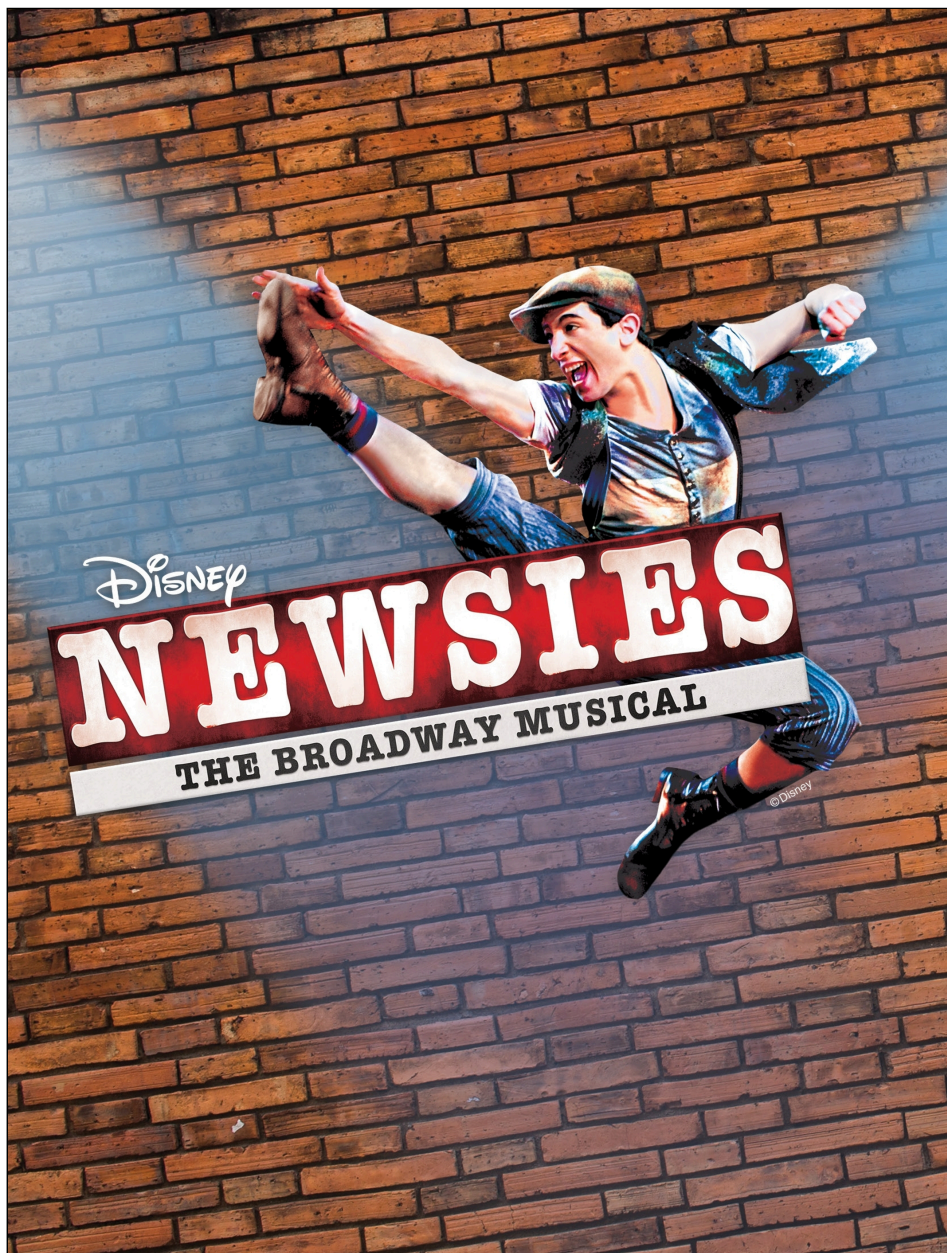


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Music by
Alan Menken

Lyrics by
Jack Feldman

Book by
Harvey Fierstein

Based on the Disney Film
written by Bob Tzudiker and Noni White

Originally produced on Broadway by Disney Theatrical Productions

Orchestrations by Danny Troob
Incidental Music & Vocal Arrangements by Michael Kosarin
Dance Arrangements by Mark Hummel

Music Director
Amber Schroeder

Stage Manager
Julia Nickolas

Conductor
Paul Nickolas

Lighting Design
Brian Kilgo

Costume Design
Wendy Hull

Assistant Director
Linda Zirk

Dance Captain
Marin Miller
Andrew Schroeder

Choreographer
Cami Curtis

Hair & Makeup
Heidi Thies
Missy Thies

Directed by
Jeff Schroeder



SONGS

ACT I

Overture	Orchestra
Santa Fe (Prologue)	Jack and Crutchie
Carrying the Banner	Jack, Newsies, Nuns
The Bottom Line	Pulitzer, Seitz, Bunsen, Hannah
Carrying the Banner (Reprise)	Newsies
That's Rich	Medda Larkin
I Never Planned on You / Don't Come a-Knocking	Jack, Bowery Beauties
The World Will Know	Jack, Davey, Newsies
The World Will Know (Reprise)	Newsies
Watch What Happens	Katherine
Seize the Day	Davey, Jack, Newsies
Santa Fe	Jack

ACT II

Entr'acte	Orchestra
King of New York	Katherine, Newsies
Letter from The Refuge	Crutchie
Watch What Happens (Reprise)	Davey, Jack, Katherine, Les
The Bottom Line (Reprise)	Pulitzer, Seitz, Bunsen
Brooklyn's Here	Spot Conlon, Newsies
Something to Believe In	Katherine, Jack
Once and for All	Jack, Davey, Katherine, Newsies
Finale Ultimo	Company



1992 Newsies film
© Disney

COMPANY

Cast Members

Jack Kelly	Andrew Schroeder
Davey	Toby Neighorn
Katherine	Marin Miller
Crutchie	Dustin Bell
Joseph Pulitzer	Jack Kohler
Medda Larkin / Nun / Newsie	Sophie Neighorn
Hannah / Bowery Beauty / Nun / Newsie	Peyton Hull
Les	Jenna Nuttall
Race	Hunter Matheny
Finch	Luke Palau
Albert / Bowery Beauty	Mia Williams
Romeo	Cooper Marr
Henry	Abigail Bethke
Buttons	Maddi Brown
JoJo	Grace Sayles
Tommy Boy / Bowery Beauty	Bailey Lowry
Mush	Courtney Bennett
Specs / Bunsen	Spence Cheney
Splasher / Seiz	Anthony Felipe
Elmer	Joseph Kassing
Mike	Colin Totten
Ike	Bill Carter
Newsie	Alina Estrada
Newsie	Hannah Guilleux
Newsie	Freya Scroggs-Sheehan
Newsie	Izabelle Zielinski
Wiesel / Mr. Jacobi / Newsie	Camden Schroeder
Oscar Delancey / Bill / Newsie	Christina Chung
Morris Delancey / Mayor	Mason Alley

COMPANY

Cast Members (continued)

Snyder	Dylan Rose
Nunzio / Cameraman / Newsie	Mackenzie Ricklefs
Darcy / Stage Manager / Guard	Jonathan Matheny
Woman / Nun / Newsie	Madeline Johnson
Spot Conlon / Passerby	Skylar Le
Policeman / Newsie	Sam Brown
Newsie / Scab	Molly Nickolas
Newsie / Scab	Izzy O'Brien
Newsie / Scab	Ania Vilius
Nun / Newsie	Lily Adams
Nun / Newsie	Bella Gilmour
Governor Teddy Roosevelt	Paul Quirke

Production / Creative

Director	Jeff Schroeder
Music Director	Amber Schroeder
Choreography	Cami Curtis
Conductor	Paul Nickolas
Costume Design	Wendy Hull
Hair & Makeup Design	Heidi Thies Missy Thies
Lighting Design	Brian Kilgo
Assistant Director	Linda Zirk
Costume Assistant	Janell Monk
Set Construction	Arnott Serviss Ben Kohler Brian Kilgo Briella Cabbage Marshall Peppel

Orchestra

Conductor	Paul Nickolas
Bass	Isaac Ubaldo

COMPANY

Orchestra (continued)

Cello	Andrea Gaston
Clarinet	Ayla Beck
Drums	Parker Williams
Flute	Hailey DeLeon
Guitar	Aaron Diamond
Keyboard 1	Bill Krieger
Keyboard 2	Emmett Montgomery
Mallet Percussion	Kyler Kox
Percussion	Maggie Moffat
Saxophone	Jacey Felzein
Trombone	Nathan Shannaman
Trumpet	Tim Wells
Violin	Qusavon Pathoumsat



Historical Photographs: "Gallery Walk" and "Life of a Newbie"

TECHNICAL CREW

Crew Members

Stage Manager	Julia Nickolas
Assistant Stage Manager / Deck Crew	Briella Cabbage
Assistant Stage Manager	Bella [Topaz] Cheney
Light Board Operator	Brian Kilgo
Sound Board Operator	Joey Cooksey
Deck Crew	Diana Ochoa
Deck Crew	Aly Mindiola
Deck Crew	Marshall Peppel
Projection Operator	Madalyn Collier
Spotlight Operator	Heath Jones
Spotlight Operator	Corbin Zollinger
Usher	Jeslyn Acred
Usher	Arissa Benson

NEWSIES HISTORICAL FACTS

The Newsboys Strike of 1899 (not the first of its kind, but the most successful) against Joseph Pulitzer’s *New York World* and William Randolph Hearst’s *New York Journal* began on Thursday, July 20, and ended on Tuesday, August 1, with the newsies back to work on August 2.

The musical’s heroes – Davey and Jack Kelly – are based on the historical newsies’ leaders, David Simons, and Kid Blink and Morris Cohen, respectively.

After the Spanish-American War ended and circulation dropped, all newspapers lowered the cost of 100 papers from 60 cents back to 50 cents – except for the *World* and the *Journal*. When the newsies refused to sell these two papers, the others, including *The Times* and the *Sun*, had a field day covering the strike.

The newsies were touted for being savvy and resourceful independent contractors – “little merchants.” This strike marked an important turning point in labor history because it was carried out by children and ended in compromise.

CREW WHO'S WHO



Julia Nickolas

Stage Manager

She/Her

Julia (Stage Manager) is super excited to be a part of her last show at Barlow. She has been involved in many Barlow shows such as *Mamma Mia!* (Sound Assistant), *The Crucible* (Props Master), *Trap!* (Interviewer), *It's a Wonderful Life: A Live Radio Play* (Matilda), *The Addams Family* (Stage Manager), and *Peter and the Starcatcher* (Deck Crew). Julia would like to thank her Assistant Stage Manager Topaz for being there for her through every step, her sister Molly for all the support, and the cast and crew for making this a memorable last show. Enjoy the show!



Briella Cabbage

Assistant Stage Manager / Deck Crew

She/Her

Briella (Assistant Stage Manager/Deck Crew) could not think of a better show other than *Newsies* to be her last here at Barlow. It's been a pleasure to work with such an amazing cast and crew. She is especially thankful to be returning to the auditorium that started it all. It's been an honor to work with her Barlow family, and she is glad this is her proper send off.

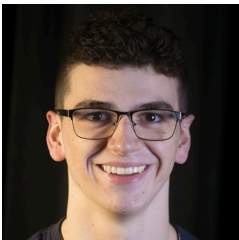


Bella [Topaz] Cheney

Assistant Stage Manager

They/Them

Bella [Topaz] (Assistant Stage Manager) is extremely excited to be a part of Barlow's first musical in front of a live audience since 2019 as the Assistant Stage Manager. They are super grateful to their older siblings for getting them started in the wonderful world of theater. They were also recently involved in *Peter and the Starcatcher* (Assistant Stage Manager). They can't wait for you to see the finished results and they hope you enjoy the show.



Brian Kilgo

Light Board Operator

He/Him

Brian (Light Board Operator) is very ecstatic to be working on Sam Barlow's spring production of *Newsies*. Brian first did lighting design and operation for Barlow's 2020 production of *The Complete Works of William Shakespeare: Abridged* and then went on to design and operate lights for both *The Addams Family* and *Peter And The Starcatcher*. He would like to thank his girlfriend and parents for supporting his work in theatre.

CREW WHO'S WHO



Madalyn Collier

Projection Operator

She/Her

Madalyn (Projection Operator) is stoked to be a part of *Newsies*. She was a part of *Peter and the Starcatcher* and *The Addams Family* in varying tech roles. She would like to thank Brian Kilgo for introducing her to the technical aspect of theatre as well as her father for supporting and encouraging her.



Diana Ochoa

Deck Crew

She/Her

Diana (Deck Crew) is excited to be joining the crew of *Newsies*! She has previously been seen in *Trap!* (Heche) and *Peter and the Starcatcher* (Sanchez) She's also done tech for *The Crucible* and participated in shows at OME. She's excited to finally be a part of a musical production and get to make new memories and friends.

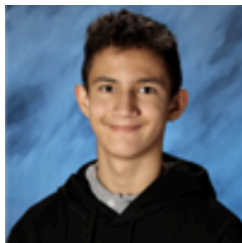


Aly Mindiola

Deck Crew

She/Her

Aly (Deck Crew) is extremely excited to be a part of *Newsies* this year! She has previously worked on *A Christmas Carol*, *Murder at Haversham Manor*, etc with SALT Academy, and *The Crucible* with Sam Barlow. She is incredibly grateful for this amazing opportunity, and she would like to thank her sister for always geeking out about musicals with her and God for giving her the strength and determination to get through anything thrown her way.



Marshall Peppel

Deck Crew

He/Him

Marshall (Deck Crew) is a freshman at Sam Barlow and is so excited for *Newsies*! He has had a great time in Mr. Schroeder's class Stagecraft, and he is so glad for this opportunity. Enjoy the show!



Heath Jones

Spotlight Operator

He/Him

Heath (Spotlight Operator) is very interested in being a part of the Tech Crew for *Newsies*. He has no prior experience and feels that he is not at all qualified to be part of the Tech Crew. Despite this he is quite excited to learn new skills.

CREW WHO'S WHO



Corbin Zollinger

Spotlight Operator

He/Him

Corbin (Spotlight Operator) is happy to be a part of Barlow's production of *Newsies*. He has experience with technology and the like, so he is excited for the opportunity to be a part of this awesome crew. Enjoy the show!



Jeslyn Acred

Usher

She/Her

Jeslyn (Usher) is really excited to be a part of this production. She's always been interested in what was going on behind the scenes and is now finally able to be involved with it. Jeslyn would like to thank her family and friends for supporting her.



Arissa Benson

Usher

She/Her

Arissa (Usher) is extremely excited to be a part of this production. She can't wait to meet all the new people and have an amazing experience.

DRAMATURGY

There's a lot more to *Newsies* than what you see onstage each night. This chapter offers some insight into the world of the show, such as contextual information on New York and the newspaper business in 1899, as well as historical figures that may be unfamiliar to you and your cast (refer to the Script Glossary on pp. 81-83 for even more information) and an essay on "Performing Disability" that offers insight into Crutchie's role in the show and into the history of disability.

While some professional theaters have dramaturgs on staff to explain foreign words or details in a script, actors who do their own character, time period, and text research are always one step ahead; and such cultural explorations can be very helpful to an actor's creative process. Perhaps there is one cast or production member who wants to take on the role of dramaturg – making a more comprehensive glossary complete with places (e.g., the *World Building*) and historical information about turn-of-the-century New York. (How would citizens of New York have dressed? What would they be eating and drinking in a deli? What were the streets of New York like – how did people get around? What types of jobs did other working kids have?) They could also create and moderate an online forum for the cast and designers to share their own relevant research. The more your cast and creative team understand their characters and the world of the play, the better their portrayals and designs will be!

NEWSBOYS STRIKE OF 1899

The strike depicted in *Newsies* is one of ten newsies' strikes that took place in New York City between 1886 and 1948. However, the strike that occurred during the summer of 1899 was the most significant in terms of duration and outcome.

The Spanish-American War in 1898 set the scene for the strike. In February of 1898, a battleship named the U.S.S. *Maine* was sunk off the coast of Cuba, killing 266 crewmen onboard. Although the cause of the explosion was still unclear, two New York newspapers claimed that the Spanish Empire sank the ship. Spain soon declared war on the U.S., and, although he wanted to avoid conflict, President William McKinley quickly followed suit by declaring war on Spain. Battles were fought in the Spanish colonies of Cuba, Puerto Rico, Guam, and the Philippines. Over 2,000 Americans died in the war, many from infectious diseases. A ceasefire began in August of 1898, but the war was not officially over until a treaty was signed and ratified in February of 1899. Called the Treaty of Paris, this document gave control of almost all Spanish colonies to the U.S.

The Spanish-American War had sparked a boom in the newspaper business. Circulations exploded as customers snatched up papers as fast as they could, eager for news from the front. Newspapers did everything they could to outdo one another and spent exorbitant amounts of money on eye-catching front pages and eyewitness accounts. To make



New York newsies selling their papers.
photo by Lewis Wickes Hine (1910)

up some of the money, they raised the wholesale price for the newsies from 50 to 60 cents per hundred. The newsies didn't feel the pinch as much because they were enjoying a rise in their profits from the additional demand. But by the summer of 1899, the war had long ended and circulation

declined. Almost all of the papers rolled their wholesale price back to 50 cents, except Joseph Pulitzer's *World* and William Randolph Hearst's *Journal*; as the two largest publishers, Hearst and Pulitzer figured that they would be able to maintain their prices and that the newsies would continue to buy from them.

As the newsies sold fewer papers each week, the cost difference became harder to manage, and a strike commenced against these two papers beginning on July 20, 1899 and ending on August 2, 1899. During that time, the kids drew support from newsies all over the Northeast, as well as other young workers. Though the kids banded together, at times things became violent – scabs (people hired by the publishers to deliver papers despite the strike) were attacked on the streets, their papers ripped from their hands and destroyed to prevent their sale. The publishers did not take the strike seriously until advertisers started making requests to get their bills adjusted. The newsies eventually came to a compromise with the publishers: They would purchase their papers at the higher price, but the publishers would buy back any papers that the newsies couldn't sell. This was more valuable to the newsies than a lower price would have been, as it allowed them to buy papers without the risk of losing money for any that went unsold.

NEWSIES' STRIKE AGAINST DE PAPES

Steadfastly Refuse to Sell
Journals They Have
Boycotted.

STRIKERS VERY ANGRY.

Leader Blink Scares a "Bloke
Hired by a Pape to Make a
Bluff."

*A headline from the July 24, 1899
evening edition of the Pawtucket Times*

After the successful resolution of the newsies' strike nearly two weeks after it began, two other children's strikes quickly followed in New York City: The shoe-shine boys wanted a wage increase, and messengers were opposed to the 50-cent "tax" they were being charged every week for their uniforms. An irreversible revolution of child laborers had begun.

Timeline of the Strike

April 25, 1898 – The Spanish-American War begins.

July 19, 1899 – Dissent among the newsies due to a price hike builds to a head and word spreads of a strike commencing the following day.

July 22, 1899 – Newsie leader Kid Blink meets Hearst outside of his office to share the newsies' demands. Hearst invites him, David Simons, and two other boys inside and promises them an answer by Monday, July 24.

July 25, 1899 – Pulitzer and Hearst agree to lower the cost from 60 cents per hundred to 55 cents per hundred. The newsies decline the offer, deciding to hold out.

August 1, 1899 – Pulitzer and Hearst agree to buy back unsold papers from the newsies. Satisfied with this historic compromise, the newsies call off the strike.

August 12, 1898 – The Spanish-American War ends.

July 20, 1899 – The newsies refuse to sell the *World* and the *Journal*. Jersey City, NJ newsies join with their New York brethren in a strike against the papers.

July 24, 1899 – Pulitzer and Hearst do not give in to the newsies' demands. The publishers hire men to sell their papers, paying them as much as \$2 per day to do so.

July 24, 1899 – A mass meeting of newsies is held at New Irving Hall. 2,000 kids are inside the theater and another 3,000 observe from the street.

July 27, 1899 – Kid Blink leaves the newsies' union. Rumors spread that he accepted a bribe from the publishers.

August 2, 1899 – The newsies of New York return to work, carrying the banner.

DRAMATURGY

INDUSTRIAL REVOLUTION

The Industrial Revolution took place in the 18th and 19th centuries in Europe and America. During this period, industrialization changed the landscape of society. Factories and mass production enabled the large-scale development of goods and encouraged urban development. The second half of the 19th century is often referred to as the American Industrial Revolution due to a massive increase in the pace of industrialization in the U.S.; many factors contributed to this, such as the expansion of the country in the early-1800s, completion of the first transcontinental railroad, and an influx of immigrant labor.

Before the Industrial Revolution, people often worked for themselves or in small shops, usually performing agricultural or craft-based work. However, once people began working in factories, conditions were often dangerous, work was repetitive, wages were low, and hours were long. All of these factors led to the rise of labor unions in the mid-1800s. Cities rapidly expanded due to the glut of opportunity, but housing stock was not able to keep pace, causing a rise in urban slums and dangerous living conditions. For more information on the impact of the Industrial Revolution, see "Performing Disability" on pp. 18-21 of this handbook.

CHILD LABOR

In the U.S., the idea that kids should go to school to prepare for their future is relatively new. Throughout most of American history, it was normal for children to work long hours at difficult and dangerous jobs. Child labor in the U.S. is as old as the country itself: In the early 1600s, it was believed that crime and poverty were a result of idleness, not a lack of education. As a result, poor children were shipped by the thousands from England to the American colonies to become apprentices. This arrangement helped England manage its most helpless citizens and also provided a cheap solution to the labor shortage in the colonies. Colonists' children were also apprentices or did grueling work on family farms.

During the Industrial Revolution, as the number of factories increased, so did the number of jobs. Factory owners needed more workers and turned to children to help do everything from operating dangerous machinery to mining coal. It was expected that children as young as 10 years old work 12 or more hours per day for six days per week. According to the U.S. Census of 1880, one in six American children were employed, and this number does not account for the number of children under 10 years old working illegally in sweatshops or on the streets. Estimates indicate that those illegal workers include as many as one in six children between the ages of five and 10 who were employed in some sense. In 1881, only seven states had education laws requiring kids to attend school, but even in these states, many people found ways to get around the law.

By the turn of the 20th century, at the time when *Newsies* is set, the child workforce hit its peak with almost two million legal and countless undocumented working children. During this period, reformers began to take action and created child labor laws, fought to end the abuse of kids in the workplace, and worked to make sure that all children had the opportunity to better themselves through education.

It was not until 1938 that Congress passed the Fair Labor Standards Act, a law that prohibited the employment of kids younger than 16, and placed limits on the employment of kids between 16 and 18 years old. Many people argued that child labor helped children by teaching them a trade. In reality, their jobs kept them from going to school and improving their futures.



Bootblacks
photo by Alice Austen (1896)

NEWSIES

Selling newspapers was a lucrative and freeing enterprise for young children at the turn of the 20th century. The newsies of New York City were popularly admired as “little merchants,” for unlike children working in factories, the newsies were free to set their own hours and determine how many papers they would sell each day. However, the newspaper controlled the wholesale price and kids commonly worked up to 14 hours per day to make enough money to survive. It wasn’t unusual for newsies to exaggerate the headlines or make up sad stories about themselves to sell more papers. They would often fumble and stall while making change in the hopes that the customer would get impatient and let them keep the difference.

While there were newsgirls as well as newsboys, they were less common. One reason for this is that localities that had age limits for labor often required that working girls be older than working boys. In some states, girls had to be 16 to sell newspapers but boys only had to be 10. Newsies were most frequently between 11 and 15 years old, and a large portion of urban children worked as newsies at some point, even if just temporarily. Newsies came from nearly every ethnic group, so it was class that most defined them; the vast majority came from working class families that did not control their own businesses.

Newsies were so commonplace in 19th-century cities that they became symbols of carefree adventurers for writers such as Horatio Alger and examples of the ills of child labor for reformers like Lewis Wickes Hine and Jacob Riis. Both Hine and Riis photographed newsies on the streets and in their lodgings to draw public attention to the poor and harsh conditions in which they lived.



*New York newsies get their afternoon papers.
photo by Lewis Wickes Hine (1910)*

THE POWER OF THE PRESS NEWSPAPERS AND JOURNALISM AT THE END OF THE 19TH CENTURY

Newspapers played an important role in public life in the 19th century. Neither broadcast radio nor television had been invented by the end of the century, so newspapers were one of the only means available for the distribution of news. By the mid-1800s, newspapers were somewhat complex operations, utilizing the telegraph to receive news reports from far and wide and prominently featuring the voices of their editors. In fact, newspapers played a major political role through both reporting and editorials. In the 1890s, metropolitan newspapers began including advertisements, creating a strong desire to increase circulation as much as possible.

“Yellow journalism” was coined in the 1890s to describe sensational and often inaccurate reporting designed to increase the circulation of newspapers. Joseph Pulitzer of the *New York World* and William Randolph Hearst of

the *New York Journal* notoriously exaggerated and invented headlines to outsell each other’s publications. Hearst and Pulitzer’s newspapers fueled the U.S. interest in the Spanish-American War – often described as the first “media war” – and business boomed.

Also developed in the 1890s were “muckrakers;” these were journalists who investigated and exposed corruption in the public and private sector. Nellie Bly was a prominent example of a muckraker for her work exposing the brutality and neglect at the Women’s Lunatic Asylum on assignment for the *World*. (For more information on Bly, see p. 16.) Both Hearst and Pulitzer displayed Democratic views sympathetic to labor and immigrants in their publications; thus, there was a level of hypocrisy in the *World* and *Journal*’s refusal to give their newsies the opportunity to earn a living wage.

DRAMATURGY

LIFE IN NEW YORK AT THE END OF THE 19TH CENTURY

Newsies is set in 1899 – the end of the 19th century and a time of great change around the world. Advances in technology, like the invention of the film camera, the commercial automobile, and successful prototypes of the airplane meant people were more mobile and informed than ever before. Around the world, colonized nations fought to gain their independence and workers went on strike to improve their working conditions. Farmers in South Africa fought for their independence against their British colonizers in battles later known as the Boer Wars. The Spanish colonies of Cuba and the Philippines also wished to govern their own countries and the struggle led to an international conflict.

In New York City, Mayor Robert Van Wyck presided over a newly incorporated metropolis. (For more info on Van Wyck, see p. 16.) The boroughs of Manhattan, the Bronx, Brooklyn, Queens, and Richmond (later known as Staten Island) were brought together on January 1, 1898, making New York City the second largest city in the world (after London). The city was speeding forward into the new century with several new improvements. Construction for a public library at 42nd Street and 5th Avenue in Manhattan began in the spring of 1899. The Bronx Zoo also opened in 1899 with 843 animals in 22 exhibits. With the expansion of the boroughs, the city had to make it possible for people to get around town. In addition to the already completed Brooklyn Bridge, the city began laying tracks for a subway that would connect Manhattan and Brooklyn. The subway would open to passengers five years later, in 1904.



A Jacob Riis photograph of a typical tenement, c. 1910

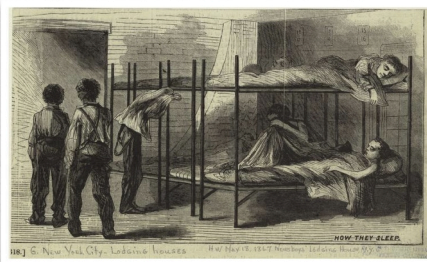
At Ellis Island, immigrants from all over the world continued to surge into the city. An estimated 330,000 people came through New York Harbor that year, primarily from Italy and Russia. Many of these new Americans settled on the Lower East Side of Manhattan, making the already dense neighborhoods even tighter.

Tenement Houses

Tenements were cramped and unsafe homes, often occupied by multiple families. In New York, most tenement occupants were poor, immigrant families. At the time, New York was the most densely populated city in the world; the Lower East Side was home to over 800 residents per acre. The public became aware of the deplorable conditions in 1890 when Jacob Riis published *How the Other Half Lives*, which used shocking photographs and vivid descriptions to illustrate life in New York's slums. The book led to the Tenement Act of 1901, which reformed housing standards across the city.

Newsboys' Lodging House

If newsies did not have families to go home to at night, the Newsboys' Lodging House provided them with a place to stay. The lodging house was located at 9 Duane Street in downtown New York City and provided shelter for up to 600 newsboys per night; female newsies would have slept at the nearby Elizabeth Home for Girls. The Newsboys' Lodging House was operated by the Children's Aid Society of Manhattan and opened in 1874. Each kid paid about 6 cents per night for the accommodations and an additional 6 cents for dinner. If there was a slow news day, the newsies might have to choose between the two. The kids who couldn't afford to stay at the lodging house usually slept in alleys.



An 1867 illustration of a Children's Aid Society lodging house



A Harper's Weekly series of illustrations of the New York House of Refuge sketch by W.H. Davenport (1868)

New York House of Refuge

Inspiring *Newsies*'s The Refuge, the New York House of Refuge opened in 1825 in Manhattan and was the first juvenile reformatory in the nation. It moved to Randall's Island in 1854, where it existed until it closed in 1935. The House of Refuge was operated by the Society for the Reformation of Juvenile Delinquents in the City of New York, a private philanthropic organization, in close collaboration with the state government. It received approximately 300 boys and girls annually (until 1901, when a separate reformatory for women opened), all under the age of 16 when they were taken in. Most had committed petty crimes. Before the 1880s, inmates performed a significant amount of labor and there was a culture of corporal punishment. However, beginning in the 1880s, the manual labor was replaced with industrial education and the corporal punishment was reduced. Despite these changes, criticism of the House of Refuge continued through the early 1900s, focusing on complaints about vocational training and discipline procedures, as well as the institution's outdated buildings, urban location, and concentrated facilities.

Burlesque and Vaudeville

Burlesque, a type of stage entertainment, was first introduced in the U.S. in 1868 by Lydia Thompson's British Blondes, an English troupe of chorus girls. Modeled after the minstrel show (which – now, rightly, deemed offensive – was based on the comic performance of racial stereotypes), burlesque was designed for male audience members and combined slapstick sketches, dirty jokes, and performances featuring female nudity. Burlesque performances were not considered respectable, but were very popular. By the early 20th century, there were two national circuits of burlesque



An 1899 poster for the Hurly-Burly Extravaganza and Refined Vaudeville

shows and resident companies in New York City. Censorship beginning in the 1930s put into motion a decline of burlesque, and by the 1970s the existence of strip clubs had all but eradicated burlesque in the U.S. (although it has since seen somewhat of a resurgence since the 1990s through a form called neo-burlesque).

Vaudeville, adapted from burlesque, achieved popularity in the U.S. from the 1880s through the early 1930s. Shows consisted of a series of short acts from a variety of disciplines: singing, comedy, circus, dance, ventriloquism, and more. It developed from adult-oriented burlesque shows popular in the 1850s and 1860s; in 1881, Tony Pastor staged the first "clean" vaudeville at the Fourteenth Street Theater in New York City, and other managers soon followed suit. Vaudeville performances could last for hours and performers would travel the country doing their signature act. Vaudeville was symbolic of the cultural diversity of America at the time and it democratized entertainment given the ways in which it crossed racial and class boundaries.



ACKNOWLEDGEMENTS

Principal

Bruce Schmidt

Assistant Principals

Kelly Hart

Celeste Pellicci

Activities Director

April Anderson

Performing Arts Staff

Paul Nickolas

Amber Schroeder

Bookkeeper

Kim Simmons

TMC Production Staff

Cheryl Adams

Lori Engdall

Tech Support

Dan Patchin

Head Custodian

Carrie Smtih

2020-2021 Thespian Board Members

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Marin Miller

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Julia Nickolas

Grace Sayles

Andrew Schroeder

Barlow VIPs Board Members

Stefanie Craft

Wendy Hull

Angelia Johnson

Gus Johnson

Ben Kohler

Emily Kohler

Heidi Thies

Missy Thies

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