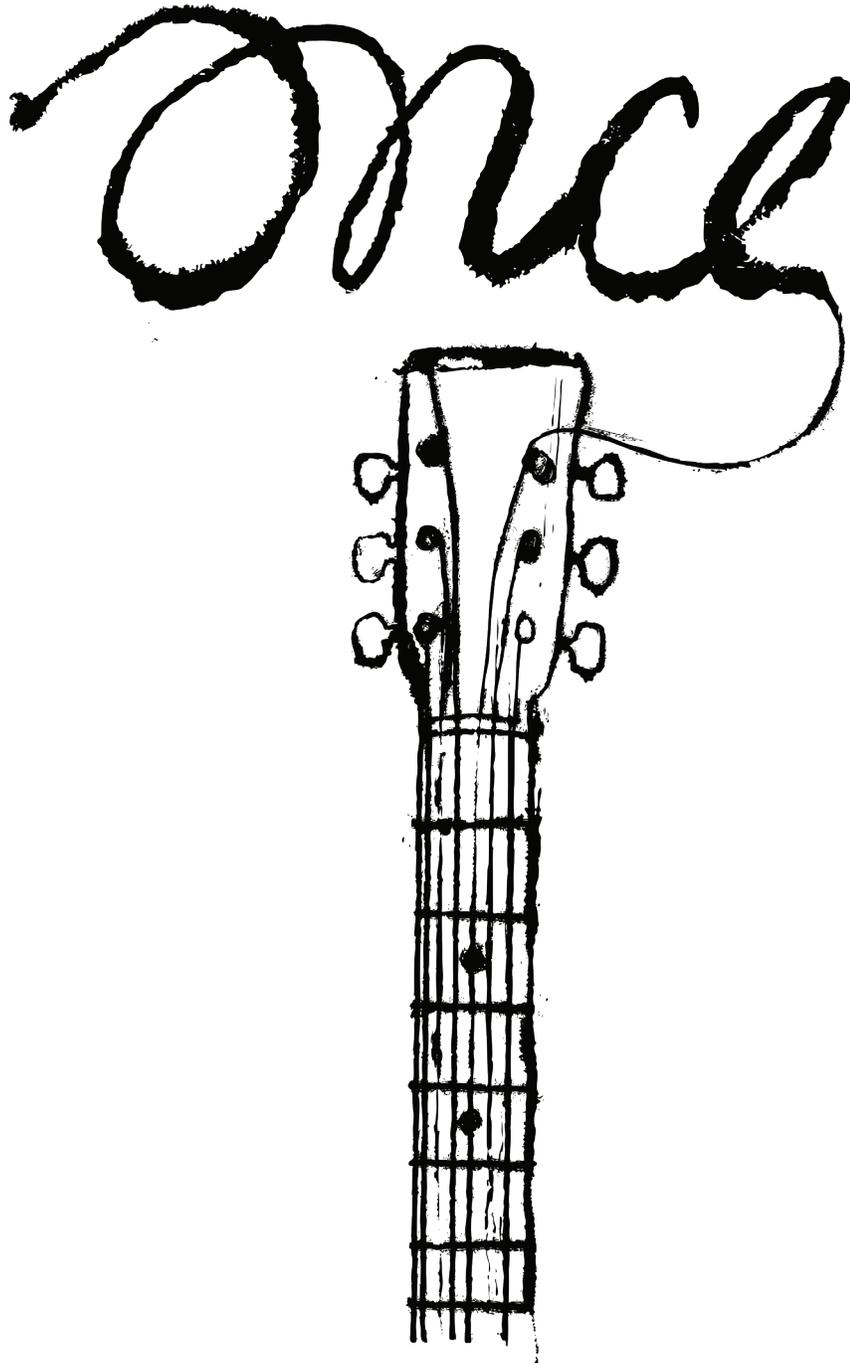




PARAMOUNT
THEATRE

Once The Musical
STUDY GUIDE



APRIL 25-JUNE 3, 2018

BOOK BY ENDA WALSH. MUSIC AND LYRICS BY GLEN HANSARD AND MARKÉTA IRGLOVÁ.
BASED ON THE MOTION PICTURE WRITTEN AND DIRECTED BY JOHN CARNEY.
DIRECTED BY JIM CORTI.

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ONCE PLOT SUMMARY



Welcome to Dublin, Ireland - land of poets, musicians and artists of all kinds. In a local pub we meet Guy, a brooding singer-songwriter at a turning point in his artistic process. We hear him sing “Leave” and then place down his guitar as if he was leaving it forever. However, Girl, a blunt, persuasive and totally charming Czech woman, notices him leaving and quickly manages to convince the broken-hearted artist not to give up on his music so quickly.

Girl soon uncovers that Guy works as a Hoover-fixer by day, and wouldn’t you know, Girl just happens to have a “hoover that doesn’t suck.” Although Guy does his best to not allow Girl to get too close, she becomes Guy’s friend and confidant. Girl sees in Guy the beauty and breadth of talent he holds within himself, something he lost sight of after his recent breakup.

When Girl finally gets Guy to share his music, Girl joins in on the piano and it is revealed that both not only have great musical gifts but also make each other’s music better.

Guy invites Girl over to fix her Hoover and meet Da, his father. There, she determines that Guy is “stopped” and becomes determined to help him finish his music and his love story.

Despite the tight living conditions, Girl shares her apartment with her mother (Baruska), young daughter (Ivonka) and three other Czech musicians (Andrej, Reza and Svec). Girl brings Guy into her world, and it is there that Guy begins to find his voice again.

Girl convinces Guy that he needs to keep writing his music, make an album and go to America to win back his ex-girlfriend. It is during their quest to finish this album that Girl and Guy become closer to one another and begin to fall in love with each other. But can they ever really share anything more than music?



“We are the music makers, and we are the dreamers of dreams.” -Arthur O’Shaughnessy

ONCE TIMELINE



Once falls into the very popular category of a musical that was first a movie. The film *Once* was a small independent movie that people fell in love with due to its honest storytelling and soulful music. Below is a timeline of the film’s journey from screen to stage.

- The film *Once* premiered in the United States on May 16, 2007.
- Directed by John Carney, the film starred Glen Hansard and Markéta Irglová and was made with a budget of approximately \$220,000.
- While there was a script, many of the film’s scenes were improvised by Hansard and Irglová.
- The movie was filmed in only 17 days.
- Despite its small budget and quick filming schedule, *Once* went on to receive much critical acclaim and currently holds a 97% on RottenTomatoes.com.
- The film earned an Oscar for Best Song in 2008 for “Falling Slowly.”





- Hansard and Irglová continued their love story and musical journey off screen when they went to create the band *The Swell Season*.
- For the next three years, a documentary film crew followed them as they toured with their band, creating a documentary named after the band, *The Swell Season*.
- Toward the end of their three year tour, Hansard and Irglová ended their romantic relationship but continued their creative and musical collaborations.
- On February 28, 2012, *Once the Musical* held its first preview. Music and lyrics for the production were written by Hansard and Irglová.
- *Once* held its official opening on March 18, 2012, and ran for a total of 1,168 performances.
- The production was nominated for eleven Tony Awards, winning eight of them, including Best Musical, Best Performance by a Leading Actor in a Musical and Best Direction of a Musical.
- *Once* officially closed on Broadway on January 4, 2015.



end scene



“Where words fail, music speaks.” -Hans Christian Andersen

MEET OUR CAST OF MUSICIANS



GUY

*Barry DeBois**

Plays guitar, ukulele,
harmonica;
Irish singer/songwriter
struggling to make music
after devastating breakup



GIRL

*Tiffany Topol**

Plays piano, ukulele, guitar;
A blunt, persuasive and totally
charming Czech woman; soon
befriends Guy and helps him
find passion for his music again



BARUSKA

*Jeanne T. Arrigo**

Plays violin, mandolin, guitar,
accordion; Girl's mother; a
formidable Czech woman;
lives with Girl in her flat



EX-GIRLFRIEND

*Jenn Chandler**

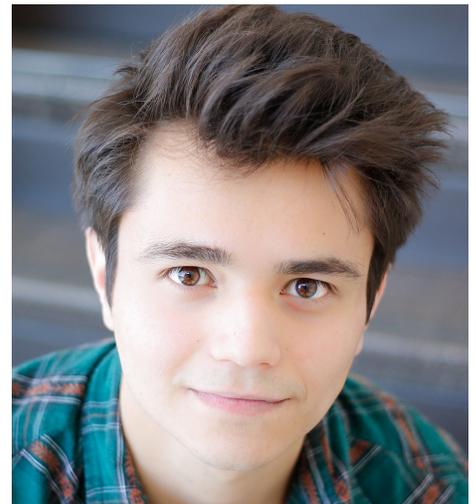
Guy's ex-girlfriend; plays
cello and guitar; recent
move to New York is the
cause of Guy's heartbreak.



BANK MANAGER

Alex E. Hardaway

Plays piano, melodica, guitar,
ukelele; may be a bank
manager by day, but his love
for music runs very deep



ANDREJ

Nik Kmicik

Plays piano, ukulele, guitar,
cajon, melodica; another
Czech roommate of Girl's;
determined to succeed

**denotes members of Actors' Equity Association, the union of professional actors and stage managers.*



EAMON
*Angel Lin**

Plays piano, ukulele, guitar, accordion, mandolin; studio engineer; extremely good at her job; doesn't have much patience for rowdy misfits



IVONKA
Everleigh Murphy
Girl's young daughter;
plays violin



ALSO PLAYED BY
Isabella Quелlette
Plays tambourine

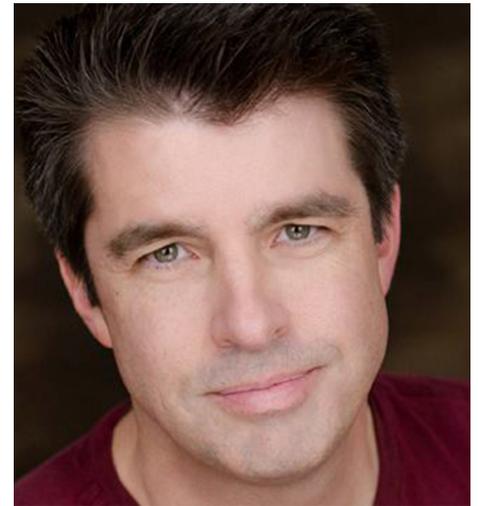


BILLY
Jon Patrick Penick

Plays bass, guitar, drums, cajon; music shop owner; allows Girl to play piano in his shop; has a crush on Girl

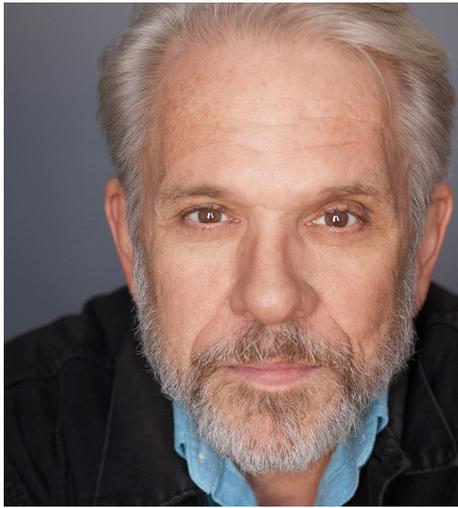


REZA
*Cassidy Stirtz**
Plays piano, violin, mandolin, ukulele, steel pan; one of Girl's Czech roommates; fearless firecracker



MC
Charlie Strater
Plays bass, mandolin, guitar, harmonica

*denotes members of Actors' Equity Association, the union of professional actors and stage managers.



DA

*Larry Tobias**

Plays mandolin, ukulele, guitar;
Guy's supportive father; suffering from his
own heartbreak after the death of his wife



SVEC

*Grant Alan Watkins**

Plays percussion; one of Girl's Czech
roommates; likes to give people a
hard time; good sense of humor

ENSEMBLE MEMBERS



Elisa Carlson

Plays piano, violin, bass,
ukulele, accordion, guitar,
drums, cajon, melodica



*Cory Goodrich**

Plays piano, ukulele, guitar,
autoharp, melodica



*Matt Kahler**

Plays guitar, bass, banjo,
ukulele, cajon



*Michael Kurowski**

Plays piano, mandolin, bass,
ukulele, guitar, drums, cajon



*Doug Pawlik**

Plays guitar, bass, cajon

end scene



*Matthew C. Yee**

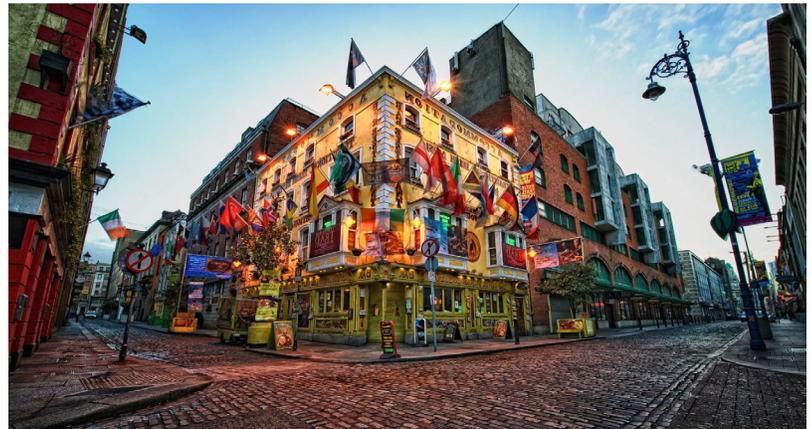
Plays cello, bass, guitar,
mandolin, ukulele, accordion

“When I die, Dublin will be written in my heart.” -James Joyce

ONCE SETTING AND RELATABLE REGION

SETTING: DUBLIN, IRELAND

- 3,689 miles from Aurora, Illinois
- Dublin name comes from two Gaelic words that mean “Black Pool”
- Total area of 84,421 sq. km or 52,456.777 miles
- Capital city of the Republic of Ireland
- Population of 1,273,069 people



RELATABLE REGION: CZECH REPUBLIC

- Formerly known as Bohemia
- 1,281.1 miles from Ireland and 4,612 miles from Aurora, Illinois
- National language is Czech
- Population of 1,273,069.
- Capital city is Prague
- Older citizens of the Czech Republic may also speak German and Russian



***"You use a glass mirror to see your face; you use works of art to see your soul."
-George Bernard Shaw, Back to Methuselah***

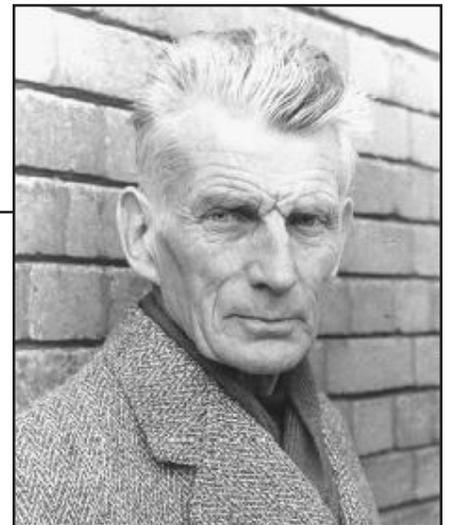
NOTABLE PEOPLE FROM DUBLIN

Despite its smaller size, Dublin is the birth place of some of the most prolific artists. In fact, it's the only city in the world with three Nobel Prize winners in literature. Here are a few of the most influential writers.



W.B. YEATS

Born in Ireland in 1865, Yeats was awarded the Nobel Prize for literature in 1923. Some of his most famous works are *The Wind Among the Reeds*, *The Tower* and *The Winding Stair*.



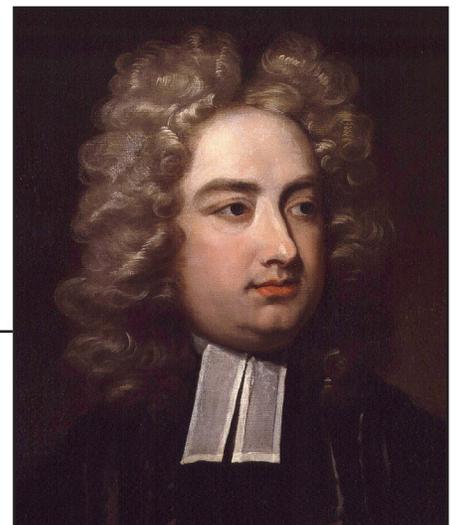
SAMUEL BECKETT

Born April 13, 1906, in a suburb of Dublin, Ireland, Beckett was a novelist, essayist, poet and playwright. He was awarded the Nobel Prize for literature in 1969. One of his most famous works is *Waiting for Godot*.



OSCAR WILDE

Wilde was born October 16, 1854, in Dublin, Ireland. A poet and a playwright, Wilde's most famous works include his novel *The Picture of Dorian Gray*, as well as his plays *Lady Windermere's Fan* and *The Importance of Being Earnest*.



JONATHAN SWIFT

Swift was born November 30, 1667, and was an author, clergyman and satirist. His most famous work is *Gulliver's Travels*.

end scene

WHAT WERE THEY TALKING ABOUT?

Once takes place in a different country in a different decade with characters speaking different languages. Below is a helpful guide to some of the cultural differences in the show.

“..but now I come to play you music and you to save my Hoover.”

- The first patent for a vacuum cleaner was created by John Murray Spangler, a school janitor looking for an easier way to clean up.
- The patent was purchased in 1908 by William Hoover, who then took that patent and created one of the largest vacuum manufacturers in the world.
- In 1919, Hoover opened the first factory in England.
- Nowadays several people across the pond use the word “hoover” to describe their vacuum, as well as the action of vacuuming.



“They learn their English from the soaps on television. Fair City is their passion.”

Girl's roommates - Andrej, Svec and Reza - watch an Irish soap opera called *Fair City* to learn English. If you thought this was a fictional soap opera for the show, you would be wrong. In fact, *Fair City* is the longest aired soap opera on Irish television, currently at almost 30 years.



“I got an old four track and some other stuff, you know but...I reckon I'm going to sell 'em now.”

Four tracks completely revolutionized the music industry. For the first time, one machine could record an individual track for guitar, vocals, etc. Bands like The Beatles and The Beach Boys used four tracks to experiment and create new music. Four tracks are no longer in heavy use. Today, a 48 track recorder is standard.



end scene

"...nothing can do what dance does. It is the most physically realized manifestation of emotion that exists."

INTERVIEW WITH ONCE CHOREOGRAPHER *William Carlos Angulo*



We are thrilled to have Jeff Award winning choreographer William Carlos Angulo back at Paramount Theatre. He is currently choreographing *Once* for us. William was kind enough to sit down with us and discuss the unique challenges of choreographing a show like *Once*.

Q. We've been lucky enough to have you choreograph here before for *West Side Story* (Jeff Award Winner) and *Mamma Mia!*, and we're so happy you're back for *Once*. All three shows seem like they present different challenges as a choreographer. What type of choreography can we expect for *Once*?

A. Yes - three very different shows with three very different worlds. I view my role as choreographer as being largely responsible for the ensemble in the story. Every ensemble is different and serves a different purpose in the story, however every ensemble IS ultimately the world of the play. Finding the voice - the physical vocabulary - of any given world is uniquely challenging to the piece we are creating. For *Once*, you can - hopefully - expect movement that complements, extrapolates and magnifies the power of music. Specifically, the power of making music together.



Q. Since the actors are playing their own instruments as well in this production, what kinds of challenges does that present for you?

A. All of them...but I have learned to view challenges as exciting and look at obstacles as advantages - they make our art better. They force us to hone in on what is absolutely necessary to the piece and not rely on previously learned techniques or theater-making tricks. It also forces us to constantly be redefining dance and choreography as we invent together, because everything is a physical moment that actor and choreographer have created together, as opposed to something I've made up in my studio and imposed on the actor.

Q. You've said that in preparation for this show, you've read *The Frantic Assembly Book of Devising Theatre*, written by the choreographer from the original Broadway production of *Once*, Steven Hoggett. How has reading this book helped you prepare?

A. I cannot hope to work on the piece without understanding why it was made the way it was made. When developing a regional premiere - or revising/reviving a piece - I think it's important to be inspired by the same things that inspired the original creators and then create a response with your unique voice. That response ultimately becomes the play.



Q. You've also mentioned that you want to work with the actors on creating the choreography and movement in *Once*. How do you begin to approach that with the actors, and does that make it difficult to choreograph things ahead of the rehearsal process?

A. Oh yes. We realized pretty early on that we wouldn't be able to do our pre-production in the way we usually do, because we can't devise the movement without them. However, if we know what we want to accomplish, then we can strategize how we devise it with the cast. Our homework becomes planning how we are going to make it, as opposed to just making it. In the rehearsal room, we embrace the natural movement quality of each actor and knit the pieces into an experience that is replicable for them for every performance.

Q. When people think about *Once*, a lot of the focus is solely on the music. What do you feel choreography does to enhance the total experience for an audience that music alone might not do?

A. To me, music and dance are partners. I suppose music can be sensed and calculated physically – waves moving through space – but to me... music is ethereal. It isn't tangible. You can't hold it in your hands or embrace it. It is abstract, and that's what makes it magic. Whereas dance is the physical result or realization of that abstraction. The music is the germ, and the dance is the embodiment of that emotion. All of us who make theater, we're all just smiths of emotion. Playwrights, directors, designers, actors, musicians, we all fashion emotion in our own way. And to that end, nothing can do what dance does. It is the most physically realized manifestation of emotion that exists.

end scene



POST PERFORMANCE THOUGHTS

DISCUSSION QUESTIONS

1. How did the actors playing instruments on stage affect your experience as an audience member?
2. What songs, artists or musical genres are important to you in your life, and why?
3. How did you feel about the end of this story? Do you think things ended with Guy and Girl the way they should have?

ACTIVITIES

1. Create your own playlist. Write down 5-10 of your favorite songs. Why are they important to you? What do you like about them?
2. Share with a small group your favorite songs. Do any of you have the same favorites? If you do, are they for the same reasons?
3. Become your very own Spotify or Pandora. After hearing the group's favorite songs, can you suggest other artists or songs someone in your group might like?
4. Write a song about a turning point in your life.

end scene



SONGWRITING LESSON PLAN

Level: Middle School-College

LESSON OBJECTIVES:

- Students will be able to identify different song structures in model songs
- Students will be able to write a song using an identified structure
- Students will be able to apply a personal experience to a song

GUIDING QUESTION:

- What are the basic elements of a song's structure and how are they written?

Hook: Play some songs from the [Once the Musical](#) as students enter your space. Have them write down images they see as they listen to the song and have the students share with small groups or as a large group the images that came to mind.

Main Activity: Take students through the handout of songwriting terms to keep in mind when writing a song. Let students know that there are no rules for songwriting or making art, but the process of studying classic songs can be a way to gain greater familiarity with basic song structure.

Introduce each teaching point on the handout and allow for discussion. Give students these goals:

1. Try to make the lyric point to the title or lyrical hook. Build a foundation from the hook.
2. Be sincere—listeners can tell whether you mean it or not
3. Avoid vagueness and cliché with lyrics. Explore images that are personal and specific and add “delicious details” to draw the listener into the poetry of the song.

Next, play “[Yesterday](#)” by The Beatles and analyze the song as a group. Invite students to refer back to the teaching points as they reflect on the song. Invite students to identify why the song is catchy and memorable in its melodic structure and form. Point out structural notes such as no big leaps from note to note, a defined verse and chorus, and why the lyric is relatable.

Have students write a song while continuing to reinforce and explore the concepts from the model song. Begin by exploring the participant's own “yesterdays.” Help them identify a turning point in their life as a place to start.

Have students share their songs with each other and give feedback. For extra credit, they could set their songs to music.

If you chose to do this activity with your students, we hope you will share their work with us. Please email it to school@paramountarts.com.

SONGWRITING TERMS

SONG FORMS/SECTIONAL STRUCTURES

Although there are no “rules” to songwriting or artmaking, many songs follow a structure that makes it more sing-able and memorable. When starting out, it’s best to use one of these structures to begin. Sectional Music is where each musical theme is defined as a musical section and assigned a letter of the alphabet. Where sections are identical, or at least very close, musically, they are assigned the same letter as that of other identical sections of the song. Where a section is not identical a new letter is assigned to represent that type of musical section.

While there are many different song forms, we will be focusing on one:

AABA SONG FORM / AMERICAN POPULAR SONG FORM / BALLAD FORM

This is one of the most commonly used forms in both jazz and early to mid-twentieth century popular music. The AABA format was song form of choice for Tin Pan Alley songwriters of American popular music, an East Coast USA songwriter scene based in New York City, in the first half of the 20th century. Tin Pan Alley included songwriting greats like Irving Berlin, Harold Arlen, Sammy Cahn, Hoagy Carmichael, Dorothy Fields, Johnny Mercer, George and Ira Gershwin.

The dominance of the AABA format faded out during the 1960s with the rise in popularity of rock 'n' roll and the rise of groups like The Beatles. Before The Beatles broke off into other songwriting formats, they heavily utilized the AABA format in many songs. This song form is used in a number of music genres including pop, jazz and gospel.

STRUCTURE OF AABA SONG FORM

In modern terminology, the A section is repeated as the main section of the song and is known as "the verse." The A sections are similar in melody but different in lyrical content. The phrases of the A sections often comes to harmonic closure.

This is followed by the bridge (B) which is musically and lyrically different than the A sections. The bridge gives the song contrast before transitioning to the final A section. The B section often provides melodic, harmonic, rhythmic or contrast in texture. The B section is known as "the Bridge." "Middle Eight" or "the Release." It presents the listener with a change in mood in the song, often using contrasting melody, lyrics and chords.

The standard AABA song form is 32-bars long, with each section of the song being 8 bars long.

VERSE	VERSE	VERSE	VERSE
A	A	B	A

Examples of AABA song form:

1. "Harlem On My Mind" (1933, by Irving Berlin)
2. "Blue Moon" (1934, by Richard Rodgers and Lorenz Hart)
3. "Heart And Soul" (1938, by Frank Loesser and Hoagy Carmichael)
4. "Blue Moon" (The Marcells by Mel Torme)
5. "Over The Rainbow" (Judy Garland, 1938, by Harold Arlen and E.Y.Harburg)
6. "Crazy" (1961, Patsy Cline, by Willie Nelson)
7. "That'll Be The Day" (1958, by Buddy Holly)
8. "From Me To You" (1963, by The Beatles, Paul McCartney and John Lennon)
9. "Yesterday" (The Beatles, 1965, by Paul McCartney)

TITLE

The title of the song is very important; think of yourself as a salesperson who needs to pitch a product and the title as the name of that product. You would want your title to be memorable and fitting to the theme of the song. You should also highlight your title by placing it within the lyrics of the song.

TITLE PLACEMENT

AABA Song Form

The title usually appears at:

The beginning of each "A" section

The end of each "A" section.

VERSE

The verse is the part of the song that tells a story. Again, think of yourself as a salesperson, you would need to use the proper words to convey information about your product in order to sell it. The verse functions the same way; it gives listeners more insight leading to the main message of the song and it moves the story forward. A song may have a number of verses, depending on the form, consisting of several lines each.

REFRAIN

A refrain is a line (also can be the title) that is repeated at the end of every verse. For example, at the end of each verse of "Bridge Over Troubled Water" the line (which also happens to be the title) "Like a bridge over troubled water" is repeated. The refrain is different from the chorus.

CHORUS

The chorus is the part of the song that often sticks in the mind of a listener because it contrasts with the verse and is repeated several times. The main theme is expressed in the chorus; the title of the song is usually included in the chorus too. Coming back to our salesperson analogy, think of the chorus as the slogan, the words that effectively summarize why consumers should buy your product.

DIFFERENCES BETWEEN REFRAIN AND CHORUS

There is some confusion as to the function of the refrain and chorus. Although both have lines that are repeated and may contain the title, the refrain and chorus vary in length. The refrain is shorter than the chorus; often the refrain is composed of 2 lines while the chorus can be made up of several lines. The chorus is also melodically, rhythmically and lyrically different from the verse and expresses the main message of the song.

BRIDGE (AABA)

In the AABA song form (B) is musically and lyrically different than the A sections. In this form, the bridge gives the song contrast before transitioning to the final A section, therefore it is a necessary part of the song.

BRIDGE (VERSE/CHORUS/BRIDGE)

In the verse/chorus/bridge song form, however, the bridge functions differently. It is shorter than the verse and should offer a reason why the final chorus needs to be repeated. It also differs melodically, lyrically and rhythmically from the verse and chorus. In the song "Just Once" recorded by James Ingram, the bridge part begins with the line "Just once I want to understand..."

CODA

Coda is an Italian word for "tail," it is the additional lines of a song which brings it to a close. The coda is an optional addition to a song.

PLANNING YOUR AABA SONG

The goal is to effectively showcase the hook/title. To achieve that the hook should appear in the same place in each A Section. This is usually be either the first line or the last line of the section. All other lyrics should relate to and clarify the core message or concept that the hook/title captures.

It is a good idea to have a clear outline that can be used to develop your idea clearly and help you to convey it concisely. Plan what the purpose of each A section is, and what you want it to convey. The bridge section is a great place to make a point to make relating to the hook. The fact that the B section contrasts melodically and rhythmically from the A sections helps the point to stand out and be set apart from the rest of the song.

The natural flow and uninterrupted development of the AABA Song Form lends itself beautifully to one of the following formulas:

BASIC

Verse 1 - Introduce an idea

Verse 2 - Develop the idea

Bridge - Offer a different perspective, omitting the title

Verse 3 - Conclusion

PROBLEM-SOLUTION

Verse 1 - Identify the problem

Verse 2 - Elaborate on the problem -- what caused it?

Bridge - Discuss the solution to the problem

Verse 3 - Talk about where we go from here. In a sad song, this is where we offer hope.

VIGNETTE

Use "word pictures" to suggest visual images to imagination of the listener. Keep them interested in and focused on the hook. A common vignette development is to use a timeline:

- Verse 1 - Set in the past
- Verse 2 - Set in the present
- Bridge
- Verse 3 - Set in the future

or

- Verse 1 - Set in the present
- Verse 2 - Flashback to the past
- Bridge
- Verse 3 - Back in the present

Vignettes can use unrelated verses, except in the way they come to or develop the hook. Yet again, the B Section is the place to draw focus back to the core song concept.

end scene