



**"Burrows Deep
Into Your Spirit."**

THE NEW YORK TIMES

SIDE SHOW

See beyond
the surface.

DEFYING UNCG THEATRE
EXPECTATIONS 2024-2025

WRITTEN BY
BILL RUSSELL

MUSIC BY
HENRY KRIEGER



**UNCG
GREENSBORO**
School of Theatre

UNCG SCHOOL OF THEATRE
tickets + info at uncgtheatre.com | 336-334-4392

SIDE SHOW is presented by arrangement with Concord Theatricals. www.concordtheatricals.com

UNCG School of Theatre

presents

Side Show

Written by Bill Russell
Music by Henry Krieger

Directed By: **Tug Watson**

Music Director/Conductor
Kevin Lawson

Scene Design
Dani Vanassee

Sound Design
Amarah Pearson

Costume Design
Jayde Grant

Audio Engineer
Ashton Bryant

Hair & Makeup Design
Grace Marie

Lighting Design
Joyce Liao

Intimacy Director
Mya Brown

Stage Manager
Cadence Amaral

Choreographer
Ashlyn Hall

The UNCG School of Theatre is an accredited member of the National Association of Schools of Theatre (NAST).
"SIDE SHOW" is presented by arrangement with Concord Theatricals (concordtheatricals.com)

Any video and/or audio recording of this production is strictly prohibited.

CAST

Violet.....	Anya Maschmeier
Daisy.....	Alyssa Jones
Terry.....	Preston Smith
Buddy.....	Charlie Murtha
Jake.....	Brandon Criswell
Sir.....	Ethan Poisson
Fortune Teller/Ensemble.....	Maya Diaz
Tattoo Girl/Auntie.....	MacKenzie Moore
3-Legged Man / Doctor.....	Dylan Underwood
Geek/Doctor.....	Jayson Altieri
Half Man Half Woman / Doctor.....	Whit Jury
Lizard Man/Doctor.....	Bowie Werran
Human Pin Cushion /Judge.....	Aeris Phelan^
Venus de Milo.....	Julia Freeman
Dog Boy.....	Caleb Williams
Bearded Lady.....	Eliza Hedeman-Brown
Ensemble /Houdini /Todd Browning.....	Eli Fischer

*United Scenic Artists affiliation

**Member of Actors' Equity Association

***Member of American Federation of Musicians

^Member of Alpha Psi Omega

^^Member of Screen Actors Guild

^^^Society of Directors and Choreographers

~International Alliance of Theatrical Stage Employees

CAST CONT.

Ensemble / Ray / Director.....	Kaleb Bell
Ensemble / Roustabout.....	Maya McCall
Ensemble / Mother / Reporter.....	Sav Bruett
Ensemble / Reporter.....	Jorja Wells
Ensemble / Reporter.....	Kenna Wells
Ensemble / Reporter.....	Lilah Vanke
Onstage Swing / Ensemble.....	Patrick Mullen
Onstage Swing / Ensemble.....	Brie Moon
Onstage Swing / Ensemble.....	Tati Ramirez
Violet Understudy.....	MacKenzie Moore
Daisy Understudy.....	Maya Diaz
Terry Understudy.....	Eli Fischer
Buddy Understudy.....	Bowie Werran
Jake Understudy.....	Kaleb Bell
Sir Understudy.....	Jayson Altieri
Attractions Understudy.....	Maya McCall

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MUSICIANS

Conductor.....	Kevin Lawson
Reed 1.....	Taiki Azuma
Reed 2.....	Nicky Lazzara
Trumpet.....	Hannah Markun
Horn.....	Wyatt Carlyle
Violin 1.....	Charley Shafer
Violin 2.....	Emmeline MacMillon
Viola.....	Melissa Bonilla Parra
Cello.....	Davis Lingner
Bass.....	Rebecca Marland
Drums.....	Jack Comley
Keys 1.....	Blake Moran
Keys 2.....	Carson Owen
Guitars/Banjo.....	Greyson Leybourne
Trombone.....	Kadesh Street

LEARN MORE

To view bios and headshots please visit:

HEADSHOTS & BIOS

or visit www.uncgtheatre.com and click on the link for "Bios and Headshots" in the "Side Show" section of the page.

Run time:

2hrs 30 min with a 15 min intermission

Age Rating: PG-13

Setting:

1920s-1930s

FRAME/WORKS

Please join us for a *SideShow* Frame/Works discussion on Monday, April 28th at 7:00pm in person, and via Teams. To attend in person, please visit room 130 in the Moore Nursing Building located at 318 McIver St. Frame/Works is intended to share the contextual underpinnings of our theatrical productions- the how, who, what, when, and why. Frame/Works brings to light the important conversations that are often had before, during, and after a piece of theatre is created and shared. Teams meeting information will be shared with ticket buyers.

DIRECTORS NOTE

Side Show is a complex story of identity, and how the world perceives those who are different. At its core, it is a tale of two sisters who, despite being born conjoined, strive to define themselves as individual women outside of the labels imposed upon them.

This is also a story of society's entitlement to comment on or consume anything or anyone that looks or acts differently than the norm. Throughout the production, we explore how Daisy and Violet's lives as "freaks" in a sideshow circus and later on Vaudeville and in Hollywood, mirror the treatment of marginalized groups in the modern media landscape. I aim to highlight the ways in which America's obsession with celebrity, race, and spectacle still persist today, and how these forces often seek to erase the individuality of those who are othered. The juxtaposition of the sister's racial backgrounds underscores the intersectionality of their life experiences, giving new meaning to the dialogue surrounding the desire for belonging, acceptance, privilege, and the complexities of being in the public eye.

The casting of Ms. Jones as Daisy and Ms. Maschmeier as Violet was both a thoughtful and an easy one. Simply put, they're right for roles and gave beautiful auditions. By choosing to give the sisters different racial identities, we invite the audience to examine how the dynamics of race, celebrity, and exploitation continue to shape and constrain the lives of those deemed "different." In this casting, we draw attention to the historical and ongoing erasure of women's narratives in entertainment, especially when it comes to the portrayal of women from the global majority.

DIRECTORS NOTE CONT.

This sense of erasure and prejudice are not born within us – it is taught and we illustrated this concept in the song “Come Look at the Freaks.” By choosing to make the opening verse a solo from a parental figure, we showcase how society normalizes prejudice by presenting it as entertainment. But I believe that beneath every individual interested in limiting or “othering” the lives of those different from them, is an insecure person stuck in a toxic cycle of the daily ask “who will love me as I am?”

Ultimately, this production is a reminder that we are all shaped by the ways we are seen and categorized by others. Daisy and Violet, in their journey toward autonomy, offer a powerful metaphor for the process of reclamation of identity, especially when society views you as a spectacle. We are all constantly navigating the space between who we are and how others perceive us – and that tension is never more heightened than in the realm of fame, where every part of an individual is either consumed or discarded. Through this reimagining, I hope to challenge audiences to consider the consequences of a society that seeks to both glorify and dehumanize those who dare to be different.

- Tug Watson, Director

SONG LIST-ACT 1

Come Look at the Freaks
I'm Daisy, I'm Violet
Like Everyone Else
Very Well-Connected
What Brought Him Here?
Before Devil You Know
The Devil You Know
A Private Exclusive Show
Typical Girls Next Door
Flashbacks 1-3
Before Trial
Feelings You've Got to Hide
Say Goodbye to the Sideshow
Ready to Play
The Interview
Buddy Kissed Me
Who Will Love Me as I Am?

SONG LIST-ACT 2

Stuck with You
Leave Me Alone
Stuck with You Pt 2
New Years Day
Waltz Proposal
Private Conversation
 $1 + 1 = 3$
You Should Be Loved
Texas Centenial
Great Wedding Show
Attractions Return
Buddy's Confession
Marry Me, Terry
I Will Never Leave You
Finale

DRAMATURGY NOTE

"We are all freaks."

Tug Watson said this the first time we met about this show and the more I think about it, the more I think he's right.

As humans, we want to categorize, name and label everything around us. We want to put things in boxes. And once we have two things that fit in the same box, we look for the differences. We want to separate things. Cats and dogs, Boys and girls. Right and Left. Black and white. Us and them.

But most things are not easily separated. Some things don't fit easily into boxes. Age, race, gender, politics; these things exist on a continuum- a spectrum. And spectrums are not limited to the extreme ends, but everything in between.

Early circuses made great efforts to label the performers in their side shows, often selling separate tickets and presenting them in tents set apart from the main show. In doing so, the proprietors sent a clear message to their audiences, "These people are not like you and me." They made up fantastic and often ridiculous stories about the origins of their "freaks," which made the audiences feel more justified in their interest. Some side shows saw a decline in more conservative areas of the country, so in order to make the "good Christians" feel better about staring at the bearded ladies or the lizard men, circuses employed doctors or scientists to speak while onlookers gawked and whispered.

DRAMATURGY NOTE CONT.

Side shows became “lectures” or “museums,” the most famous of which was Barnum’s American Museum which opened on New Year’s Day 1942. Although Barnum employed a number of “legitimate” acts like Jenny Lind, the “Swedish Nightingale,” he spent the majority of his career trafficking in curiosities and exploitation of others. His showmanship started when he purchased the right to “rent” a Black woman named Joice Heth, who was being billed in Philadelphia as the 161-year-old nurse of George Washington. When people doubted her age, Barnum began advertising her as a “curiously constructed automaton.” After her death in 1936, Barnum furthered his exploitation by charging \$.50 to watch her live autopsy. Even though the autopsy revealed that Heth was not over 160 years old, Barnum had his money.

Side shows were built upon the exploitation of “othering” of people who were already outcasts of society. This behavior by those in power was nothing new at the time and has not changed in the 180 years since Barnum “rented” Joice Heth.

In *Wicked*, the Wizard says, “the best way to bring people together is to give them a common enemy.” Social psychologists call this the “common enemy effect” and they saw how successful it was at connecting groups of people who had little or nothing in common. Managers and workplace leaders often encourage employees to work together towards a common goal.

DRAMATURGY NOTE CONT.

Politicians found that they could use this same method not only uniting disparate groups, but in denigrating the groups they had determined to be “the enemy.” A politician stands up and says “We want something, and they are in the way.” And in recent years, we are seeing it more and more. Those in power find a way to demonize and vilify a group of people so they can justify the mistreatment of that group. They want the public to support, or worse- ignore the mistreatment of that group. And you will always be able to find differences. But if you zoom out and widen your field of view, you will see that even though you may have differences or disagreement with someone, you are connected in an even bigger way. Humanity. We are all human. So, it is up to us to defend the humanity of every person and make sure that no one is treated as “other.” Because, in the end-

“We are all freaks!”

-Jay Smith, Dramaturg

PRODUCTION SUPPORT

Dramaturg.....	Jay Smith
Assistant Director.....	Erin Lambertson
Dance Captain(s).....	Patrick Mullen, Brie Moon
Assistant Stage Manager(s).....	Emma Austin, Grey Jonas, Sam McInturff
Assistant Scene Designer(s).....	Jaquan Cooper
Technical Director.....	Tom McCoy
Lead Carpenters.....	Kate Jones, Jade Griffin
Carpenters.....	THR 140 & 491 Students
Scenic Charge.....	Cara Parks
Prop Director.....	Eryn O'Brien
Lead Prop Artisan.....	Jennie Carrera
Paint & Prop Artisans.....	Jai Chong, Annabelle Richard, Parker Johnson, Shiloh Wrigley
Paint & Prop Overhire.....	Eden Clementine
Head Electrician.....	Mickey Oliver
Guest Production Electrician.....	Kiahana Toomer
Electricians.....	Hunter Austin, Laney Wymer, Jasmine King
Lighting Overhire.....	Chase Fontaine

PRODUCTION SUPPORT

THEATRE MANAGEMENT STUDENT SUPPORT

Audience Services Managers.....**Keiana Crews**
Community Engagement Dir.....**Lizzy Brannan**
Community Engagement Mgmt.....**Seania Burnett, De'Asia McRae[▲]**
Social Media Managers.....**Julia Freeman**
Box Office Managers.....**Keagan Cook, Keiana Crews, August Dence, Maya Diaz, Alexa Fields, India Nykamp, Joey Urgino**
Box Office Staff.....**Riley Sharp, Calla Boerger, Whit Jury**
Theatre Management Practicum.....**THR 493 Students**



FACULTY/STAFF PRODUCTION SUPPORT

Director of Production.....**Chip Haas~**
Theatre Manager.....**Sarah Smith**
Dramaturgy Advisor.....**Anna Dulba-Barnett**
Scene Design Supervisor.....**Randall McMullen***
Technical Direction Supervisor.....**Tom McCoy**
Scenery & Prop Studio Supervisor.....**Tannis Boyajian**
Lighting Supervisor.....**Joyce Liao**
Sound Supervisor.....**David Greenberg**
Wig & Makeup Supervisor.....**Jehann Gilman**
Costume Design Supervisor.....**Clare Parker**
Costume Technology Supervisor.....**Tara Webb**
Costume Director.....**Amy Holroyd**
Graphic Design.....**Mike Lawson**
CVPA Box Office Manager.....**Abigail Harris**

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COLLEGE OF VISUAL AND PERFORMING ARTS

Dean.....**bruce d. mcclung**

SCHOOL OF THEATRE FACULTY AND STAFF

Director.....**Janet Lilly**

Janet Allard
Dominick Amendum
Robi Arce-Martínez
Natalie Blackman
Tannis Boyajian
Rachel Briley
Mya Brown
Julie Devore
Anna Dulba-Barnett
Andrew Eisenman
Christina Elkins
Dana Fear
Michael Flannery
Jehann Gilman
David Greenberg
Chip Haas
Brandon Hicks
April Hill

Amy Holroyd
Hugh Hysell
Hannah Jones
Joyce Liao
Thomas McCoy
Randall McMullen
Clare Parker
Joshua Purvis
Meris Robinson
Enruque Rosario-Ruiz
Aaron Sparks
Sarah Smith
Michael Tourek
Eric Tysinger
Abigail Van Patter
Tug Watson
Tara Webb
Ashley White

Theatre Angels, Seat Campaign, & Scholarship Donors 2023-2024

Updated: 10/26/2023
(New Donor List Coming Soon!)

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Dr. Kate R. Barrett, Mr. William S. Barrier,
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Mrs. Sharon Marshall Ying

Should you wish to become a Theatre Angel, donate to the Seat Campaign, or donate to a School of Theatre scholarship, please call the UNCG Theatre Box Office from 1:00 p.m. to 5:00 p.m., Monday through Friday at 336-334-4392. For questions about the Theatre Angels membership program, please email Theatre Manager, Josh Ritter, at jsritter@uncg.edu.

Angels/Donor information is updated once at the beginning of each season. This usually happens in September.

General School of Theatre Policies

- There is a fee for exchanges unless patrons are current Member Angels or higher, a School of Theatre faculty member, or an undergraduate or graduate theatre major or minor.
- We only accept cash, checks, Visa, and Mastercard as forms of payment.
- We do not offer ticket refunds per CVPA policy except in rare extenuating circumstances.
- Late seating is at the discretion of House Management and may not be immediately available. Late patrons will be seated in the closest available seat for their safety.
- Patrons who arrive more than 30 min. late must wait until intermission to be seated. If the production does not have an intermission, they will not be admitted.
- The use of photographic, video, or audio recording devices of any kind is strictly prohibited during our productions. If a guest is found to be recording the performance or taking pictures during a production, ushers or the house manager will ask them to delete the content and stop immediately. If the guest does not comply, they will be asked to leave.
- Food and drink are not permitted in School of Theatre venues.
- Only service animals are permitted in School of Theatre venues. All other animals are not allowed to enter during performances.
- All guests must have a ticket for entry.
- Babies (0-12 months) are only permitted at North Carolina Theatre for Young People productions.
- We share some guidance with the public, but It is the sole responsibility of parents or guardians to research and judge if the content of a performance is appropriate for their child's age and level of maturity.
- Please take a moment to locate the nearest emergency exit closest to your seating area. In the unlikely event of an emergency, please remain calm, and follow the instructions from the ushers (dressed in white and black with a name tag) and the house manager (dressed in all black with a name tag).

ANTI-RACIST/BIAS STATEMENT

The School of Theatre acknowledges the mistakes we have made dealing with systemic racism, bias, and prejudice, much like the rest of America. We wholeheartedly believe in the following words of Ibram X. Kendi: "The opposite of racist isn't 'not racist.' It is anti-racist." To the School of Theatre, this means that we will educate our faculty, staff, and students about anti-racist practices. This looks like creating systemic change through workshops, continuing education, and professional development centered around anti-racist practices, theatrical intimacy, and bettering ourselves in service of our diverse and intersectional student body. This feels like educating and empowering our students, faculty, and staff to recognize and speak out against racism and damaging, outdated theatre practices. We are committed to this daily practice of unlearning, growth, and change.

JOIN US FOR OUR UPCOMING PRODUCTIONS!

NEW PLAY FESTIVAL

at the Pam and David Sprinkle Theatre

DATES:

April 25 & 26 at 7:30 p.m.

April 26 & 27 at 2:00 p.m.

UNCG Theatre Box Office Info:

Phone: 336-334-4392

Hours: 1 p.m. to 5 p.m.,
Monday through Friday

Online Tickets:

www.uncgtheatre.com