

ONCE



BLACK SWAN
STATE THEATRE
COMPANY OF WA



A BLACK SWAN STATE THEATRE COMPANY OF WA AND DARLINGHURST THEATRE COMPANY PRODUCTION



BOOK BY **ENDA WALSH** | MUSIC & LYRICS BY **GLEN HANSARD & MARKÉTA IRGLOVÁ**

BASED ON THE MOTION PICTURE WRITTEN AND DIRECTED BY **JOHN CARNEY**

BY ARRANGEMENT WITH MUSIC THEATRE INTERNATIONAL (AUSTRALASIA)

DARLINGHURST
THEATRE COMPANY

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NSW

PRIVATE GIVING
WHITE
SWANS

Orchestrations by Martin Lowe

Originally Produced on Broadway by
Barbara Broccoli
John N. Hart Jr.
Patrick Milling Smith
Frederick Zollo
Brian Carmody
Michael G. Wilson
Orin Wolf
The Shubert Organization
Robert Cole, Executive Producer
in association with New York Theatre Workshop

Once was originally produced Off-Broadway at the
New York Theatre Workshop in December 2011,
Jim Nicola, Artistic Director, William Russo, Managing Director

Once was originally developed at the American Repertory
Theater, Cambridge, Massachusetts, in April 2011,
Diane Paulus, Artistic Director, Diane Borger, Producer

This production of *Once* was originally produced by Darlinghurst
Theatre Company and premiered at the Eternity Playhouse in
Sydney in 2019.

Note: Contains coarse language, haze, and references to suicide. Recommended for ages 12+.

Black Swan State Theatre Company of WA acknowledges the Whadjuk people of the Nyoongar nation who are the traditional custodians of country on which The Regal Theatre stands. We pay our respects to all First Peoples, to their ancestors and Elders. It is a privilege to be together on Nyoongar country.

Running Time:
Act 1: 60 minutes
Interval: 20 minutes
Act 2: 50 minutes
Approx total run time: 130 minutes including 20-minute interval



SYNOPSIS



ACT ONE

On a street in Dublin, Guy, a musician, sings a song he wrote ('Leave'). As he puts his guitar on the ground and is about to leave it, Girl, a Czech woman, approaches and asks him if he wrote that song and why he is leaving his guitar behind.

Guy explains he doesn't want it anymore and that he works for his dad's vacuum cleaner repair shop. Girl excitedly tells him that her vacuum needs repairing and that she can repay him in music. She takes Guy to a shop owned by Billy, who lets Girl play the piano there. She implores Guy to play another song of his. Guy refuses and begins to leave, but sheet music falls from his bag. Guy tells her to keep the sheet music and again turns to leave, just as she begins to play his music on the piano. He stops. He gets out his guitar and they sing his song together ('Falling Slowly'). Girl asks Guy who the song is about, but Guy evades her questions.

At the vacuum repair shop, Girl talks to Da, Guy's father. After Guy fixes her vacuum, he offers to show her his room. In his room, Guy plays her a recording of one of his songs ('The Moon'). In the recording, Guy and his Ex-Girlfriend are talking about the song. Guy explains to

Girl that she left six months ago for New York and has met someone there. Girl tells him that he should go to New York to win her back and asks him to make a CD of his songs. Guy tries to kiss her, and she stops him.

The next day, Guy comes by Billy's shop and apologises to Girl for his behaviour. He walks her home and hands her a CD. Girl invites him to her apartment, where he meets her roommates Andrej, Švec, and Réza and mother Barůška. A little girl enters, and Girl introduces her, Ivonka, as her daughter ('Ej Padá, Padá Rosička').

Later, Girl listens to Guy's CD and asks him why there are no lyrics. Guy invites her to add her own. When he asks about Ivonka's father, Girl elusively replies that they are having difficulties and he is not around. They thank each other and agree to meet again. After he leaves, Barůška implies that there is something between Girl and Guy, but Girl insists they are just friends. Alone, she plays Guy's CD and sings her own words along with his music ('If You Want Me').

Another day, Guy plays a song he's made up about the sad state of his life ('Broken Hearted Hoover Fixer Sucker Guy') when Girl enters. She proposes that they record his songs to submit to

a record company and hopefully win his Ex-Girlfriend back. Somewhat reluctant and skeptical, Guy agrees.

First, they must go to the bank for a loan to pay for recording in a studio. Before they head to the bank, Barůška tells Girl and Guy (and the audience) a cautionary tale of a man who almost chased his dreams but never did out of fear. Because he does not understand Czech, Guy does not know what she is saying. At the bank, the Bank Manager is sympathetic to Girl's impassioned case for their loan but tells them he needs assurance that they will be able to pay back the loan. Guy sings one of his songs ('Say It to Me Now'), profoundly moving the Bank Manager. It turns out he has a guitar of his own. He performs a song of his own for Guy and Girl ('Abandoned in Bandon'). When he asks for their honest feedback, they tell him he can play well but can't sing or write songs. Nevertheless, the Bank Manager grants them a loan.

At a pub's open mic, Guy and Girl are watching her friends perform. When the host announces the next performer as "The Hooverman", Girl tells Guy that it's him. Nervous, Guy performs a love song ('Gold'). Guy and Girl look at each other during the song, in love with each other.

ACT TWO

At a rehearsal in Billy's shop, tensions are running high - especially between Billy and the Bank Manager, who are both in Guy and Girl's band.

Rehearsal becomes complete chaos, and Billy kicks them out of his shop. At a pub, Guy begs Billy to give the band another chance. Girl asks Réza to seduce and charm Billy as a favour. In return, Réza tells Girl to be honest about her feelings for Guy and to tell him how she feels. Réza and Billy hit it off and dance.

Guy and Girl take a small trip to Howth Head to be by the sea. Guy reminisces about his childhood memories of this place. A romantic moment almost happens, but Girl clarifies that she is still married to Ivonka's father.

Guy asks her in Czech if she still loves him. Girl replies in Czech that she loves Guy, but he doesn't know what she's saying. As she leaves and the scene changes, Guy sings ('Sleeping').

At the studio, Guy, Girl and the band record their first song ('When Your Mind's Made Up'). While everyone else takes a break after that song, Girl plays a song alone ('The Hill') that reveals her feelings about Guy, who walks in on her singing. After she finishes, she tells Guy that her husband is coming to Dublin to try to work things out. Guy accuses her of pushing him away, and Girl retorts that he still has something with his ex in New York. He reveals that he no longer sings his songs for his former love - he sings for them. Girl stops him and tells him "It Cannot Be About That". Guy leaves ('Gold (A Cappella)').

Another day, Bank Manager and Billy have made amends and found common ground with each other. Girl approaches Guy and asks him if he will call Ex-Girlfriend that night. Guy says he will and asks her to come by later. Girl hesitantly agrees. At his father's shop, Guy plays his record for Da, who is very proud of his son. Guy finally calls Ex-Girlfriend. She confesses she misses him. When he tells her that he's coming to New York, she is overjoyed - and so is he. Girl does not show up.

At her apartment, Billy, Andrej, Švec, and Réza surprise Girl with a piano. She sits at the piano. Although they are in separate places, Guy and Girl play together ('Falling Slowly (Reprise)').

Source: mtishows.com.au/once

A NOTE FROM THE DIRECTOR RICHARD CARROLL



SHOWS OF THIS DEPTH AND QUALITY COME ALONG RARELY, AND I'M SO GRATEFUL TO DARLINGHURST THEATRE COMPANY FOR ENTRUSTING ME, AND THE REST OF OUR INCREDIBLE CREATIVE TEAM AND CAST, TO CREATE THIS PRODUCTION IN 2019.

Once is a grown-up love story about two people - each hurting from recently corroded relationships - who help each other to heal a little. That, in one sense, is it. And yet there is so much more - in the details; the

deceptively spare dialogue; the tiny truths that provoke an unexpected laugh, or quietly shatter our hearts. The catalyst for the lead characters' bond is, of course, music. And what music! The songs are beautiful and painful and evocative and funny and truthful and original and unforgettable - and never merely functional. The music and lyrics of Glen Hansard and Markéta Irglová are the beating heart of this show, just as they were in the original 2007 film on which the musical is based.

This show asks a huge amount from every single performer - not just singing, acting and dancing, but also playing the entire score. I'm still pinching myself looking at the talent we have gathered to tell this story every night, enriched in this re-mount by a combination of new and returning multi-hyphenate performers. It's also my privilege to collaborate with my frequent creative partners Victoria Falconer and Amy Campbell, and the rest of our outstanding creative and production teams.

No matter what I believe has drawn me to a show as a director, I always

seem to find during or after the process that once again I'm making a work about the challenges, pain, and vital importance of embracing vulnerability and freedom from shame as the pathway to connection and fulfilment. I believe we all need to keep doing this work every day, and that it's the only thing that can truly and fundamentally change our society for the better. Unfortunately, it's also one of the hardest and most painful challenges we encounter in life - but if we persevere, the rewards are so worth it.

I'm grateful for the opportunity to bring this story to Nyoongar Whadjuk Boodjar for the first time. It's always close to my mind how lucky I am to tell stories on lands that pulse and resonate with the histories of the oldest storytelling cultures and traditions in the world. We pay our respects to the Whadjuk people of the Nyoongar nation for your rich history of storytelling, music and dance in this place. Always was, and always will be Aboriginal land.





A NOTE FROM THE MUSICAL DIRECTOR VICTORIA FALCONER



THROUGHOUT THE FINAL NIGHT OF THE PREMIERE SEASON OF THIS PRODUCTION OF *ONCE* IN 2019, I WEPT. EVERY NOTE SEEMED TO JAB ME, LOVINGLY AND DIRECTLY IN THE EYES.

By the time we played the final strains of 'Falling Slowly' together, I was full-on, no-holds-barred, ugly-crying on stage. My inner voice was yelling "Get a hold of yourself, babes!" But it was far too late, and not just for me. I looked around at the eyes of the ensemble, the crew in the wings, the audience in front of us, all equally

glistening as we played those final, beautiful notes.

There is not a lot in this world that is more honest than music.

Once is a killer of a show. It takes so much more determination, self-discipline, multi-tasking, teamwork and sheer skill than your average musical. It takes bravery to commit to telling a story with the level of authenticity needed, whilst also singing, playing instruments with gusto, and moving in a completely different rhythm! Finding humans with the capacity to do this is a tricky task. And yet, here they are - some who have told this story before, some telling it for the first time. All entirely generous with their talent, making this mammoth undertaking look effortless. I'm forever grateful to Richard and Amy, dream collaborators by whom I am constantly inspired, as well as the unwavering team behind the scenes - it is a delight to be working with people who are so considerate of what is needed to tell a good story.

Girl and Guy and their brief encounter - five days! - are the centrepiece around which so many other moments

revolve and evolve. Narratives are constructed and heightened through musical arrangements as much as the dialogue. A simple motif played on a violin is echoed by a mandolin; a melody sung is supported by a low accordion drone, a heartworn solo number is backed by a veritable chorus of synchronised guitars (also known as the "guitar army" - you're welcome). Glen Hansard and Markéta Irglová gave us the gift of absolute truth with these songs, sharpened by the understated arrangements of the great Martin Lowe. For me, the music is always far more revealing than any of the words spoken. The lie detector. The heart starter.

I come from an immigrant family - my parents came to this country, paraphrasing Girl, to make something of themselves. This is an immigrant story. It speaks to human connection, with music as that universal language. To the power and frailty of family, both logical and biological. It is a privilege to be able to share it again with you, on country where music has been an intrinsic part of storytelling for millennia.

A NOTE FROM THE MOVEMENT DIRECTOR AMY CAMPBELL



WHEN RICHARD CARROLL CALLS AND ASKS IF YOU WANT TO COLLABORATE, THE ANSWER IS ALWAYS YES.

Once is an incredibly brave show for a Movement Director to tackle. The score evokes waves of emotion and is so incredibly full of life that it is deceptively easy to imagine all the ways one can bring it to the stage. In

its truth it is an incredibly beautiful, simple, and human story. However, the way in which it is told takes nothing short of extraordinary humans to tell it. This is the enigma of Musical Theatre.

How does a violin move? On rollerblades? On someone's shoulders? Can a cello jump from a height? This amazing group of artists are the reason the movement rolls across the space with boisterous confidence or delicate grace. Without their trust, I could never imagine it was possible to play, sing, act, and dance at the same time. And not just in a simple two-step and sway! Thank you, Victoria, for your skills and determination to marry our worlds.

Anytime one gets to create brand new movement entirely designed for the individual, it is a great privilege. The piece challenged how I think about movement and how one can move set pieces around the space whilst simultaneously playing a guitar. I have

loved every discovery of detail and nuance as much as I have loved the celebratory jigs!

Thank you, Richard and Darlinghurst Theatre Company, for all you do and all you stand for in our Arts Community. Thank you to Black Swan State Theatre Company for breathing new life into this piece and allowing us to tell this story again.

I am honoured to share this story on Aboriginal Land, home of the oldest living storytelling culture in the world.



A NOTE FROM THE ARTISTIC DIRECTOR & CEO KATE CHAMPION & IAN BOOTH

GOOD TO SEE YOU AT THE THEATRE - WELCOME!

WE ARE PROUD AND EXCITED TO BE PRESENTING DARLINGHURST THEATRE COMPANY'S PRODUCTION OF *ONCE* HERE AT THE REGAL THEATRE.

Considering the times, this production feels like the perfect celebratory show to bring to the stage. A story where, as Richard Carroll has said, 'two strangers help each other heal a little'. We can all do with a bit of that right now!

This is exactly what theatre does so well - brings strangers together in a space to experience an expression

of our humanity - to learn from, to identify with and, quite simply, to enjoy.

We'd like to congratulate Richard, Victoria, Amy and the cast, creatives and crew on such a brilliant, heart-stirring production and wish everyone the very best for the season. And of course, all credit to Enda Walsh for the book and Glen Hansard and Markéta Irglová for writing such a musical gem.

Congratulations and praise as well to the Black Swan team for navigating the challenges of mounting a production in these times.

As the new leadership team of Black Swan, we bring a mixture of in-depth local knowledge as well as national and international theatre experience to our roles. The future feels bright,

and we look forward to sharing many a tantalising tale with you in the years to come.

We'll leave the last words to the very talented Glen Hansard -

"We saw too much beauty to be cynical, felt too much joy to be dismissive, climbed too many mountains to be quitters, kissed too many girls to be deceivers, saw too many sunrises not to be believers, broke too many strings to be pro's and gave too much love to be concerned where it goes...."
Glen Hansard.

"THE SONGS ARE BEAUTIFUL, PAINFUL, EVOCATIVE, FUNNY, AND TRUTHFUL - ALL PLAYED LIVE ONSTAGE BY THE INCREDIBLE CAST."

RICHARD CARROLL, DIRECTOR.





8
TONY
AWARDS

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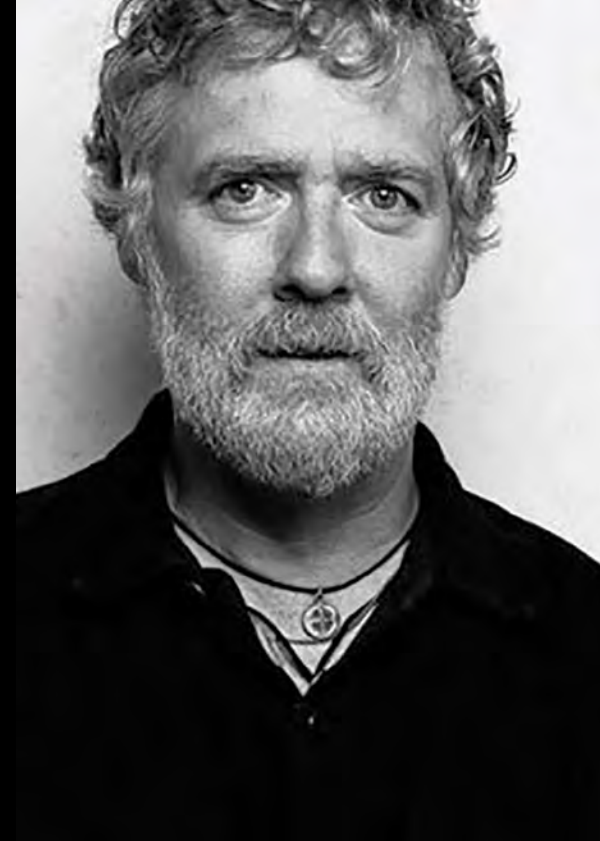


CREATIVES



PLAYWRIGHT ENDA WALSH

Enda Walsh is an acclaimed playwright, screenwriter and director. His recent work includes the play *Arlington* and the opera *The Second Violinist* which both premiered at the Galway International Arts Festival in 2016 and 2017 respectively. He also worked on the new musical, *Lazarus*, with David Bowie, which opened at New York Theatre Workshop in December 2015. Enda adapted and directed Max Porter's *Grief is the Thing with Feathers*, which ran both in Glasgow and New York. His work has been translated into many languages and has been performed internationally since 1996. In 2014 he received an Honorary Doctorate from Galway University.



MUSIC & LYRICS GLEN HANSARD

Glen Hansard is an award-winning musician with a host of real-life songs and lilting vocals that reflect a passion for his diverse influences. Film: *The Commitments*, *Once*. Albums: *Between Two Shores*, *This Wild Willing*, *Didn't He Ramble*, *Rhythm and Repose*, *Strict Joy*, the soundtrack of *Once* (Academy Award for Best Original Song, 'Falling Slowly'; Olivier Award for Outstanding Musical Contribution), *The Swell Season*, *The Cost*, *Burn the Maps*, *Set List*, *For the Birds*, *Dance the Devil*, *Fitzcarraldo*, and *Another Love Song*.



MUSIC & LYRICS MARKÉTA IRGLOVÁ

Marketa Irglová is an Academy Award-winning musician and actor born in the Czech Republic. Film: *Once* and *Milluji tě Modře*. Albums: *Muna*, *Anar*, *The Swell Season*, the soundtrack of *Once* (Academy Award for Best Original Song, 'Falling Slowly', Olivier Award for Outstanding Musical Contribution), *Strict Joy*.



FILM WRITER & DIRECTOR JOHN CARNEY

John Carney is a Dublin-based writer-director who came to the world's attention following the box office hit and critically acclaimed musical feature film *Once*, which garnered multiple Independent Spirit, Sundance and Raindance awards. Previously, John was a bassist in the Irish rock band *The Frames*, where he met Glen Hansard. These musical roots continue to be evident in John's work with his latest production, *Can a Song Save Your Life?*. Other projects include *Dogs of Babel* for David Heyman and Nathan Kahane starring Steve Carrell and a feature adaptation of M.R. James's *Casting the Runes* for Barbara Broccoli and Michael G. Wilson.



DIRECTOR RICHARD CARROLL

Richard Carroll is a director, writer and producer. He previously directed *Oklahoma!* for Black Swan in 2020.

Richard's production of *Once* debuted at Darlington Theatre Company in 2019, before transferring to Merrigong Theatre Company. It had a return season at Darlington Theatre Company in 2021. His award-winning production of *Calamity Jane* began at Hayes Theatre Co in 2017, then transferred to Belvoir and toured to five other cities, culminating in a commercial run in 2019 at Melbourne's Comedy Theatre.

Richard's other directing work includes *The Boomkak Panto* (co-director) at Belvoir, *The Boy, George* starring comedian Joel Creasey, Monty Python's *Spamalot* at Hayes Theatre Co and then on tour, *An Act of God* (co-director) at Darlington Theatre Co, *The Show Goes On*, starring Bernadette Robinson, at Sydney Opera House & Arts Centre Melbourne, *Rewired* at Sydney Festival, *A Night at the Speakeasy* for Sydney Symphony Orchestra, and *Mame, Meet Me in St Louis* and *Calamity Jane* for Neglected Musicals.

Richard has written and/or directed cabaret shows for performers such as Helen Dallimore, Ryan Gonzalez and Elise McCann. His latest, *Every Musical Ever* debuts in June 2022 at The Art House Wyong and Adelaide Cabaret Festival.



MUSICAL DIRECTOR/RÉZA VICTORIA FALCONER

Victoria (she/her) is a Filipina-English cabaret performer, theatre maker, multi-instrumentalist, composer and musical director. Her recent work includes music direction on the Australian debut of *Lizzie* (Hayes Theatre/Sydney Festival), arranging and music direction on original dance work *LEAP* (dir. Amy Campbell), co-creating and Mcing *Smashed: The Brunch Party* (Weekly Pick of Adelaide Fringe 2021), consultancy on Rebel Wilson-produced show *The Deb* (ATYP) and playing The Muso in Ruby-Award winning production, *The Boy Who Talked To Dogs* (Slingsby/State Theatre SA).

She is co-creator/performer with feminist firebrands *Fringe Wives Club*, who have presented on stages including Soho Theatre and Southbank Centre (London), Arts Centre Melbourne, Darwin Festival and BATS Theatre (Wellington), winning the coveted Spirit of the Fringe Edinburgh Fringe 2018. Further musical direction credits include the acclaimed queer reimagining of *Oklahoma!* (dir. Richard Carroll for Black Swan), *Bourgeois & Maurice's Insane Animals* (HOME Manchester), Courtney Act's *Under The Covers*, *Sasquatch The Opera* by Roddy Bottom of Faith No More, and of course the Australian re-staging of *Once* (Darlington Theatre Company, 2019/2021/2022). Victoria has composed for award-winning films including *Yer Old Faithful* (dir. Heather Croall), *Double Portrait* (dir. Ian Bruce), and live shows including Trygve Wakenshaw's *Only Bones v1.4* (London International Mime Festival). She has twice received Best Cabaret awards at Adelaide Fringe (2018/2011), plus nominations for a Sydney Theatre Award (*Once*, Darlington Theatre Company) and Green Room Award (*Glittergrass*, Malthouse) in musical direction. She is currently writing and composing a new piece, *And Then You Go [The Vali Myers Project]* after winning the prestigious Frank Ford Commission awarded by Adelaide Cabaret Festival 2022. Victoria is a founding director of The People of Cabaret, an initiative formed to advocate for IBPOC artists and promote intersectional diversity across Australian stages



BACK BLACK SWAN

AND THE NEXT GENERATION OF ARTISTS AND STORYTELLERS. DONATE BY 30 JUNE.



So much of Black Swan's work is off the stage, funding programs and initiatives that open doors for independent artists of the future.

But we can't rely on ticket sales alone to do this. Less than 25% of our revenue is from box office income, which is why we need your support to continue making great theatre. With a tax-deductable donation, you can...



Thank you!

Kate Champion
Kate Champion
Artistic Director, Black Swan



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MOVEMENT DIRECTOR AMY CAMPBELL

Amy Campbell (she/her) is one of Australia's most accomplished creative talents with a career spanning all areas of the entertainment industry. She most recently created, choreographed and directed the original show *LEAP*, which premiered in Sydney earlier this year.

Amy's extensive list of choreographic credits include the Sydney Theatre Award nominated *Once* (Darlinghurst Theatre Company), *In The Heights* - nominated for a 2019 Helpmann Award and winner of the Sydney Theatre Critics Award (Blue Saint Productions in association with The Hayes Theatre), the Australian premiere of *Violet* (Broadway World Australia Award), the national tour of *HAIR* (Sydney Opera House and Peace Productions), *An Act Of God* (Darlinghurst Theatre Company), *Spring Awakening* (ATYP), The Hayes Theatre Co's *Side Show*, the original Australian work *Guilty Pleasures* (Blue Saint Productions), *Oklahoma!* for The Production Company, *Velvet Rewired* for both the Australian tour and the upcoming Hamburg production and *Carmen* (Opera Australia) where she was the revival choreographer.

She was also the Choreographer/ Movement Director for The Sydney Symphony Orchestra's productions of *Funny Girl*, *Porgy and Bess* and *Candide* and was the Australian Resident Director of *HAMILTON* (Michael Cassel Group).

Amy's film and television credits include *Dance Academy*, *The X Factor*, ABC's *Giggle and Hoot* as well as numerous advertising campaigns. In 2020 she made her directorial debut with *A Chorus Line* (Darlinghurst Theatre Co) that opened as part of the 2022 Sydney Festival followed by a successful season at the Sydney Opera House.



SET & COSTUME DESIGNER HUGH O'CONNOR

Hugh is a designer and creative director. With an interest in work that is playful, theatrical and detailed, Hugh works across theatre, dance, musicals, cabaret, experimental performance, exhibitions and events. Hugh has created designs for directors including: Craig Baldwin, David Berthold, Richard Carroll, Lucas Jervies, Mark Kilmurry, Paige Rattray, Iain Sinclair, Imara Savage and Janine Watson.

Design for theatre includes: *The Comedy of Errors* (Bell Shakespeare); *Once*, *Silent Night*, *Goodworks*, *Ride And Fourplay*, *A Life In The Theatre*, *Daylight Savings* (Darlinghurst Theatre Company); *The Witches* (Griffin/Malthouse); *The Flick*, *The Aliens*, *4 Minutes 12 Seconds* (Outhouse Theatre Co.); *Hidden Sydney: The Glittering Mile* (Vivid Festival); *The Odd Couple*, *Folk*, *The Norman Conquests*, *Relatively Speaking*, *Neville's Island* (Ensemble Theatre); *The Wind In The Willows*, *Così* (La Boite); *4000 Miles* (Critical Stages); *The Fantastics* (Hayes Theatre); *A Riff On Keef* (Griffin Independent).

Hugh was nominated for Best Set Design at the Sydney Theatre Awards and holds a Bachelor of Design from NIDA.



SET DESIGN ASSOCIATE SARA CHIRICHILLI

Sara graduated from WAAPA in 2010, receiving the prestigious David Hough Award for Best Student Designer. Sara became the 2011 assistant designer in Deckchair Theatres Emerging Artist Program. In 2012, Sara designed set and costume for *The Book of Death* at The Blue Room Theatre, and was a design assistant for Shakespeare in the Park's productions of *The Tempest*, *The Comedy of Errors*, and co-designer for *Much Ado About Nothing*. In 2014, Sara designed the set and costumes for *The Mikado* and the set for *The Sound of Music* at the Regal Theatre. Sara has designed *Between Solar Systems*, *PORTO*, *Tamagotchi Reset*, and *Laika* at The Blue Room Theatre.

Most recently Sara designed the revised production of *Playthings* for Black Swan and also worked with Yirra Yaakin Theatre Company on *Cracked* and *Ice Land* at Subiaco Arts Centre, the latter of which was nominated for Best Costume Design at the PAWA Awards.



LIGHTING DESIGNER PETER RUBIE

A 2007 graduate of WAAPA, Peter's designs are regularly seen on stages and at events all over Australia. Peter has a passion for delivering dynamic lighting designs for a wide variety of performance styles, specialising in the fusion of theatrical and contemporary music projects.

He strongly believes that lighting can make or break a performance and strives to enhance the performers' and audiences' experiences for all styles of works, be it concerts, events, dance, opera or theatre.

Peter has designed the lighting for many world renowned artists across different genres including Tina Arena, Lea Salonga, Eskimo Joe and David Campbell. Peter often works closely with State Orchestras Australia-wide and also local ensembles including Pinchgut Opera and the Australian Brandenburg Orchestra. Over the last few years he has designed for a number of musical theatre and dance productions including most recently *A Chorus Line* for Darlinghurst Theatre Company. In 2019 Peter was the Festival Lighting Designer for the Sydney International Cabaret Festival and *Kabarett Haus* for the 2020 Perth International Arts Festival.

In the last few years over the course of the pandemic Peter has been expanding his skills across multiple platforms including designing for TV, film, and live streaming.



LIGHTING DESIGN ASSOCIATE LYNDON BUCKLEY

Lyndon is a multi-award-winning Lighting Designer based in Newcastle. Since leaving Hunter School of Performing Arts, he has worked on multiple professional and amateur productions across Sydney and Newcastle. He is currently Technical Director and Production Manager for Novocastrian theatre company, Bearfoot Theatre.

Recent credits include: *Puffs*, *CHESS* (The Very Popular Theatre Company), *Kid Frankenstein*, *Oliver*, *Alice in Wonderland* (Hunter Drama), *Good King Wenceslas*, *The Most Wonderful Time of The Year*, *This Christmas* (Grainery Theatre Company), *Wicked* (Newcastle Grammar School), *Do You Parents Know You're Straight*, *Take Me to Neverland*, *Hermit Crabs* and *Meteors* (Bearfoot Theatre), *Jasper Jones*, *Away* (LHE Productions), and *Cabaret* (Showtune Productions).



HEAD OF SOUND DYLAN ROBINSON

As a Sound Engineer for the past 10 years, Dylan has worked extensively across Sydney's live music scene, engineering for many bands playing at the Factory, the Enmore Theatre and Max Watts to name a few, while also running his own venue for five years.

Dylan is also a Recording/Mix Engineer and has worked with a string of artists to help bring their projects to life.

Having worked across theatres and live music venues, Dylan was inspired to work on *Once* as it is a rare musical that combines both of these worlds.



**DIALECT DESIGNER & COACH OF
ORIGINAL SYDNEY PRODUCTION**
LINDA NICHOLLS-GIDLEY

Linda is a freelance voice, accents and dialect coach based in Sydney, Australia. Theatre coaching includes international and national tours including *Cinderella*, *Jagged Little Pill*, *Girl from the North Country*, *Heroes of the Fourth Turning*, *Museum of Modern Love*, *9 to 5*, *A Chorus Line*, *Once*, *Ulster American*, *Yellow Face*, *Counting and Cracking*, *How to Train Your Dragon*, *Shrek*, *Saturday Night Fever*, *The Bodyguard*, *Rocky Horror* and *Dirty Dancing*. Film and television include *Shantaram* (working in Hausa language), *Gorgon* (working in Greek language), *Mary: The Making of a Princess* (working in Danish language), *The Chase Australia*, *Jungle*, *The Hollow*, and *Vincent*. Linda can be heard discussing accents on her podcast *Say You Say Me*, *In A Manner of Speaking*, *Brady's Hunch* and *Don't Be So Dramatic*. Linda is a certified Knight Thompson Speechwork teacher and is the founder of Accent Olympics.



DIALECT COACH
LUZITA FEREDAY

Luzita Fereday is a graduate from the Royal Academy of Dramatic Art (RADA), Royal Central School of Speech and Drama (RCSDD), and holds a Masters from WAAPA. Luzita has worked as a dialect coach on: *Mary Stuart* (Perth Festival), *Hecate*, (Yirra Yaakin); *The Tempest*, *Oklahoma!*, *Unsung Heroes*, *The Torrents*, *Water*, *In The Next Room*, *HIR*, *I Am My Own Wife*, *Angels In America*, *Extinction*, *Blithe Spirit*, *A Perfect Specimen*, *Glengarry Glen Ross*, *Dinner*, *The Damned* (Black Swan); *Jasper Jones*, *Driving Into Walls*, *ONEFIVEZEROSEVEN* (Barking Gecko) *Fully Sikh* (Barking Gecko); *Mimma The Musical* (Orana Productions), *Annie The Musical* (Gordon Frost); *The Wolves*, *Grounded*, *An Almost Perfect Thing*, and *Joey: The Mechanical Boy* (The Blue Room Theatre).

She currently teaches Voice to Acting and Music Theatre students at WAAPA and also provides communication skills training to corporate clients. She has a passion for the infinite variety of ways in which people speak. Her research and interest in the Australian voice has led to her be included in a feature for the Edith Magazine published by ECU, interviewed on the ABC Perth News, and ABC Radio.



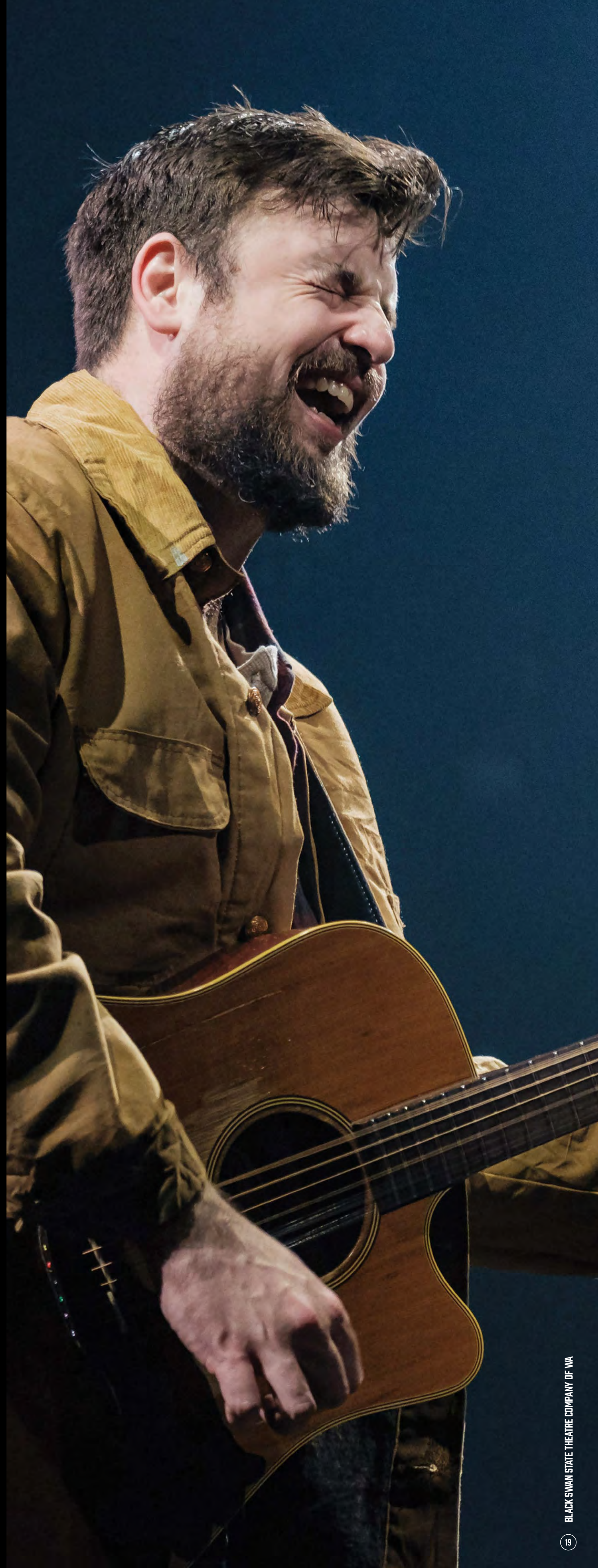
STAGE MANAGER
ERIN COUBROUGH

Erin graduated from the Western Australian Academy of Performing Arts with an Advanced Diploma in Stage Management in 2011 and has had a diverse career in stage management since. Starting her career in drama, working with Black Swan and Sydney Theatre Company, she then moved into musical theatre, working on shows such as *Legally Blonde the Musical* and touring internationally with *Wicked the Musical*. Whilst living in London, Erin worked on West End productions: *McQueen the Play* and *4 Minute 12 Seconds*, before returning to Perth, venturing into contemporary dance and ballet. From 2018 to mid-2021, Erin held the position of Production Stage Manager at West Australian Ballet, during which time she stage-managed their award-winning production of *Dracula*, an absolute career highlight. Erin is currently an MBA Candidate and has recently redirected her career, working with Perth Festival on their 2022 Opening Event, *Escape* as the Project Coordinator.



ASSISTANT STAGE MANAGER
SOPHIA MORGAN

Sophia Morgan has a Bachelor's Degree in Stage Management from the Western Australian Academy of Performing Arts. Sophia has worked on a number of productions in Perth primarily in Stage Management, including *York*, for Black Swan and *The Bleeding Tree* at The Blue Room Theatre. In 2022 Sophia worked as a senior technician for the Perth Festival productions; *Patch's Lighthouse*, *Literature and Ideas*, *Noongar Wonderland*, and *Sea Pictures* at WA Museum Boola Bardip. In 2021 Sophia was the Stage Manager for *Bite the Hand* with The Last Great Hunt, and *Nocturna* by The Kabuki Drop. Sophia has also worked as the Stage Manager for Freeze Frame Opera and WA Youth Theatre Company's production of *Beside* for the 2021 Perth Festival. She is currently employed by WAAPA and UWA as a theatre technician, building on her skills as a lighting and vision operator.





CAST



GIRL STEFANIE CACCAMO

Originally from Sydney, Stefanie (she/her) graduated in 2016 from the Western Australian Academy of Performing Arts (WAAPA) with a Bachelor of Arts in Music Theatre.

Stefanie made her professional stage debut in the Australian Tour of *Beautiful: The Carole King Musical*, playing the role of Betty and understudying the role of Carole King.

Since then, her theatre roles have included Alice in the Australian premiere of *Lizzie* (Hayes Theatre Company), Laurey in Richard Carroll's reimagined *Oklahoma!* (Black Swan), the Girl in *Once* (Darlinghurst Theatre Co) for which she was nominated for Best Female Actor in a Musical at both the Sydney Theatre Awards and GLUG Awards 2019, Crissy in the 50th Anniversary Tour of *Hair the Musical* (Sydney Opera House/Peace Productions), *Well Behaved Women*, the title role in *Irene*, Eve Harrington in *Applause*, opposite Caroline O'Connor and Agnes in *Meet Me in St Louis* (Hayes Theatre Company/Neglected Musicals). Stefanie also had the joy of appearing alongside Luke Kennedy and Naomi Price numerous times in their productions of *Christmas Actually* and *From Johnny To Jack* (The Little Red Co).

Stefanie's screen credits include the role of Shannon in the TV Series *Fighting Season* (Foxtel), herself in *Making Muriel* and Courtney in Ben Elton's feature film *Three Summers*.



GUY TOBY FRANCIS

Toby originated the role of Stewie in the premiere production of Tim Freedman's musical *Truth, Beauty and a Picture of You* for Neil Gooding Productions. Prior to this, he was seen as Billy Nolan in the independent smash *Carrie: The Musical* and Featured Male Soloist in *Bloody Bloody Andrew Jackson* (Both for Squabbalogic.)

His work on *Love and Death and an American Guitar* enjoyed two sold-out seasons at Hayes Theatre Co and was awarded a 2014 Sydney Theatre Award for Best Cabaret Production before touring to the Adelaide Cabaret Festival.

In 2017, Toby completed a hugely successful season of *Kinky Boots* for Michael Cassel Group, starring in the lead role of Charlie. He was then seen as Rob in *High Fidelity* at Hayes Theatre Co before going on to play Galileo in the *We Will Rock You: Arena Spectacular* and Judas in *Jesus Christ Superstar* for Packemin Productions.

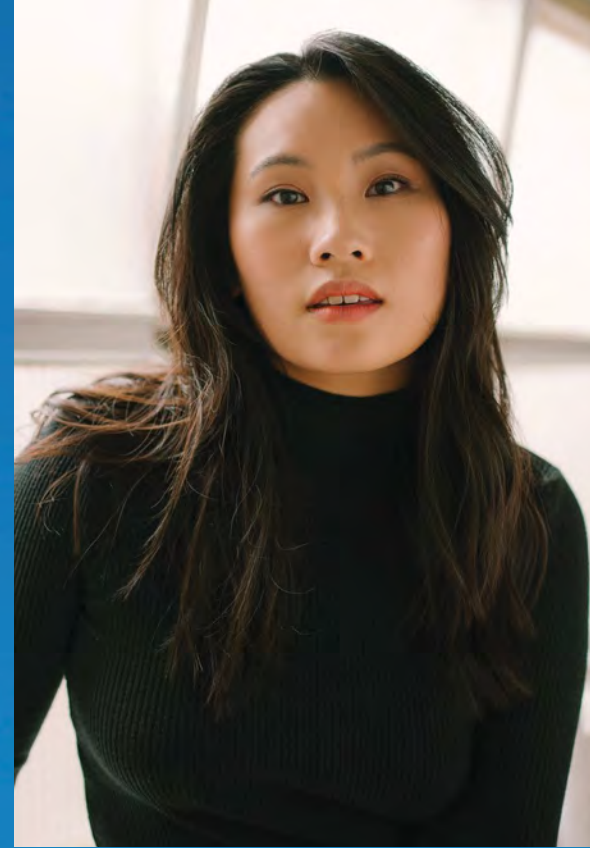
Toby played Guy in Darlinghurst Theatre Company's sold-out, extended season of *Once* and has recently returned from the European tour of *Eireborne*.



RÉZA/MUSICAL DIRECTOR VICTORIA FALCONER

Victoria (she/her) is a Filipina-English cabaret performer, theatre maker, multi-instrumentalist, composer and musical director. Her recent work includes music direction on the Australian debut of *Lizzie* (Hayes Theatre/Sydney Festival), arranging and music direction on original dance work *LEAP* (dir. Amy Campbell), co-creating and Mcing *Smashed: The Brunch Party* (Weekly Pick of Adelaide Fringe 2021), consultancy on Rebel Wilson-produced show *The Deb* (ATYP) and playing The Muso in Ruby-Award winning production, *The Boy Who Talked To Dogs* (Slingsby/State Theatre SA).

She is co-creator/performer with feminist firebrands *Fringe Wives Club*, who have presented on stages including Soho Theatre and Southbank Centre (London), Arts Centre Melbourne, Darwin Festival and BATS Theatre (Wellington), winning the coveted Spirit of the Fringe Edinburgh Fringe 2018. Further musical direction credits include the acclaimed queer reimagining of *Oklahoma!* (dir. Richard Carroll for Black Swan), *Bourgeois & Maurice's Insane Animals* (HOME Manchester), Courtney Act's *Under The Covers*, *Sasquatch The Opera* by Roddy Bottom of Faith No More, and of course the Australian re-staging of *Once* (Darlinghurst Theatre Company, 2019/2021/2022). Victoria has composed for award-winning films including *Yer Old Faithful* (dir. Heather Croall), *Double Portrait* (dir. Ian Bruce), and live shows including Trygve Wakenshaw's *Only Bones v1.4* (London International Mime Festival). She has twice received Best Cabaret awards at Adelaide Fringe (2018/2011), plus nominations for a Sydney Theatre Award (*Once*, Darlinghurst Theatre Company) and Green Room Award (*Glittergrass*, Malthouse) in musical direction. She is currently writing and composing a new piece, *And Then You Go (The Vali Myers Project)* after winning the prestigious Frank Ford Commission awarded by Adelaide Cabaret Festival 2022. Victoria is a founding director of The People of Cabaret, an initiative formed to advocate for IBPOC artists and promote intersectional diversity across Australian stages



EX-GIRLFRIEND/FEMALE UNDERSTUDY/DANCE CAPTAIN DEIRDRE KHOO

Deirdre (she/her) is incredibly excited to be returning to this production of *Once*. Born and raised in Singapore, Deirdre trained in several facets of the arts before moving to Australia to pursue a professional career, where she graduated from the WAAPA BA (Music Theatre) course.

Some of Deirdre's notable credits include Allison Vernon-Williams in *Cry-Baby*, Maggie Winslow/Vocal Captain in *A Chorus Line* (dir. Crispin Taylor), Rosie in *Mamma Mia!* (dir. Shaun Rennie), Flute in *A Midsummer Night's Dream* (dir. Nicola Bowman) and Pepper in Maki Morita's new play *Trash Pop Butterflies*, *Dance Dance Paradise* (Amelia Burke).

Deirdre cannot wait to share this ground-breaking production with Perth alongside an amazing team, and would like to thank her family, friends and agents at Working Management for their continual love and support.

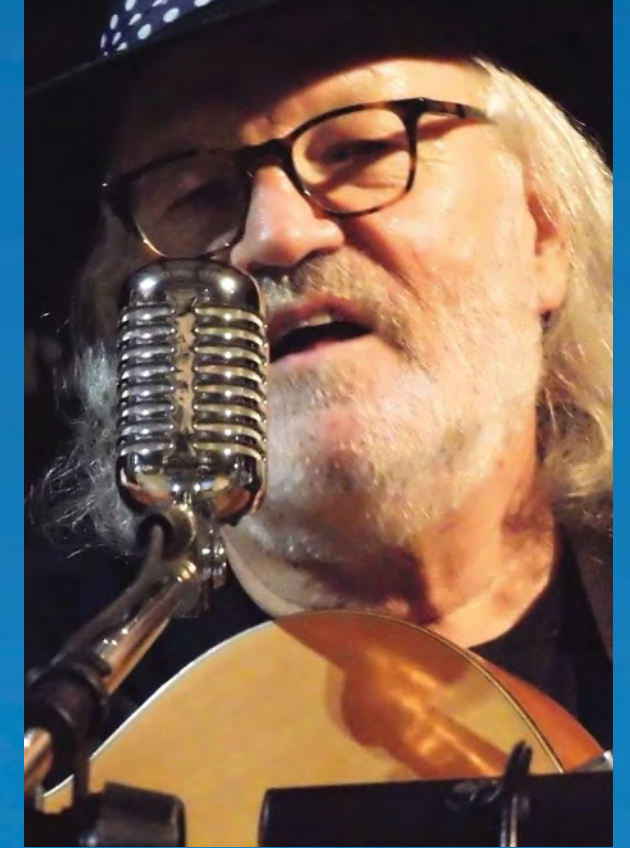


ŠVEC PAVAN KUMAR HARI

Pavan Kumar Hari is a composer, performer, dancer and director who creates vibrant, dynamic, expressive and dramatic music for theatre, film, dance and the concert hall.

Pavan has been performing since the age of three in dance and music productions, and has always loved the performing arts. He began to study dance and music in Perth at Saraswati Mahavidhyalaya, the Indian School of Performing Arts. He then progressed to study Composition and Percussion at the Western Australian Academy of Performing Arts, where he played percussion and piano, and graduated with a Bachelor of Music degree (Honours).

Pavan recently won Best Composition or Arranging in the Performing Arts WA Awards for his work in Black Swan's and Barking Gecko Theatre Company's production of *Fully Sikh*. He has been a member of the Australian Youth Orchestra's National Music Camp, Western Australian Youth Orchestra, Western Australian Charity Orchestra, Western Australian Wind Symphony, and Defying Gravity Percussion Ensemble. He has also performed with the Perth Symphony Orchestra as a director and guest artist on the Indian drums known as table. He also appeared in *The Tempest* for Black Swan as an actor, musician and composer.

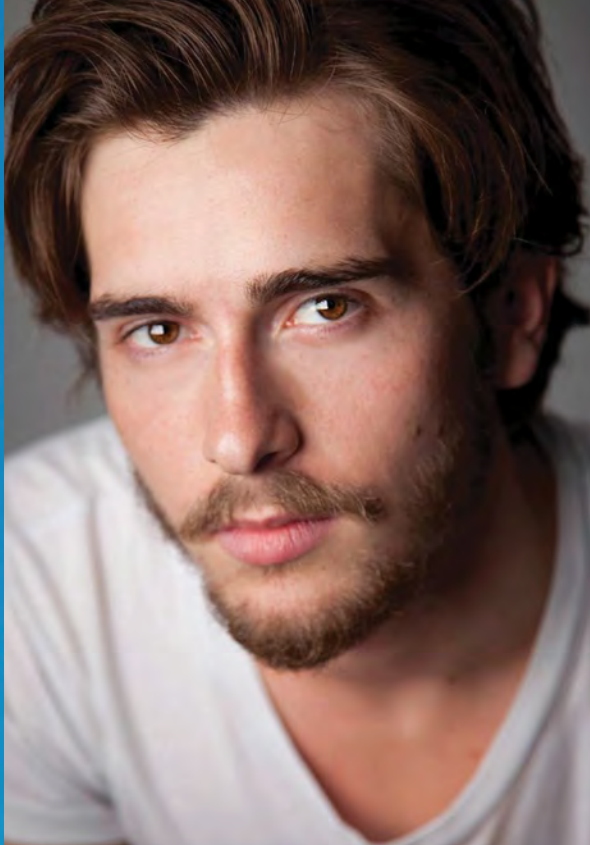


DA IAN LILBURNE

Ian Lilburne is no stranger to the Perth arts scene, though is mainly known for his work the other side of the stage. Founding director of Perth's Artrage Festival (1986-94), a former manifestation of the Perth Fringe (now FringeWorld), he has worked as an independent producer and artistic director over five decades. Other career highlights include manager of Swy Theatre Company (1987), artistic director/manager of the UWA centenary celebration LUMINOUSnight (2013), and WA project manager/scriptwriter for projection company Illuminart on the Albany ANZAC Departure projections (2014). In recent years his focus has shifted from production to creative pursuits. A photographer and lifelong guitarist/singer-songwriter, he has released three albums of original material since 2016 and formed performance duo, Lilburne|Ray, with soprano|sound-artist Sam Ray. They have appeared at various venues in Perth and Fremantle and toured the Great Southern. Ian also performs solo blues and originals. *Once* is his professional theatre debut.



CAST



ANDREI/GUY UNDERSTUDY ABE MITCHELL

Abe Mitchell lives and works on Gadigal land in the Eora nation. He is a graduate of the University of Wollongong (BCA – Music/Theatre). In 2011, he co-devised and performed in Motherboard Production’s South Korean/Australian collaboration 지하 *Underground* which went on to have three sold out seasons and was nominated for Best Musical and Best New Play at the 2011 Matilda Awards. The show also toured internationally with a season at Seoul Festival 2014. Abe’s on-screen credits include Cyber Reg in ABC America’s *Reef Break* (2019), Carter in Channel Nine’s *Love Child* (2014), *SYD2030* (2012-2015) on ABC iView, web series *Girt by Fear* (2016), *Jump* (awarded “Best Live Action Short Film” at Palm Springs International Shortfest 2013), as well as Mark in *Dad to the Bone* (Tropfest Finalist 2019). His recent onstage credits include *Dead Skin* (KXT Bakehouse/ White Box Theatre -2021), the national tour of *Monty Python’s Spamalot* (One Eyed Man Productions - 2020), playing the title role in *Macbeth* (Sport for Jove - 2019), *Darlinghurst Nights* (Hayes Theatre - 2018), *FINDR* (Darlinghurst Theatre Company/JackRabbit Theatre - 2018), *Ironbound* (KXT Bakehouse/ An Assorted Few- 2018), as well as performing in multiple productions with Sport for Jove Theatre Company through 2019-2022, most notably as Richard III in *Rose Riot*.



BANK MANAGER GUS NOAKES

Gus graduated from the Western Australian Academy of Performing Arts (WAAPA) with a Bachelor of Arts (Music Theatre) in 2021. He is also a proud graduate of the NSW Talent Development Program (dir. Peter Cousens AM, Mary Lopez AM). Gus made his professional debut with Yirra Yaakin Theatre Company originating the role of Knuckles Starbuckle in David Milroy’s new Australian musical, *Panawathi Girl* at His Majesty’s Theatre in 2022. Additionally, Gus is an avid singer-songwriter, and is a skilled pianist, guitarist, bass guitarist and percussionist, and has released singles under his stage name “Noakesy” on all streaming and music platforms. Gus also has perfect pitch, meaning he can identify or re-create musical notes, chords and keys without the benefit of a reference tone or sheet music, which makes for a pretty neat party trick. When he is not writing music or performing, Gus enjoys reading books or plays, hiking, cooking and going to the beach. He would like to thank his family, friends and teachers for their constant support.



BILLY RUPERT REID

Rupert’s extensive career has spanned film, television, theatre and voice-overs. Rupert took part in the phenomenally successful *The Matrix* trilogy, appearing in *The Matrix Revolutions* and *The Matrix Reloaded*. Other film credits include *Another Earth*, *James*, *The Sugar Factory*, *The Jungle* and *Super Awesome*. Television credits include: series regular on *Blue Heelers* and *Heartbreak High*, *Sunshine*, *Cleverman*, *Hoges*, *Peter Brock*, *Black Comedy*, *Mary: The Making Of A Princess*, *Winners and Losers*, *Reckoning* and most recently, *The Heights S2*, *Home and Away* and *Harrow S3*. For US television: *NCIS*, *The Pacific*, *Natalie Wood: Hollywood’s Last Child* and *Extreme Team*. Rupert narrated *Life on The Reef*, *Media Watch* and *The Mosque Next Door*. Theatre credits include: *Life is a Dream* (STC), *The Tempest* (MTC), *Macbeth*, *Coriolanus*, and *Twelfth Night* (Bell Shakespeare), *Love* (Belvoir), *Becky Shaw* (Ensemble Theatre), *Degenerate Art* and *The Village Bike* (Redline Productions), as well as the 2019 season of *Once* at Darlinghurst Theatre Company.



EMCEE/MALE UNDERSTUDY PATRICK SCHNUR

Since graduating from Federation University with a Bachelor of Arts (Music Theatre) in 2016, Patrick has performed in a wide variety of productions. Most recently, Patrick performed in the remount of *Ghost Quartet* (Antipodes Theatre Company). More recent roles include: Emcee/Swing in *Once* (Darlinghurst Theatre Company), Rosse in *Macbeth* (The Australian Shakespeare Company) as well as performing as part of *The Bushy Boys* in their first comedy show - *The Mystery of the Bunyip Boy* (Matthew Barron - MICF).

Other theatre credits include: *Twelfth Night*, *Alice In Wonderland*, *The Jungle Book*, *Wind In The Willows* (The Australian Shakespeare Company), *Motor-Mouth Loves Suckface* (La Mama), *No More Silence* (Wordsmith Theatre Company) and *Manwatching* (Butterfly Club). Outside of performing, Patrick is an Infantry Soldier in the Australian Army Reserve.



EAMON ALEC STEEDMAN

A graduate of the Victorian College of the Arts Musical Theatre program, Alec is a multidisciplinary artist working as an actor, singer, multi-instrumentalist, musical director and composer. Some performing credits include *Twelfth Night* (Melbourne Theatre Company), *Hamlet* and *Measure for Measure* (Pop Up Globe), *Garfield the Musical* (Stage Art). As a musician, Alec has musically directed and composed for productions of *As You Like It* (Sport for Jove) *Much Ado About Nothing* (Artefact Theatre Company), *Twelfth Night* (Melbourne Shakespeare Company) and recently made their first foray in the orchestra pit in *Young Frankenstein* (Hayes Theatre Co.) In their spare time, Alec is working on composing their first musical. Alec is thrilled to be returning to *Once* with Black Swan and Darlinghurst Theatre Company.



BARUŠKA JENNIFER TRIJO

Jennifer Trijo is a Filipino-Australian multi-disciplinary creative based in Adelaide. She holds a Bachelor of Music/Bachelor of Education (UNSW) and honed her craft as a cabaret singer and musician, touring with Skeed Entertainment. She is credited in notable theatre productions as a performer, orchestral musician, composer, and music director, and made her professional debut as Kim in the Australian tour of *Miss Saigon*. She has written and produced the critically-acclaimed show *Someday – a Mindful Cabaret* which features her original music combined with spoken word and motivational talks based on mindfulness and psychology. She has studied a Diploma of Positive Psychology and is passionate about how the arts can improve psychological wellbeing. Jennifer is an actor at ActNow Theatre, and SA Playwrights Theatre, a musician in the Nexus Arts Orchestra, and a voice coach at the Elder Conservatorium of Music training emerging music theatre artists. She has been a member of the MEAA since 2007.

MUSICAL NUMBERS

ACT ONE

1. Leave
2. Song Without Words
3. Falling Slowly
4. North Strand
5. The Moon
6. The Moon (Reprise)
7. Scene Change
8. Ej Padá, Padá Rosička
9. If You Want Me
10. Broken Hearted Hoover Fixer Sucker Guy
11. Trying To Pull Myself Away (Part 1)
12. Baruška Story
13. Trying To Pull Myself Away (Part 2)
14. Say It To Me Now
15. Abandoned In Bandon
16. Satisfy Me
17. Gold

ACT ONE

18. Act 2 Opening
19. When Your Mind's F***** Up (Rehearsal)
20. Scene Change Into Bar Scene Underscore
21. A Butterfly On The Dance Floor
22. Howth Head
23. Sleeping
24. When Your Mind's Made Up
25. The Hill
26. Drum Breakdown
27. Gold (a capella)
28. The Moon (Reprise 2)
29. Play It Again
30. Falling Slowly (Company Reprise)





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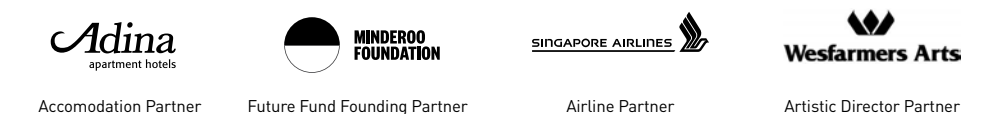
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Darlinghurst Theatre Company stands for radical empowerment and inclusion. We invite Australia's finest live art makers through our doors and offer a unique line-up of new forms and new ideas.

Darlinghurst Theatre Company has a 30-year legacy of producing and presenting exceptional theatre and supporting the development of professional Australian artists at all levels of their careers. DTC has produced almost 300 professional works including 115 new Australian plays; theatre that speaks to our times and explores our humanity. DTC is now one of the largest not-for-profit employers of artists and arts workers in NSW's small-medium sector. We pride ourselves on representational programming, community engagement and creating accessible spaces.

Darlinghurst Theatre Company's home is the Eternity Playhouse in the heart of inner city Darlinghurst. By invitation

from the City of Sydney, the company collaborated on the design and build of this world-class venue, which opened in 2013. The building is the former Burton Street Tabernacle, a 129 year old heritage-listed building. Named by Lord Mayor Clover Moore, the Eternity Playhouse took its title from the work of legendary Sydney artist, Arthur Stace.

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