

# ONCE



SYRACUSE  
stage  
50<sup>th</sup>

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PRESENTS

# ONCE

BOOK BY

Enda Walsh

MUSIC AND LYRICS BY

Glen Hansard & Markéta Irglová

BASED ON THE MOTION PICTURE WRITTEN AND DIRECTED BY

John Carney

DIRECTED BY

Melissa Crespo

MUSIC DIRECTOR

Pearl Rhein

CHOREOGRAPHER

Fatima Sowé

SCENIC DESIGN

Rodrigo Escalante

CO-COSTUME DESIGNERS

Jerry Johnson &  
Carmen Martinez

LIGHTING DESIGN

Matthew Webb

SOUND DESIGN

Jacqueline R. Herter

DIALECT COACH

Holly Thuma

STAGE MANAGER

Kyra Burton\*

CASTING

Bass/Valle Casting

Robert Hupp

*Artistic Director*

Jill A. Anderson

*Managing Director*

Melissa Crespo

*Associate Artistic Director*

Kyle Bass

*Resident Playwright*

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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, and 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. *Once* is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. [www.mtishows.com](http://www.mtishows.com) Any video and/or audio recording of this production is strictly prohibited.

May 1 - 19, 2024

## NYS LEARNING STANDARDS FOR THE ARTS – THEATER

5th TH:Re8.1.5

a. Connect personal experiences to theater as a participant or observer

6th TH:Re7.1.6

a. Describe and record personal reactions to artistic choices.

7th TH:Re7.1.7

a. Compare recorded personal and peer reactions to artistic choices.

8th TH:Re9.1.8

b. Articulate the aesthetics of technical elements in a drama or theater work.

HS Proficient TH:Re9.1.HSI

b. Critique the aesthetics of technical elements in a drama or theater work.

HS Advanced TH:Re9.1.HSIII

c. Debate the connection between a drama or theater work and contemporary issues that may affect audiences.

## EDUCATION LETTER

Dear Educators,

The best way of learning is learning while you're having fun. Theatre provides the opportunity for us to connect with more than just our own story, it allows us to find ourselves in other people's lives and grow beyond our own boundaries. While times are different, we are still excited to share with you new theatrical pieces through live and/or pre-recorded means. We're the only species on the planet who make stories. It is the stories that we leave behind that define us. Giving students the power to watch stories and create their own is part of our lasting impact on the world. And the stories we choose to hear and learn from now are even more vital. Stories bring us together, even when we must stay apart. Stories are our connection to the world and each other. We invite you and your students to engage with the stories we tell as a starting point for you and them to create their own.

Sincerely,

Kate Laissle, and Theorri London



*Kate Laissle*  
DIRECTOR OF EDUCATION



*Theorri London*  
COMMUNITY ENGAGEMENT  
+ EDUCATION COORDINATOR

# SYNOPSIS:

Once follows the story of a young musician named Guy, who is on the verge of giving up his dreams of making music. The story starts when Guy meets Girl, a young Czech woman. She sees him singing with a group of musicians and decides to approach him afterwards. Girl asks Guy several personal questions about his songs. Guy reveals he wrote them for his ex-girlfriend who now lives in New York. He has decided to give up making music because the memories of his past relationship are too painful. He works repairing vacuums in his father's shop. Girl asks him to repair her vacuum, and in exchange, she will play piano for him. Although Guy protests, Girl grabs the sheet music from his jacket, and they play a song together. Girl tells Guy that he could win his girlfriend back if he plays that song for her. Guy is not convinced. He takes her back to her father's shop, so he can repair her vacuum. After he fixes the vacuum, he invites her to his bedroom. He tries to kiss her, but Girl refuses. The next day, he apologizes, and they write music together.

Girl takes Guy to meet her family, including her daughter Ivanka. After Guy leaves, Girl plays one of Guy's songs on the piano. She substitutes her own lyrics instead of his, revealing her true feelings for him. The next morning, she takes Guy to the bank to get approved for a loan to travel to New York and pursue music. He plays a song for the bank manager, and the bank manager is impressed with his talent. He approves the loan and reveals that he also plays guitar. The bank manager plays a song for them, and they invite him to join the band.

At a nightclub the following day, Guy tells Girl that she has convinced him that a career in music is worth pursuing. Girl reveals that she signed him up for open mic night at the nightclub, and he is expected to perform. He agrees and takes

the stage.

During a practice with the band, one of the musicians gets in an argument with the bank manager. He is against capitalism, although he owns a shop. Guy and Girl leave to escape the argument and go to a hill that looks out over the city. Before they leave, Girl tells Guy that she loves him in Czech. When he asks her what those words mean, she tells him they mean it looks like rain.

The next day, the band records a demo for a major record label. The recording session goes well, and the band takes a break. Girl is left alone at the piano, so she decides to play one of her own songs that reveal her feelings for Guy. Guy overhears the song and tells Girl they both have feelings for each other that they should not ignore. He asks Girl to move with her daughter Ivanka to New York with him. Girl says he cannot feel that way. She reveals that Ivanka's father is trying to reconcile their relationship, and she must try for her daughter's sake.

The following morning, the band gathers to celebrate their new album. Guy asks Girl to spend her last night in Dublin with him. At first, she refuses, but eventually agrees to go back to the vacuum shop with him.

At the vacuum shop, Guy plays the demo for his father, who is impressed. He gives Guy money for his move to New York. Before leaving Dublin, Girl encourages Guy to call his ex-girlfriend. His ex-girlfriend seems excited that he is coming to New York.

A few days after Guy leaves, Girl comes home to a brand new piano. The piano is a gift from Guy. She sits down and plays a song, while Guy plays the same song on his guitar in New York.

## MEET THE BOOK WRITER **EDNA WALSH**



**Edna Walsh** (Book) 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. Edna 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.

## MEET THE MUSIC WRITER **GLEN HANSARD**



**Glen Hansard** (Music & Lyrics) 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*.



## MEET THE MUSIC WRITER **MARKÉTA IRGLOVÁ**



**Markéta Irglová** (Music & Lyrics) 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*.

## MEET THE DIRECTOR **MELISSA CRESPO**



Theatre), *Usual Suspect* (NYTW), *The Director’s Project* (Drama League), *Van Lier Directing Fellow* (Second Stage Theatre), and the *Allen Lee Hughes Directing Fellow* (Arena Stage). Melissa received her M.F.A. in directing from *The New School for Drama* and she is currently the associate artistic director of *Syracuse Stage*. <https://www.melissacrespo.com>

**Melissa Crespo** (she/her) has made a career of developing new plays, musicals, and opera around the country and abroad. She recently directed the world premiere of *Bees and Honey* by Guadalís Del Carmen off-Broadway at MCC Theater. Other favorite past credits include, *Espejos: Clean* by Christine Quintana (Hartford Stage & Syracuse Stage), *form of a girl unknown* by Charly Evon Simpson (Salt Lake Acting Company), and *¡Figaro! (90210)* (The Duke on 42nd Street). As a playwright, her play *Egress*, co-written with Sarah Saltwick, had a world premiere at Amphibian Stage and won the Roe Green Award for Outstanding Achievement in Playwriting at Cleveland Playhouse. As a producer, she is one of the Founding Editors of *3Views on Theater*, an online publication conceived by The Lillys. Fellowships and residencies include: Time Warner Fellow (WP

## MEET MUSIC DIRECTOR PEARL RHEIN



arrangements and producing backing tracks and demos for *Hatchetation*, a new musical about Cary A. Nation by Amy Jo Jackson. Pearl would like to thank Melissa for the opportunity to collaborate, Olivia for speaking up, and Jordan for everything. Proud member of SAG-AFTRA, AEA, AFM, Ring of Keys & Maestra. On most social media: @pearlrhein. pearlrhein.com

**Pearl Rhein** (she/her) (Emcee, Music Director u/s: Ex-Girlfriend) is an actor, singer, musician and music-maker based in New York. She was in the original Broadway cast of *Natasha, Pierre, and the Great Comet of 1812*. Theater career highlights include playing Jo March in Kate Hamill's adaptation of *Little Women* at The Dallas Theater Center, Autolycus in *The Winter's Tale* directed by Melia Bensussen at Hartford Stage, and ensemble member in the NYC revival of *Nightclub Cantata* by Elizabeth Swados. Other theater credits include *Ars Nova*, *The Irish Rep*, *Mint Theater*, *Red Bull*, *The Civilians*, *Arena Stage* (Washington, D.C.), *A.R.T.* (Boston), and *The La Jolla Playhouse*. TV credits include *Succession* (HBO), *Bull* (CBS), *The Blacklist* (NBC), and *Younger* (TVLand). Pearl is also a composer-lyricist, arranger, and orchestrator for Musical Theater; a favorite recent collaboration was writing band

## MEET SCENIC DESIGNER RODRIGO ESCALANTE



**Rodrigo Escalante** (Scenic Designer) is originally from El Salvador and based in New York City. Recent credits: *El Otro Oz* (Atlantic Theater), *Vámonos* (INTAR) HOLA Award Outstanding Design Winner; *La Gringa* (American Stage) BroadwayWorld Tampa Best Scenic Design Winner; *Queen of Basel* (Theaterworks Hartford); Hunts Point Ensemble's *Romeo and Juliet* (Public Theater Shakespeare Initiative) Featured in the 2023 PBS Documentary "The First Folio"; *The African Company Presents Richard III* (Great River Shakespeare Festival), *Fabulation, or the Re-Education of Undine* (Billie Holiday Theater); *Fedra -Queen of Haiti* (Barnard College); *Our Town* (University of Rochester); *Always... Patsy Cline* (Great River Shakespeare Festival); and *Rodgers and Hammerstein's Cinderella* (Cape Fear Regional Theater). For more info visit: [www.rodrigoescalante.com](http://www.rodrigoescalante.com)

# MEET COSTUME DESIGNER JERRY JOHNSON



**Jerry L. Johnson** (Co-Costume Designer) taught design, stagecraft, and speech communication at Salem State University. He has taught at Dillard University, Delgado Community College and Florida A&M University, and he was honored to design the national tour of *Drumline Live*. In New York City, he designed for Harlem School of the Arts, Columbia University, Phoenix Theatre Ensemble, Jean Cocteau Repertory, and Flux Theatre Ensemble. Jerry's Broadway work includes: *Disney's Lion King*, *Disney's Little Mermaid*, *Jersey Boys*, *The Phantom of the Opera*, *Cinderella*, and *Rockette's Christmas Spectacular*. While working in fashion, he was the Production Coordinator for: Marc Jacobs, Alice + Olivia, and Thakoon. His regional theatre credits include: The Santa Fe Opera, Opera Theatre of Saint Louis, Papermill Theatre, Idaho Shakespeare Festival, Great Lakes Theatre, Lake

Tahoe Shakespeare Festive, Arkansas Rep and the Contemporary American Theatre Festival. Internationally, he worked for ETA Hoffman theatre in Bamberg Germany. In summer 2020, he worked on two new plays at the Contemporary American Theatre Festival: Michael Weller's *A Welcome Guest* and Dale Orlandersmith's *Antonio's Song*. At Salem State, Jerry has designed costumes for *Macbeth*, *A Free Man of Color*, *Poison of Choice*, *Uncommon Women and Others*, *Gunplay: A Play about America*, *Much Ado About Nothing*, *The Visit*, and *The Laramie Project*, and directed *The White Witch of Rose Hall*.

# MEET COSTUME DESIGNER CARMEN MARTINEZ



**Carmen M. Martinez** (Co-Costume Designer) is an assistant professor and the program coordinator of the Theater Design and Technology in the Department of Drama, where she teaches costume and scenic design. Among her credits in Syracuse are: *What the Constitution Means to Me* (Syracuse Stage), *Push, Pull, Together, Apart* (Syracuse Stage Theatre for the Very Young), and the last five Syracuse Stage Children's Tour productions (*Red Riding Hood*, *The Miraculous Journey of Edward Tulane*, *The Girl Who Swallowed A Cactus*, *Danny King of The Basement*, *Suzette Who Set To Sea*). Prior to Syracuse, Martinez lived in New York City, where she founded and ran her own studio, all of the things, making and designing everything from small costume pieces to fully realized productions. Among her clients were Katy Perry (2017 Metropolitan Museum of Art Costume Institute

Gala performance), Lisa Lampanelli (Stuffd), and several theaters and performance spaces in the city (Atlantic Theater, the Cherry Lane Theater, the Park Avenue Armory). Her design credits include *The Wild Party* (Syracuse University Drama Department), *James and The Giant Peach* (Atlantic Theater), and *King Lear* (Cherry Lane Theater). Before focusing in theater, Martinez worked as a graphic designer at both the Museum of Modern Art (MoMA) and the Metropolitan Museum of Art in New York City. Martinez's focus is in storytelling, color, and the ways in which all artforms interconnect and relate to each other. YSD '14, RISD '08.



## MEET SOUND DESIGNER **JACQUELINE HERTER**



*Lesson Before Dying, Copenhagen, Who's Afraid of Virginia Woolf?, Inherit the Wind, and Big River.*

**Jacqueline R. Herter** (Sound Designer) has served as resident sound designer at Syracuse Stage and Syracuse University Department of Drama since 1997. She shifted and combined theatrical design with video/film design for the 20/21 season. Herter has designed for Indiana Repertory Theatre, Studio Arena, the Wilma, Geva, Round House, Shakespeare Santa Cruz, Virginia Stage, and the Hangar Theater as well as other theatres across the nation. Some favorite designs have been: *Annapurna, Beauty and the Beast, Next to Normal, Mary Poppins, Nine, Hairspray, The Overwhelming, Caroline, or Change, The Miracle Worker, The Wolves, The Day Room, The Christians, Radio Golf, Parade, The Diary of Anne Frank, The Lieutenant of Inishmore, Red Noses, The Real Thing, Hedwig and the Angry Inch, M. Butterfly, A Raisin in the Sun, A*

## MEET LIGHTING DESIGNER **MATTHEW WEBB**



**Matthew Webb** (Lighting Designer) is excited to return to Syracuse Stage this season, having previously lit *The Play That Goes Wrong*. In Central New York, Matt frequently spends parts of his summers with Cortland Rep, including for the upcoming *My Fair Lady*, and he's been nominated for three SALT awards for his lighting at CRT. Elsewhere, Matt's designed with the Shakespeare Theatre of New Jersey, Arden Theatre, Seattle Rep, Seattle Children's Theatre, Arkansas Rep, ZACH Theatre, and many others, and he created architectural lighting for two years with Sichte Studio in Brooklyn. A Gulf South native, Matt is currently on the faculty of the University of Houston, where he heads the M.F.A. and B.F.A. lighting programs, and he holds degrees from Mississippi State and the University of Washington. [www.mwebbdesign.com](http://www.mwebbdesign.com)

# PRE SHOW ACTIVITIES

## PRE SHOW QUESTIONS

Have you ever seen the movie *Once*?

Create your own playlist of 10 to 15 of your favorite songs. What do you like about them? Why are these so important to you?

Do you play an instrument? What instrument do you play?

Have you ever written a song? What was it about?

What do you know about Ireland? Have you ever visited?

Videos to Watch

[Music as a Language-Victor Wooten-Ted-Ed](#)



# POST SHOW ACTIVITIES

## POST SHOW QUESTIONS

Discuss the significance of music in *Once*. How did the characters' relationships evolve through music?

Reflect on the unique format of *Once*. How did the actors also serving as musicians contribute to your experience of the show?

What did you think of the ending? Do you think that Guy and Girl's resolution reflect the overall message of the story?

# POST SHOW REVIEW

How did the play make you feel?

Did different parts of the play make you feel different things?



What is the moment you will most remember from the play?

Did you believe the actors?

Which ones did the best in their roles?

What made them successful?

Could you find a theme in the production?

What was it?

How did the production show you that theme?

What did you think of the set?

How did it add to the storytelling?

What did you think of the costumes?



How did they add to the storytelling?

How did the lighting affect the mood of the storytelling?

Did this play have any observations about people, society, relationships, or anything else?

Would you recommend someone else to see this play?

Why or why not?

## **THINK, PAIR, SHARE:**

Students will answer questions present in the post show review. Afterwards, students will be grouped into pairs and to discuss their answers to the questions in the post show review. The instructor will then lead a full group discussion on the questions in the post show review, and the many different experiences students had during the production.

# “ONCE”: THE MOVIE BEFORE THE MUSICAL

The stage adaptation of *Once* is based on a 2007 Irish independent movie of the same name. *Once*, the movie, was written and directed by John Carney. It starred Glen Hansard and Marketa Irglova, who composed and performed the original songs.

The movie was an enormous success at both the box office and with critics. It was created with an estimated budget of \$150,000, and it made over \$20 million worldwide. Critics praised the movie for its emotional depth and authenticity. Christopher Orr of *The Atlantic* celebrated the movie for being “true to life” and deemed it “one of the best romantic comedies in a generation.” Caroline Hennessy of RTE, a broadcasting company in Ireland, gave the movie a 4 out of 5-star rating and described it as an “unexpected treasure” with “natural performances from two leads.”

*Once* won Best Foreign Film at the Independent Spirit Awards. The song “Falling Slowly” won an Oscar for Best Original Song. “Falling Slowly” also received a Grammy nomination for Best Song Written for Motion Picture, Television, or Other Visual Media. The movie soundtrack received a Grammy nomination for Best Compilation Soundtrack Album for Motion Picture, Television or Other Visual Media.

The movie was adapted for the stage in 2011 and premiered at a workshop at American Repertory Theatre. It moved to Broadway in 2012. Steve Kazee and Cristin Milioti took on the roles of Guy and Girl. The Broadway production was nominated for 11 Tony Awards and won eight, including Best Musical. It also won 4 Drama Desk Awards and 1 Grammy Award for Best Musical Theater Album.



*“Once” (the movie) stars Glen Hansard and Markéta Irglová, Wikimedia Commons, Public Domain*



*Image from Facts.net*



*“Neon Phoenix Theatre” by Tony Hisgett licensed under CC BY 2.0*

# FACTS ABOUT DUBLIN, IRELAND

Dublin is the capital city of Ireland, an island nation in western Europe.

The River Liffey flows through Dublin and divides the city into north and south.

Dublin is the largest city in Ireland.

Dublin has a population of about 1.2 million people.

Dublin is one of the centers of arts and culture in Ireland. It is home to the Abbey Theatre, also known as the National Theatre of Ireland, and The Gaiety Theatre, which has been in operation since 1871.

Dublin is home to Phoenix Park, one of Europe's largest urban parks. It covers about 1,700 acres of land (about twice the area of Central Park in New York City).

Dublin is home to Dublin Zoo, one of the oldest zoos in the world. Founded by a private society of scientists, it opened its doors on September 1, 1831. At first, it only served its wealthy subscribers, but in 1840, it opened to the public for a penny on Sundays. The zoo had about 40 mammals and 72 birds at that time.

Dublin is home to Trinity College, the oldest university in Ireland and one of the most prestigious in Europe.

Dublin has a strong literary heritage:

- James Joyce, one of the most influential writers of the 20th century, was born in Dublin, Ireland.
- W.B. Yeats, an Irish poet and winner of the 1923 Nobel Prize in Literature, was essential in founding the Abbey Theatre in Dublin.
- Oscar Wilde, one of the most popular playwrights of the 1890s, was born in Dublin, Ireland.
- Samuel Beckett, an Irish playwright, poet, and novelist who won the 1969 Nobel Peace Prize for Literature, grew up in a suburb of Dublin and earned his bachelor's degree at Trinity College.



*Image of Ireland,  
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*River Liffey,  
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*Trinity College,  
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*Dublin Zoo,  
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# EXPLORING THE RELATIONSHIP BETWEEN MATH SCIENCE AND MUSIC

Math and science play an enormous role in understanding and creating music. Music is governed by mathematical concepts such as rhythm, harmony, and frequency. Concepts from physics explain how sound waves interact to produce the sounds you hear from different musical instruments. Using some of the interactive tools linked below, explore the rich relationship between music, math, and science.

## [The physics of playing guitar-Oscar Fernando Perez-Ted-Ed \(Video\)](#)

Guitar masters like Jimi Hendrix are capable of bending the physics of waves to their wills, plucking melody from inspiration and vibration. But how do wood, metal, and plastic translate into rhythm, melody, and music? Oscar Fernando Perez details the physics of playing the guitar, from first pluck to that final shredding chord.  
-Ted-Ed



## [Music from the Golden Ratio and Fibonacci Sequence | Sound Field \(Video & Interactive Activities\)](#)

Since the beginning of time Phi—also known as the golden ratio—has inspired the world around us. Have you ever noticed how some pieces of music just seem to make sense? From the notes and chords to the phrasing and dynamics, they can all feel like they were meant to go together. Many people believe this is not a coincidence but the golden ratio in action. -PBS Learning Media



## [Get the Math \(Videos & Interactive Activities\)](#)

An interactive lesson plan where students learn how a hip-hop duo use math in their work and are invited to solve their own mathematical music problem.



# READING LIST

## GUITAR NOTES

-Mary Amato

Tripp, who plays guitar only for himself, and Lyla, a cellist whose talent has already made her famous but not happy, form an unlikely friendship when they are forced to share a practice room at their high school. *-Goodreads*

## THE GREAT IRISH HISTORY BOOK

-Myles Dungan, Alan Dunne (Illustrator)

Join historian Myles Dungan as he takes you an historical trip back in time to visit the Ancient Celts.

Join historian Myles Dungan as he guides you through the history of our amazing island. Take an historical trip back in time to visit the ancient celts, sail away on a famine ship or join the 1916 rebels in the GPO. Discover leaders, thinkers and fighters and learn how our ancestors lived and worked in forts, castles and cottages.

The latest book in the Gill Books series of important topics tackled by experts, this engaging history introduces Ireland's most significant people, history and culture to readers of all ages.

With clear text and bright illustrations, this book is for anyone who wants to understand more about Ireland, its history and its people. *-Goodreads*

## TURN IT UP!: A PITCH PERFECT HISTORY OF MUSIC THAT ROCKED THE WORLD

-National Geographic Kids

From classical to country, blues to rock, hip-hop to pop, crank up the volume and get ready to rock out with a comprehensive record of music through the ages.

The high notes and biggest moments in music history are covered in this fun compendium. You'll learn about the world's most famous musicians through the eras, from Bach to the Beatles to Beyonce -- and beyond. Many major music

genres are playfully explained, from tribal, classical, jazz, folk, rock ... all the way to today's modern forms, such as k-pop, hip-hop, and rap. Instruments and sounds are explored, along with places and events in history that inspired the evolution of music. Kids will also get a sense of music theory, instrumentation, and the artistry of distinctive musical styles. Song recommendations help readers open their ears to what they've learned. Add to that amazing images, a rockin' glossary of musical terms, and a timeline that plots each genre on its path from ancient history to today, and this book is bound to top the charts! *-Goodreads*

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## 2023/2024 EDUCATIONAL OUTREACH SPONSORS

Syracuse Stage is committed to providing students with rich theatre experiences that explore and examine what it is to be human. Research shows that children who participate in or are exposed to the arts show higher academic achievement, stronger self esteem, and improved ability to plan and work toward a future goal. Many students in our community have their first taste of live theatre through Syracuse Stage’s outreach programs. Last season more than 21,000 students from across New York attended or participated in the Bank of America Children’s Tour, artsEmerging, the Young Playwrights Festival, Backstory, Young Adult Council, and/or our Student Matinee Program. We gratefully acknowledge the corporations and foundations who support our commitment to in-depth arts education for our community.

The logo for Wegmans, featuring the word "Wegmans" in a stylized, cursive script font.