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Saturday
March
18th 2023
7pm
Showtime



Vaudeville Nights

A Whimsical Evening of Magic & Wonder



Chris Herren
as Faust
Magical Pantomimist



Howard Mincone
Physical Comic/Juggler



Sir Pat-Trick
Magical Vaudevillian

Vaudeville Nights 2016 Mazzotta Theatrical

Charles C. Lovett



Vaudeville Nights 2016 Mazzotta Theatrical:

The Last Night of Vaudeville Charles C. Lovett, 2014-01-16 When a hard working group of vaudeville performers learns that their theater is replacing their acts with motion pictures they do what any down and out troupe would do in their situation concoct a magic trick to make visiting silent film star Charlie Chaplin disappear on stage Alternating between backstage antics and the final onstage performances of the various acts this farce is a rollicking look back at a bygone art form and a poignant message about dealing with change *Once Upon a Stage* Charles Samuels, Louise Samuels, 1974

American Vaudeville as Ritual Albert F. McLean Jr., 2014-07-11 This study affords an entirely new view of the nature of modern popular entertainment American vaudeville is here regarded as the carefully elaborated ritual serving the different and paradoxical myth of the new urban folk It demonstrates that the compulsive myth making faculty in man is not limited to primitive ethnic groups or to serious art that vaudeville cannot be dismissed as meaningless and irrelevant simply because it fits neither the criteria of formal criticism or the familiar patterns of anthropological study Using the methods for criticism developed by Susanne K Langer and others the author evaluates American vaudeville as a symbolic manifestation of basic values shared by the American people during the period 1885 1930 By examining vaudeville as folk ritual the book reveals the unconscious symbolism basic to vaudeville in its humor magic animal acts music and playlets and also in the performers and the managers which gave form to the dominant American myth of success This striking view of the new mass man as a folk and of his mythology rooted in the very empirical science devoted to dispelling myth has implications for the serious study of all forms of mass entertainment in America The book is illustrated with a number of striking photographs The Follies of a Night James Robinson Planché, 1847 **Vaudeville Theatre by Arrangement with J.M. & R. Gatti, A.**

Greville Collins Presents Vaudeville Theatre, 19?? *Continuous Vaudeville* Will M. Cressy, 2021-04-25 In *Continuous Vaudeville* Will M Cressy masterfully captures the exuberant essence of early 20th century American theater specifically the vaudeville circuit Through a series of interconnected sketches and vibrant character portrayals Cressy immerses readers in the hustle and bustle of the stage where comedic performances melodrama and variety acts come to life The literary style is characterized by lively dialogue rich imagery and a keen rhythmic quality that echoes the performances themselves skillfully evoking the atmosphere of a bygone era when vaudeville was a predominant form of entertainment in America Will M Cressy a former vaudeville performer brings an authentic voice to this work drawing upon his extensive experience in the entertainment industry His intimate knowledge of the struggles and triumphs faced by entertainers during this dynamic period infuses the text with a sense of sincerity and nostalgia As someone who lived the life of a traveling performer Cressy's insights offer a valuable perspective on the complexities of show business and the culture of his time *Continuous Vaudeville* is highly recommended for readers interested in theater history American culture or the art of performance Cressy's engaging prose and emotional depth not only entertain but also provide a window into the rich tapestry of vaudeville its

impact on modern entertainment and the indomitable spirit of those who once graced its stage **American Vaudeville As Ritual** Albert F. Mclean Jr. ,1965 **Vaudeville Tonight** ,1983 No Applause--Just Throw Money Trav S.D.,2006-10-31

From 1881 to 1932 vaudeville was at the heart of show business in the United States This volume explores the many ways in which vaudeville's story is the story of show business in America **The Encyclopedia of Vaudeville** Anthony Slide,2012-03-12 The Encyclopedia of Vaudeville provides a unique record of what was once America's preeminent form of popular entertainment from the late 1800s through the early 1930s It includes entries not only on the entertainers themselves but also on those who worked behind the scenes the theatres genres and historical terms Entries on individual vaudevillians include biographical information samplings of routines and often commentary by the performers Many former vaudevillians were interviewed for the book including Milton Berle Block and Sully Kitty Doner Fifi D Orsay Nick Lucas Ken Murray Fayard Nicholas Olga Petrova Rose Marie Arthur Tracy and Rudy Vallee Where appropriate entries also include bibliographies The volume concludes with a guide to vaudeville resources and a general bibliography Aside from its reference value with its more than five hundred entries The Encyclopedia of Vaudeville discusses the careers of the famous and the forgotten Many of the vaudevillians here including Jack Benny George Burns and Gracie Allen Jimmy Durante W C Fields Bert Lahr and Mae West are familiar names today thanks to their continuing careers on screen At the same time and given equal coverage are forgotten acts legendary female impersonators Bert Savoy and Jay Brennan the vulgar Eva Tanguay with her billing as The I Don't Care Girl male impersonator Kitty Doner and a host of freak acts Lollipop Reva Howitt Clar,2002 Take a journey back in time to an era when movie theatres were movie houses jazz was king and vaudeville was one of the premiere forms of entertainment Lollipop is the late Reva Howitt Clar's memoirs of her colorful career with the legendary brother and sister producing team of Fanchon and Marco and the first inside account to give detailed insight into the workings of this famous pair A first hand chronicle of the weekly shows rehearsals costumes publicity stunts and backstage intrigues that typified any vaudeville performer Lollipop sweeps the reader into the jazz age when live stage show entertainment served as the West Coast's main link to the current music and dance trends in New York detailing Clar's ten year association with Fanchon and Marco from 1923 1933 first as a dancer then as co director of their dance school The text also highlights the eventual fade of vaudeville from the entertainment circuit caused by the Great Depression Supplemented with historical tidbits and anecdotes from her daughter Clar's memoir offers an intimate portrait of vaudeville life from the viewpoint of a non headliner This diverting and entertaining glimpse of a lost era in American culture is an enjoyable read for students of American popular culture vaudeville and theatre history American Vaudeville as Seen by Its Contemporaries Charles W. Stein,1984 Voodoo Vaudeville (Theater Group) Voodoo Vaudeville, **Tony Pastor, Father of Vaudeville** Armond Fields,2007 Pastor made contributions to the success of American vaudeville as a songwriter variety performer and theater owner From his early success as the owner of Tony Pastor's Opera House to his role as Little Man Tony this work

offers a look at Pastor's rise and fall from fame and examines his contributions to vaudeville and the performing arts
Provided by publisher **Continuous Vaudeville** Will Martin Cressy, 1914 **From Traveling Show to Vaudeville**
Robert M. Lewis, 2003 [Fun in a Theatrical Office](#) Maravene Kennedy Thompson, 2015-07-04 Excerpt from *Fun in a Theatrical Office*
A Vaudeville Entertainment Luke Loud is a theatrical agent who has advertised for both professional and amateur vaudeville artists. The applicants perform before him in his office, one applicant coming on as fast as another is dismissed. The curtain does not drop till the end of the performance. The original performance was given very successfully on a lecture platform without any curtain at all. Besides Loud, the office force consists of Bat, office boy, and Clara Vere De Vere, the stenographer. These three are on the stage from their first entrance till end of final sketch. The pianist is also part of the force and should remain on from his entrance till close, going on with first musical selection. It is more realistic to have piano on the stage as part of the office furnishings. Further, the performers should address Loud and act to him. He is seated well front, making this possible. During the times when Loud is seated, he should interestedly look at or listen to the performers. He may occasionally scribble in a note book, swing about in swivel chair, toy with paper weight, etc., but he must never draw the attention of the audience from the performers to himself. Nor must Bat. Though either may and should act funny, the funnier the better in the few moments elapsing between performances. The original Bat caused much mirth by his walk and by occasionally chucking the stenographer under the chin or doing some other fresh trick. Even the way he called out the numbers raised a big laugh and raised it every time. The stenographer may prink before a hand mirror or do other like stunts between sketches. All these parts have great possibilities in capable hands. There should be no waits between applicants. The play should go from start to finish. If a make-up man is employed, five numbers should be made up before rise of curtain, the others to be made up in the order of their numbers. A good make-up adds greatly and should be provided if possible. Other specialties than here given may be introduced and dismissed by a few appropriate lines, as are the specialties herein. All the performances should be given in the middle of the stage and well front. About the Publisher: Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com. This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works. **Fun in a Theatrical Office: A Vaudeville Entertainment** Maravene Kennedy Thompson, 2018-02-09 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps, as most of these works have been housed in our most important libraries around the

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Table of Contents Vaudeville Nights 2016 Mazzotta Theatrical

1. Understanding the eBook Vaudeville Nights 2016 Mazzotta Theatrical
 - The Rise of Digital Reading Vaudeville Nights 2016 Mazzotta Theatrical
 - Advantages of eBooks Over Traditional Books
2. Identifying Vaudeville Nights 2016 Mazzotta Theatrical
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Vaudeville Nights 2016 Mazzotta Theatrical
 - User-Friendly Interface
4. Exploring eBook Recommendations from Vaudeville Nights 2016 Mazzotta Theatrical
 - Personalized Recommendations
 - Vaudeville Nights 2016 Mazzotta Theatrical User Reviews and Ratings
 - Vaudeville Nights 2016 Mazzotta Theatrical and Bestseller Lists

5. Accessing Vaudeville Nights 2016 Mazzotta Theatrical Free and Paid eBooks
 - Vaudeville Nights 2016 Mazzotta Theatrical Public Domain eBooks
 - Vaudeville Nights 2016 Mazzotta Theatrical eBook Subscription Services
 - Vaudeville Nights 2016 Mazzotta Theatrical Budget-Friendly Options
6. Navigating Vaudeville Nights 2016 Mazzotta Theatrical eBook Formats
 - ePub, PDF, MOBI, and More
 - Vaudeville Nights 2016 Mazzotta Theatrical Compatibility with Devices
 - Vaudeville Nights 2016 Mazzotta Theatrical Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Vaudeville Nights 2016 Mazzotta Theatrical
 - Highlighting and Note-Taking Vaudeville Nights 2016 Mazzotta Theatrical
 - Interactive Elements Vaudeville Nights 2016 Mazzotta Theatrical
8. Staying Engaged with Vaudeville Nights 2016 Mazzotta Theatrical
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Vaudeville Nights 2016 Mazzotta Theatrical
9. Balancing eBooks and Physical Books Vaudeville Nights 2016 Mazzotta Theatrical
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Vaudeville Nights 2016 Mazzotta Theatrical
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Vaudeville Nights 2016 Mazzotta Theatrical
 - Setting Reading Goals Vaudeville Nights 2016 Mazzotta Theatrical
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Vaudeville Nights 2016 Mazzotta Theatrical
 - Fact-Checking eBook Content of Vaudeville Nights 2016 Mazzotta Theatrical
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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