



# MHS Theatre Newsletter #22

March 1-8, 2020



**The next Dance Concessions date is March 20th.**

[Sign-up here](#) We need your help!

\*\*\*\*\* Thank you! \*\*\*\*\*

Varun Gupta  
Chase Harless  
Jennifer Harless  
Anne Brutosky  
Vivian Wagner  
Julia Connell  
Avery Brutosky  
Abby Sperger  
Courtney Reichard  
Kai DeRubis  
Rachel Reichard  
Kennedy Wagner  
Vivian Szot  
Eli Tedesco  
Tanya Haney  
Jamie Sperger  
Warren Du Chateau  
Zoe Salyapongse

for covering dance concessions this weekend!

CALL BOARD: [This week in rehearsal...](#)

Do we have rehearsal on Mon. and Tues. even though there's no school? YES!

**Monday, March 2 · 4:00 – 8:30pm**

1704: 4:00-6:00 Blocking Scenes 3,4

PAC: 6:30-8:30 All Called Blocking Scenes 1 & 5

**Tuesday, March 3 · 4:00 – 8:30pm**

1704: 4:00-6:00 Choreo: Make em' Laugh

PAC: Stage Crew 4:00-6:00 / 6:30-8:30

Choreo: Beautiful Girls

Tuesday Vocal Rehearsals

4:00 - 4:25 Singin' In The Rain (Don)

4:25 - 4:50 You Were Meant For Me (Don)

4:50 - 5:00 Would You - Reprise (Don)

**NO REHEARSAL on WEDNESDAY due to Conferences**

**Thursday, March 5 · 4:00 – 8:30pm**

PAC: 4:00-6:00 All Called, Choreo: Broadway

Melody/Finale 6:30-8:30 Blocking: Sc. 7 & 8 pp. 29-41

**MHS Theatre Boosters**

Next meeting is March 9th at 6:30pm at Midtown Pub

More information about the Booster can be found [HERE](#)

**Fine Arts Week Plays**

Selections will be announced on or before March 6. Auditions will be held during ASR 1 & 2 on March 12. Rehearsals begin March 16 during ASR



Time to...

# KNOW YOUR SHOW!

When Don and Cosmo perform "Fit as a Fiddle" they're working the **Vaudeville** circuit. In case you're wondering what exactly that is...

## **Vaudeville**

"Vaudeville" is an American term that dates from the 1840s. Its origin is generally traced to a French form of nineteenth-century pastoral play that included a musical interlude. The term rarely appeared until the 1890s when it was used, like "variety," to describe brief, varied acts without a narrative plot, scenario, book, or connecting theme. Nevertheless, these vaudeville acts were carefully structured according to tried-and-true formulas that helped provide rhythm, pace, and a kind of subliminal unity. This recipe proved remarkably successful until the rise of movies as a dominant form of popular entertainment in the early 1930s.

A typical vaudeville show offered the audience a little bit of everything in eight to fourteen acts or "turns." The average show had about ten turns and included magic segments, musical numbers (especially solo and duet vocals), dance numbers, combination song-and-dance acts, acrobatics, juggling, comic routines (monologists were popular), animal acts, celebrity cameos, and appearances by criminals, pugilists, and others in the news.

Various theater circuits were controlled by vaudeville entrepreneurs. One of the most famous was the Keith Circuit, managed by B.F. Keith and Edward Albee. Variety theater had two major levels: Big-Time and Small-Time. The former comprised the major theaters in the larger urban areas and they offered twice-a-day straight vaudeville without films (although sometimes a film might take the place of single turn in a bill). Big-Time came to mean "big league" or the upper echelon of show business. The pinnacle of Big-Time was the Palace in New York. Small-Time, in contrast, usually meant theaters, usually in small cities and towns, that played bills three or

more times a day (often in what was known as "continuous" vaudeville). During the later years of vaudeville, some of these venues varied live acts with films. Performers in Small-Time were poorly paid. They were considered "small-time" acts or performers.

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