



# STAGES

Issue 5

August/September

A  
PLAYLOVERS  
PRODUCTION

*by arrangement with Dominie*

MUSIC BY  
HENRY KRIEGER

BOOK & LYRICS BY  
BILL RUSSELL



# SIDE SHOW

A MUSICAL

DIRECTED by  
TYLER JONES



Show Dates:  
**2–17 September, 2011**  
Book online now!  
[Www.playlovers.org.au](http://Www.playlovers.org.au)



## ARE YOU READY FOR A SINGING, DANCING PAIR OF CONJOINED TWINS.

It may seem a bizarre premise for a musical but *Side Show* is actually based on the true story of Daisy and Violet Hilton who were joined at the hip and went from being a circus act to famous stage performers in the 1930s.

Directed by Tyler Jones at Playlovers this September, the musical explores the sisters' rise to fame and their quest for love and acceptance.

It may seem an odd or even off-putting subject but *Side Show* doesn't revel in weirdness or the grotesque," he said.

"The musical deals with classic themes of love, rejection, acceptance and the triumph of the human spirit".

"It also possesses one of the most consistently beautiful and moving scores in contemporary musical theatre."

"I wanted to bring the story and the music to a new audience."

First becoming involved in theatre in high school, Jones has performed in an array of productions over the past five years, including *Everything Must Go*, *Seussical*, *Eurobeat*, *Bare*, *Jonah*, *Spamalot* and *The 25th Annual Putnam County Spelling Bee*, and he previously directed *Ruthless! The Musical*.

He has also been involved with Stirling and Kwinana Theatres and the Gilbert and Sullivan Society of WA, also scoring nominations for best musical theatre performer at the 2008 and 2009 Finley Awards.

With *Side Show*, he admits the production is a major undertaking.

"The Primary mode of storytelling is through music rather than dialogue, requiring the director to have a thorough understanding of music," Jones said.

"It also places certain limitations how the show can be staged".

"Perhaps the most crucial element to get right is casting two lead women who are not only excellent vocalists but also physically similar and capable of performing the entire show connected to each other at the hip."

"It remains to be seen whether these challenges will be overcome through the rehearsal period but I am cautiously optimistic at this stage."



## COME JOIN THE CONJOINS IN SIDESHOW DOUBLE ACT

The girls were born in Brighton, England on 5 February 1908. Their mother was a single barmaid named Kate Skinner. The sisters were born joined by their hips and buttocks; they shared blood circulation and were fused at the pelvis but shared no major organs. Skinner's boss Mary Hilton, who helped in childbirth, apparently saw commercial prospects in them, and thus effectively bought them from their mother and took them under her care. They trained the girls in singing and dancing.

A medical account of the birth and a description of the twins was provided for the British Medical Journal by Dr James Augustus Rooth the physician in charge at the time of their birth. He reported that subsequently the Sussex Medico-Chirurgical Society considered separation, but unanimously decided against it as it was believed that the operation would certainly lead to the death of at least one of the twins. He notes that these twins were the first to be born in the United Kingdom conjoined and to survive for more than a few weeks.

The Hilton sisters toured first in England at the age of three as "The United Twins". Mary Hilton took them to a tour through Germany, Australia and to the USA. In the true sideshow manner, their performance was accompanied with an imaginative "history". Their controllers kept all the money the sisters earned. In 1926 Bob Hope formed an act called the Dancemedians with the Hilton Sisters, who had a tap dancing routine.

In 1931, the sisters gathered enough courage to sue their managers, gaining freedom from their contract and US\$100,000 in damages. They left the sideshows and went into vaudeville as "The Hilton Sisters' Revue". Daisy dyed her hair blonde and they began to wear different outfits so they could be told apart.

They had numerous affairs, failed attempts to get a marriage license and a couple of short marriages. In 1932, the twins appeared as themselves in the movie *Freaks*. In 1951 they starred in *Chained for Life*, an exploitation film loosely based on their lives.

### **Later life and deaths**

The Hiltons' last public appearance was at a on January 4, 1969, after they failed to report to work, their boss called the police. The twins were found dead in their home due to the Hong Kong flu. According to forensics, Daisy died first; Violet died less than a week later.



Daisy and Violet - English Siamese Twins

***Side Show dates are September 2, 3, 8, 9, 10, 11, 15, 16 & 17  
commencing at 8pm except Sunday 11th at 7pm***

**Tickets are \$25, \$20 concession — book on 0415 777 173 or  
[bookings@playlovers.org.au](mailto:bookings@playlovers.org.au) or  
BOOK ONLINE: [www.playlovers.org.au](http://www.playlovers.org.au)**

**PHOTOS OF SOME OF THE CAST OF SIDE SHOW**



Side Show Party



Side Show



Side Show Egyptians

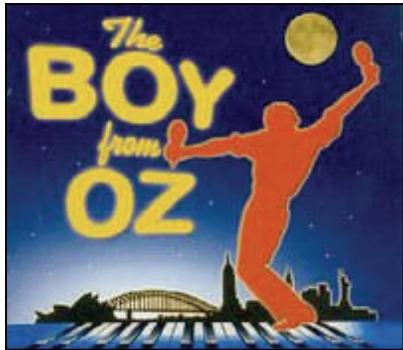
**NOTICE IS HEREBY GIVEN OF AN EXTRAORDINARY GENERAL  
MEETING TO BE HELD FOR THE FOLLOWING:**

**TO PRESENT AND ADOPT THE FINANCIAL STATEMENTS FROM**

**1 JANUARY 2011 TO 30 JUNE 2011**

**The meeting will be held on Wednesday 5th October at Hackett Hall at 7.30pm**

<b>What's On</b>	<b>Where</b>	<b>When</b>
Lend Me A Tenor	Wanneroo Repertory Co	4th August—20 September
Life X 3	Old Mill Theatre	5 August— 20 September
Five Blue Haired Ladies Sitting on a Green Park Bench	Darlington Theatre	26 August—10 September
Black Looks	Harbour Theatre	9—18 September
Stories from Suburban Road	Stirling Players	9—24 September



## Coming in November!

Music by **Peter Allen**, Directed by **Ryan Taaffe & Daniel Burton**

*The Boy from Oz* is a Jukebox Musical based on the life of singer/songwriter Peter Allen and featuring songs written by him. The production had its world premiere at Her Majesty's Theatre, Sydney, Australia, on 5 March 1998 and toured Brisbane, Melbourne, Adelaide and Perth, playing to over 1.2 million theatre patrons. It ran for a total of 766 performances over two years.

**Auditions for The Boy from Oz , held on 26th June, attracted a lot of talent but a cast was finally selected.**

**Rehearsals have just commenced.**

PETER ALLEN	Ryan Taaffe	CHORUS	Elise Gaimo, Rachel Leanhardt, Max Mackenzie, Hannah Moran, Taylor Buoro-Long, Rachel Chandler, Jessica Temby, Clare Thomson, Adam Lebransky, Kellie Ryan, Emily Cribb, Emma Chitty, Madeline Hangan, Kate Thomas, Lara Brooks, Kate O'Sullivan, Rebecca Burke, Mahalia Bowles, Nicole Meyer, Brittany Young, Kasey Allen, Jason Blake, Trell Baynham, Rachel Monamy, Jonathan Best, Craig Prince, Alan Markam
LIZA MINELLI	Elethea Sartorelli		
JUDY GARLAND	Gaylor Murray		
TRIO 1	Emma Shaw		
TRIO 2	Sasha Hilton		
TRIO 3	Jessica Taylor		
YOUNG PETER	Timothy McClelland		
YOUNG PETER	Jack Dunne		
GREG CONNELL	Paul Taylor-Burne		
CHRIS BELL	Skyler Ellis		
MARION WOOLNOUGH	Hillary Readings		
VALERIE/JOSIE	Rachel Monamy		
BRIAN HENDERSON	Jonathan Best		
DICK WOOLNOUGH	Craig Prince		
WALLY BELL	Alan Markham		

A **Jukebox Musical** is a stage or film musical that uses previously released popular songs as its musical score. Usually the songs have in common a connection with a particular popular musician or group—either because they were written by, or for, the artists in question, or were at least covered by them.

The songs are contextualised into a dramatic plot: often the biographical story of the performers whose music is featured, although in some cases the plot does not revolve around the particular group at all. Although jukebox musicals had achieved success for years their recent surge in popularity was led by the success of *Mamma Mia* built around the music of ABBA.

The critical and commercial success of jukebox musicals has been uneven. Some (such as *Lennon*) have closed after a short season while other (*Mamma Mia* and *Jersey Boys*) have become hugely successfully. The term “jukebox musical” was first coined in the 1940s in reference to motion pictures consisting largely of hit recordings.



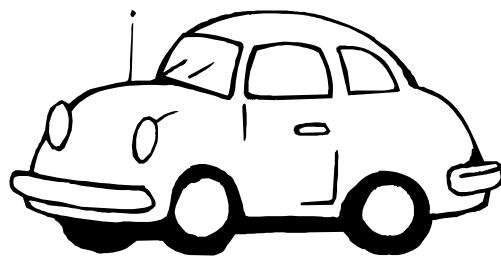
## THEATRE ETIQUETTE—How not to get thrown out of the theatre!

Etiquette in live theatre—the general rule is to act respectfully and responsibly, in a way that you would hope other people would act!

To ensure you have a positive experience when attending a performance, here are some pointers:

At the time of purchasing tickets you should confirm the venue, address, parking availability and scheduled starting time.

Arrive early. Give yourself plenty of time to find parking.



If you are purchasing tickets at the door, allow sufficient travel time to parking and purchase tickets at the box office. Thirty minutes prior to the show is a good rule of thumb when to arrive.

Reasons latecomers will not be seated until there is an appropriate break or until intermission, include:

- It is very distracting to the performers
- It is disruptive to the patrons
- Performers sometimes use the aisles

Turn off mobile phones. It is impolite and disruptive. Phones can also interfere with sensitive sound equipment.



No photography or recording is allowed during the performance.

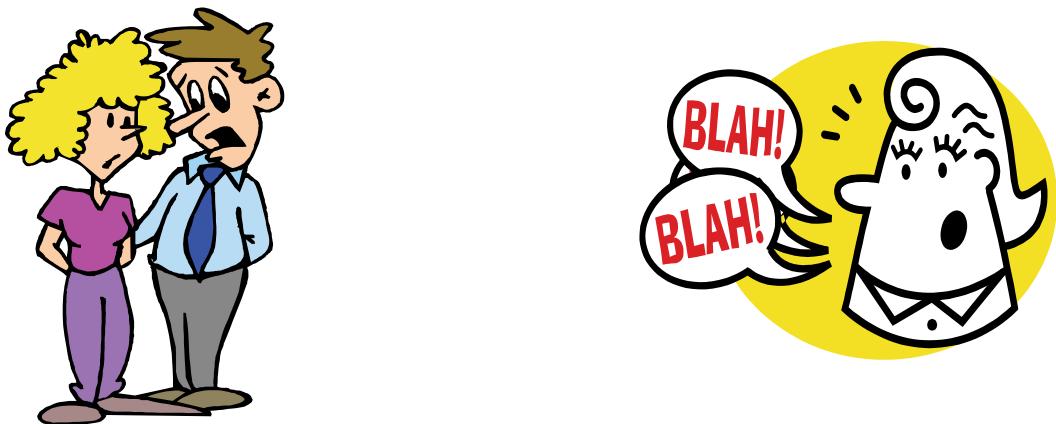
No food and drinks are allowed during a performance or in the theatre. Munching, crunching and crackling sweet wrappers is considered rude and drinks cause a mess in the seats and floor.



Please keep your feet off the seats AND off the backs of the seats in front of you.

Live theatre is not the same as movies, when you talk in the movies the people on the screen will not hear you, but in the theatre the performers will. Discussion and comments that you have about the performance should be left until you leave the theatre.

Please remain quiet during the show. It is alright to react to the performance but chatting that causes distraction to the performers and patrons is rude.



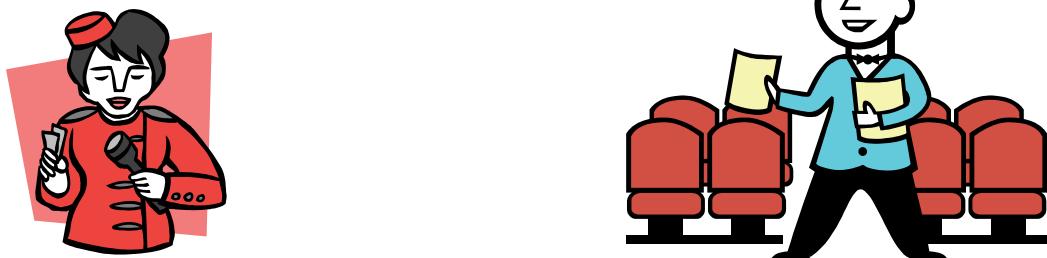
Please stay seated until the very end of the performance, unless it is an emergency.

Stay in your allocated seat—do not move to a “better” seat just because it’s vacant, this could be sold and the patron is running late. The move could create a problem for FOH staff. Speak with the usher at interval and if the seat is still vacant you may move into it!

In the case of an emergency please speak to the nearest usher.

In the event of an evacuation ushers and other members of the staff will advise audience members of the appropriate procedures to leave the theatre as quickly and safely as possible.

Listen to what ushers and other theatre personnel tell you to do. Most likely they are asking you to do something for a reason.



Remember that sneezing and coughing can be heard throughout the performance space. Please cover your mouth/nose with a handkerchief for the health and pleasure of other patrons.

ABOVE ALL ENJOY THE PERFORMANCE!!



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**SIDESHOW**

**2—17 September, 2011**

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