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A Stage Manager Prepares

Cassidy Sullivan

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A STAGE MANAGER PREPARES

Honors Thesis

Presented in Partial Fulfillment of the Requirements
For the Degree of Bachelor of Fine Arts

In the College of Arts and Sciences
at Salem State University

By

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Acknowledgements

Theatre is first and foremost a collaborative art form. What makes any production successful is the ability of the entire company to come together and bring their individual talents to work toward one overarching goal. Thank you to my friends and family who have supported my journey, and put up with so many busy weeks and late night rehearsals. I would like thank Christopher Morris, Michael Harvey, Stacey Horne-Harper, Heather Stern, and Annette Chapman-Adisho for providing me guidance in my journey to finding success in my time here at Salem State University. Also to the company of Ragtime and our fearless leader Peter Sampieri, thank you for trusting me with the responsibility to bring this important story to the stage. Finally, none of this would have been possible without the help of my fellow stage managers. Sarah “Squish” Leger, Abby Ray, and Alex “Bovie” Boisvert, it was an honor to be able to work alongside you and be able to learn from your strong and diverse talents. A special thank you to Ashley Pitchford, my co-stage manager and my partner in crime during this process.

Abstract

To continue my journey of developing my skills through the process of a production, I served as the production stage manager for SSU Theatre and Speech Department’s production of the musical Ragtime. Throughout this process, I worked with a management team, including a co-stage manager, to run rehearsals, generate the necessary paperwork to develop a stage manager’s prompt book and, come performance, call the show. To give myself an opportunity to respond to my individual process, I also kept a personal journal. Throughout the rehearsal process I maintained the journal with
my thoughts from the week in response to the general notes taken for the production. This allows time for self-reflection, to focus in on how I need to improve as a stage manager day to day.

Once the show has closed, I will use these journal entries to reflect on my process. This will be a chance to discuss what I think went well and what could be improved, both in my individual experience and in the process. Ideally, selections from this prompt book, as well as the subsequent journal entries, will be able to serve as an insight into the mind of a stage manager, a potential reference for future managers to use to guide their own process. The production process, and the subsequent skills I have learned, serve me far beyond their place in the theatre. I want to take all that I’ve learned and continue, finding a way to help both myself and others, in the only way I know how: through the process.

**Background**

Stage management is a tricky beast to master in that no two productions are ever the same. They require different paperwork, the production team will be different, and the director’s rehearsing styles will change. This is why it is so important for a stage manager to be able to adapt their work to the process they are working on; making every process unique. The hard skills of stage management are easy to teach. You need to create a piece of paperwork? There’s probably a template available online which can be adapted to fit your production. Unfortunately, there are no templates on how to deal with a company member who comes down with a contagious infection or how to communicate notes from rehearsal in a way that will guarantee a response. These soft skills are developed best
within the production process itself. It isn’t until you are faced with a difficult situation that you have to determine the best way to resolve it.

In my time at here at Salem State University, I have studied and trained to work on a management team in the context of theatrical productions, but what I have learned has extended far beyond the stage. It’s not just about creating paperwork and calling a show, it’s about learning how to communicate effectively. It’s not just leading a rehearsal, but learning to hold a space in which everyone in the company feels supported in the work they are doing. Being a stage manager takes organization, leadership, and adaptability, but also requires patience, neutrality, and compassion. A good stage manager is always working to improve on these skills with every production they work on, and that work never ends. Following the experience that I have had thus far, the only way to keep learning is to keep working. I must continue to push forward in my personal education and work as a stage manager through another process.

**Preparation**

1. Serve as Assistant Stage Manager for new work, Poison of Choice by Bill Cunningham

Knowing that Ragtime, not only my final project and my basis for my thesis but also the biggest production I’d worked on yet, was coming up fast, I knew I wanted to prepare as much as possible so I could put my best managerial foot forward. Rather than taking the fall semester to read about management techniques, which I had already spent time looking at over the summer, I decided to grow my skills the best way I know how,
by working on another production. I didn’t want to spend the whole fall semester overthinking a process that wouldn’t start for another 3-4 months, so when the department was looking for ASM’s for our world premiere of the new play Poison of Choice, I jumped at the opportunity. This turned out to be one of the best decisions I could have made.

The show was packed with student technicians, all of which I am very good friends with outside of the production, so it was a great opportunity to work on establishing working relationships within the process. I worked on a three person management team with two other managers I had never worked with before, which also provided an opportunity for us to learn how to mesh our individual styles together in a way that turned out to be more effective than any process I’d worked on before. We were a pretty experienced team, made up of two seniors and a junior, and having a sense of comfortability in our roles as well as an understanding of what we each brought to the table was something that helped all of us to improve our confidence as managers, both as individuals and as a team.

Looking back on this process, we had a few of those “the show must go on” moments that at the time felt like the world stopping, but because we had built up a strong and trusting team, we were able to deal with them with ease. We had an issue with our space flooding, which with quick actor crossovers and elaborate costumes could have spelt disaster but, the show must go on. After sourcing some plastic bags and elastic bands to protect shoes, and having everyone take on mopping duties throughout the day to keep the water at bay, no one in the audience was the wiser to our earlier debacle. We had one night our second weekend when one of our pivotal actors fell ill and we
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determined he would be unable to go onstage just 30 minutes before the show was to begin. But the show must go on, so we quickly determined the best solution was to have our director step into the role for the night and then pick an understudy from our crew who already knew the show to come in early the next day and learn the actor’s track in case he still wasn’t able to go on. This affected us just as much backstage as onstage as we also had to adapt our duties to fit shifting people, but we pulled it off. And in the process learned just how capable we were in dealing with having to adapt quickly to any circumstance.

2. Attend the Kennedy Center American College Theatre Festival

Another opportunity I took advantage of for experiential learning was attending KCACTF. This festival is an opportunity for artists from all over the region to get together and celebrate theatre. There are workshops, design expos, scholarships, guest speakers, and of course opportunities to create theatre for all to take advantage of. I attended this festival the previous year as a nominee for the national stage management fellowship, and also worked at the festival as an SM for the 10-minute playwriting festival, but this year I was attending just for me. While I learned a lot in my previous experience, I didn’t feel like the busy schedule I had, along with the stress of being judged on my management skills, left me with much time to take advantage of all the information and workshops around me. So I decided to go back. Not only was this another opportunity to steep myself in the world of theatre and learn new tricks for
myself, but it was also a perfect opportunity to take what I was learning back to the other stage managers at SSU and share what I’d learned.

What follows are the notes I collected on stage management, both from sitting in on multiple round table discussions where a professional stage manager accessed my peers work, as well as through workshops specifically focusing on management. This experience has probably been the biggest influence on my current process as many of the edits we’ve made to our current process have been directly recommended by the professional working stage managers I was able to learn from.

A. Round Table Discussions

**Prompt Book**

- Hard tabs for flipping around script, no flimsy tabs
- If you keep blocking and calling script together as one, keeping the information separate and clear is key
- Watch use of grayscale. Imagine working only in black and white and making it clear
- Blocking pages: try 1st/2nd/3rd columns to record changes in blocking throughout process
- Organize contact sheet by last name
- Paperwork and electronic documents use sans serif fonts (Arial)
- Serif fonts for scripts and large chunks of text (Times New Roman)
- DAILY CALLS (Do these! email to company and hard copy for call boards)

Rehearsals

- Videos of choreography in google folder for actors to access
- ASM/dance captain to take large formations down for dance blocking notation
- Demand a magic sheet/full lighting paperwork for reference
- Rehearsals are also for SMs to intimately learn the show and director's vision

Rehearsal Reports

- Most recent reports on top, most likely what you’ll need for reference
- Specificity of rehearsal report notes, number the notes to give them importance
- For rehearsal reports include what it room is like/ what the audience is like
- Careful of editorialization in reports
- Lose boxes from rehearsal reports, keep vertical formatting
- No notes? N/A or None (don’t cry wolf in the reports, if there’s nothing, leave it looking empty so the eye can recognize it

Calling

- SPECIFICITY OF CUES
- Use a separate page for top of show cues. We need to know exactly when these happen, even though they’re before the show starts
- Dance number? Do a group warning for the entire number so you can focus on watching and calling GOs
B. Workshops

SM Working Relationships

- Be your own best ally
- Self-confidence and Self-belief are 2 totally different things
  - Confidence ebbs and flows, but your belief in yourself remains
- Know your strengths/weaknesses/triggers
- Strive for excellence, not perfection
  - Excellence = personal growth and internal achievement
  - Perfection is based off of outside opinion, what others think
- Ego (Self-focused)
  - How can you keep it from getting in the way of your work? (Check your baggage at the door)
  - Own your mistakes...IT’S OKAY TO MAKE MISTAKES
  - “Water off a ducks back” “Be like a ball and roll with it”
- Work/Life balance
  - Office hours- discipline yourself so you’re not working 24/7
- Listening
  - Listen to understand, not to respond
- Rehearsal Reports...be a CAT!
  - Concise, Accurate, Tone
  - Be classy
- How do you be authoritative not bossy?
- Be the Chief of Staff!

- Rehearsal Space
  - Where the imagination swells
  - Watch a production develop
  - You are not invisible behind the table
  - Limit computers at production table

- Rarely can a response make a situation better, it's the connection that’s made that matters
  - “I don't even know what to say, I’m just glad you told me”

- Accountability is a vulnerable thing
- Blame = discomfort + pain coming out
- You nurture the show, not the people (you’re not the company therapist)
- SMs are in service of the production, not a servant to it.
- Better delegated ASMs = a smoother process
  - You cannot actually do it all
- We’re better at our jobs when we know what those jobs are!
- Write SR/SL at top of slip sheets for quick reference
- We all serve the production together, it's “the show” not “my show”

*Tip* in an interview setting, do they want to have dinner with you?

SM Calling Techniques
- 3 C’s… Clean, Concise, Correct
- 2 types of cues, auditory and visual
- Specify down to the syllable or step
- Warning vs Stand by
  - Warning = more dire, important
  - Stand by = sounds optional
  - Make sure one of these is called before each department so a confused operator doesn’t accidentally GO
- Instead of calling Lx “lights” try “electrics”
  - Hard consonants read better over headset than mushy vowels
- Shrink margins on score
- Where’s the next cue? Use notation at bottom of page!
  - Up arrow = next cue @ top of page
  - Side arrow = next cue @ middle of page
  - Down arrow = next cue @ bottom of page
  - #5 = next cue on page #5
- Think of your board ops like puppies!
  - Upward inflection = building anticipation
  - Slight pause = hold tension
  - Strong/solid/sure GO = let ‘em go!!
- Complicated musical/dance number?
  - Warn whole number at the top
- Warnings: always better in large chunks if possible
- Cue on a cross?
  - Watch actor for their “prep” so you can anticipate it
- SPECIFICITY @ top of show cues (these still matter!)

**Process - Journal Entries**

Tasks to be completed for first rehearsal:

- Collect librettos and number them for cast
- Create a libretto usage contract for actors to sign
- Scan libretto to PDF
  - Print out 5 copies for SM scripts
- Determine division of labor for management team
- Contact Karen @CCPA about image release forms for company
- Print Joe’s music assignment breakdown for company
- Create a daily call notice for day 1 (not standard format for 1st rehearsal)
- Create sign in sheet (on daily call?)
- Source line notes template
- Schedule all actors for measurements
- Get ground plan from Stacey
  - Create blocking sheets

The rehearsal process hasn’t even begun yet but we’re already up and running! So far my co-stage manager, Ashley, and I have met up a few times to figure out how we are going to run things. We have a pretty good idea of how to split tasks, but co-stage managing is new to both of us so we’re kind of playing it by ear right now. What we know for sure, it is that we will divide our labor amongst the team members, giving
everyone discrete tasks to master. We have a five person team, two co-stage managers and three assistant stage managers, which we know will not be necessary every night for rehearsals. We decided that we will each pick a night off from rehearsals to allow us time for homework, work, and rest as the process goes on. It’s very important to the both of us that a show this massive doesn’t burn anyone out, especially considering two of our five person management team are freshman working on their first show with the department. We’re hoping that by scheduling in break days and assigning specific tasks that everyone on our team will be able to grow their skills on their individual tasks, but also be able to learn to adapt to different tasks as we will need to fill in each night for whoever is off.

We will also be trying out both google drive and Dropbox as a means of record keeping and managing all the working files we will need for this show. I’ve only ever used google drive in the past because of ease and accessibility for most people, but Ashley has had professional experience using Dropbox so we want to try out both before we see what will be best for our production. I’m really unfamiliar with Dropbox, but I’m open to learning new things and am hopeful it’ll become just another resource for me.

My individual tasks will include focusing on the music and dance elements of the show, as I have the most musical ability on our team. This will include communicating with the choreographer and music director, taking video of the dance rehearsals and making that available to the cast for reference, and taking any general music or dance notes that come up during rehearsals and relaying them. In order to be able to record video, I’ve been in contact with the head of the Center for Creative and Performing Arts regarding necessary contracts for the company to allow them to appear on film. I’m also working on completing an Actor/Scene Breakdown based off of a pdf of the script so that
we will have an idea of who is on stage at what points in the show. This will be very helpful come scheduling when we will need to be running multiple rehearsals in multiple spaces each night. This is a new piece of paperwork for me as I’ve never personally constructed one, and this show is massive in terms of scenes, musical numbers, and characters, but I’m trying to remind myself that the document will evolve as casting is finalized and blocking starts to happen so I want to focus on providing the most information I can in a way that’s easy to read so I can come back later and make quick edits as necessary.

I’ve also unexpectedly taken on the duty of scheduling fittings. Unplanned by Ashley and I, we quickly found with our initial actor measurements that our costume designer was much more comfortable with a more direct method of texting one of us when she needed people rather than emailing the both of us with the information. Therefore, rather than attempt to co-schedule a cast of 30 for 20-30 min slots over the course of an allotted 2-3 days, which we did try and failed very quickly, I decided to take the helm on scheduling these to allow for a tighter chain of communication. We also decided after our initial battle with measurements to keep a shared folder specifically containing fitting details so that should either of us be contacted by an actor or the costume designer about a fitting, we are both able to work from the most updated version of a schedule.

**Week 1: Rehearsal Reports #1-5 (February 4th - February 8th)**

- Juries are this week, have to plan rehearsals around available spaces
○ What space is most effective for each rehearsal process?

(Dance/music/scene)

● Pick cast deputy
● Pick in-cast stand ins for child actors
● Assign ASM duties
● Everyone pick a night off (Mon-Fri)
● Organize incoming rehearsal props
● Start thinking about mic date
  ○ Get to Topher ASAP for cost out
● Check with Jane about getting rehearsal clothes
● Determine a date to have a tape out of the set done by
  ○ SGRR and Main Stage?
● Make rehearsal videos accessible to actors

Ashley and I agree that these first rehearsals so far have probably been the most professional we’ve experienced at SSU, so we must be doing something right! Apart from the actual script, we had so much paperwork for the actors’ night one. We had an image release form, libretto contracts, and a slip collecting promotional information for when they show is being advertised. The cast also received a production calendar with the overview of rehearsals, a more specific breakdown of rehearsals for the first two weeks, and Joe’s music assignment sheet so they would know what music they would need to learn. It was good to be able to get all the logistical stuff out of the way before we went into a read through so we could use that time to work with our team on daily calls
for the next week of rehearsals. The one thing I do wish could have been a part of this
day 1 would be the signing of actor contracts. In our department it’s standard to have all
the actors fill out their actor contracts at their first measurement meeting with the
costume designer, as everyone in the cast has to be measured, but I feel like for the sake
of understanding a contract in an academic setting that taking the time to go through it
together would be beneficial. That way the importance of reading and understanding
what you sign can be made clear to the students in the room hoping to go on and work
professionally someday.

As far as the management team goes, we decided that the best way to split up
labor was to make a list and have everyone choose something they’re familiar with and
something they’re not so familiar with we can all achieve success and grow in our craft at
the same time. Preliminary duties include: blocking notation, dance notation, actor
contact and conflict sheets, actor/scene breakdown, properties tracking, scenic tracking,
Foley tracking (as this show will use all live sound effects), costume plot, line notes, and
taping of dance rehearsals. Ashley and I took on blocking together, her focusing on
scenic and I on dance, but we quickly realized that with how the schedule was working
for rehearsals, we were going to have to get comfortable switching with each other
depending on what was being rehearsed and who would be there to record it. Luckily
after a brief chat about blocking notation and style, we realized that we have a very
similar thought process when it comes to blocking, which will be super beneficial to the
consistency of the notation throughout the script. Ashley also took on creating actor
contact and conflict sheets while I focused on updating my actor/scene breakdown and
we already had a plan in place for fittings (I would lead the charge but we’d keep the info
easily accessible to both of us should we need it). We also would both be attending production meetings every week so we would have the opportunity to switch off reporting progress in the meetings and also be able to tackle whatever notes came up by working together. For our three ASMs, our most experienced ASM Abby decided to take on props and Foley tracking. This will be an undertaking as there are a huge number of hand props in this show and we don’t even know how many Foley effects yet, but Ashley and I were glad to know Abby would be on top of it. Squish, one of our freshman ASMs decided to take on creating a costume plot as something new, and then also would help with recording the dance rehearsals if I wasn’t in the space to do so. Bovie, our other freshman ASM took on scenic tracking and line notes.

In splitting up everyone’s tasks, we also set some ground rules for our process. 1. Everyone will have a day off. As Both Ashley and I have served as student deputy for the stage management concentration in our department, with Ashley being our current deputy, it was very important for us to make sure no one is burning out on this show. Five stage managers means we can each pick a day of the week to have off. This day off structure led into our next rule, 2. Books live in the space, not at home. This one was really important to me as I suffer from intense lower back pain due in part to always carrying around hefty show binders all day when, in reality, there’s really no need to have it on me all day. By having our google drive/drop box, we always have access to online versions of our working documents. This would also limit us to working only in the space, creating some much needed work/life balance in our process. By leaving our books in the space, we aren’t tempted to stay up until the wee hours of the morning trying to figure out how best to format one particular page. We also decided that 3. We would
be striving to not spend more than 1 hour before and 1 hour after rehearsals working in
the space. Because we’re already expecting to be in the space for rehearsals 6-10pm
every weeknight, outside of our management duties, we wanted to impart the importance
of not being in the space for an excessive amount of time. By coming right out and taking
one day off and giving ourselves a 6 hour maximum, we would work to ensure no one is
having to spend more than 24 hours a week working on this production. Which, when
considering the average weekly schedule of a college student with classes and work,
taking a whole days’ worth of time every week for rehearsals is already a large
commitment.

**Week 2: Rehearsal Reports #6-9 (February 11th - 15th)**

- Come up with some on-your-own warm-ups for the cast to utilize if we don't have
time to warm them up in rehearsal
  - Touch base with deputy, Send warm-ups to cast
- Tape out set in SGRR and Mainstage by 2/14 for Peter’s blocking rehearsal
- Continue working on daily calls for the first few weeks of rehearsals
- Start working with props in rehearsal, start tracking
  - Organize into moveable storage cart
- “Cinderella” shoe fitting, Asst. Costume Designer will come in to fit cast for
  show shoes
- Share choreography videos with production team
- Set up a time for a Hoop Meeting

(director/choreographer/actor/rigger/SM/costume designer/TD)
• Determine cast availability for 2/18
  ○ Schedule make up music rehearsal for snow day this week

So this week my focus was on a quick and effective method for taping out our set as well as getting the actors their own warm-ups to use outside of rehearsal. I have learned many different methods for taping out over the years, both digital and analog, but this show posed its own challenges. When I had asked for a ground plan from our scenic designer, I was given a PDF as that format worked best for the creation of blocking pages. What this pdf lacked though was any scale to which the drawing was made, as it was likely drafted using AutoCAD and then the PDF was exported to me. This meant that I had to kick it old school with the ground plan if I didn’t want to hassle with drafting software. So I took the image I was given, made it large enough to take up most of an 8 ½ x11 piece of paper, and measured the proscenium opening on my ground plan. Because the set was designed within the footprint of our theatre, I was able to take the actual measurement of the proscenium opening onstage and create a ratio with the measurement on my ground plan and determine what “scale” my drawing was in. If anyone’s curious, it was 1” = 8 ¼’, certainly not a standard conversion. Luckily our scenic designer designed an extremely symmetrical set, so just a few measurements and a little bit of math and I was good to go with this tape out. Feeling a little intimidated by the lengthy process that usually ensues when you’re measuring and taping out a set, I went on to create a step by step list of how I would walk through the process of taping out. Now I didn’t ever really reference this list I made, but taking the time to think out the easiest and most logical way to tape out the set meant I already had a game plan in my head. This
allowed one of my ASMs and I to complete taping out in both spaces in just about two hours. This was definitely a success for me. Not only was I developing my hard skills (not difficult, but rather tactile) but I was also able to share that learning experience with one of my ASMs, and she was able to provide her own perspective on how the process could be done differently. Moments when we are able to come together as a management team and help teach each other are the moments I live for because it’s when I know the team is actually working when we all work together.

I also took on warm-ups this week. After seeing our first week of rehearsals and realizing that there really wasn’t enough time in the schedule for warm-ups every day, I decided it might be a good idea to get some simple exercises together and give them to the cast so they could take ownership of their own individual warm-up process. I didn’t want to see anyone coming in, performing cold, and potentially doing damage to themselves in the process, but it also didn’t seem fair to me, with a cast of varying ability and involvement in the theatre, to expect them to warm themselves up regularly with no guidance. After touching base with Joe, our music director, Jenna, our choreographer, and Peter, our director, I picked a few physical and vocal warm-ups I thought would be beneficial to the cast. Having experience as a vocalist and dancer, this was another great use of my other talents working together with my management skills. I was able to take what I knew, bounce it off a couple people who knew more, and provide an opportunity for all our actors to take control of their warm up.

The week was not all gummy bears and rainbows though. On my night without Ashley (her night off) we hit on a lot of blocking, and this being my first real experience working with Peter as a Director, I definitely wasn’t prepared for his directing style. Very
quickly our schedule went out the window as he decided certain scenes needed to be worked more or that numbers not even on the schedule would be rehearsed anyway. I was focusing so hard on recording blocking that I quickly became overwhelmed with feeling like I had lost control of the rehearsal and even had to go as far as stepping out of the room when I felt I was getting too worked up. What resulted was a less than stellar rehearsal where some notes were not recorded properly in our nightly report, and that led to some less than stellar reply notes from the director which seemed to be focused on my performance specifically. I was so taken aback by the sudden critique I was getting I almost completely shut down. I’d gone from being super confident in my work to losing all of it in less than a week.

After a quick trip to my advisors office, I was reminded that it can be hard, but I can't allow a critique of my work become a critique of myself. It’s very important in my field to be good at just saying thank you, because sometimes a note might sound good or bad, but they’re all intended to improve the process. At the end of the day we all serve the process and if the process was suffering, we have to adapt. I also learned the importance of action over explanation. As a rather loquacious individual, I have a habit of getting too involved in my explanations of what I’m doing rather than just doing it. But I got some good advice that day, “If you’re explaining, you’re losing.”

With that in mind I touched base with Ashley and together we brainstormed different solutions to the problems that arose during previous rehearsals. Then we made sure to touch base with Peter about the fact that 1. We took his notes 2. We agree and are working on fixes. This was a great opportunity to put into place an “action over explanation” mentality. Rather than bog down our already extremely busy director with
every solution we were going to try, we simply let him know we were on it. This was largely about maintaining the trust between stage manager and director for us. We wanted Peter to know that we weren’t going to let him down and that he could trust us with the responsibility of managing our show. All in all I felt much better by the end of the week after having this chat. I felt like I went through every emotion this week, but I took a lot of initiative and it paid off, even if I had one bad night.

Week 3: Rehearsal Reports #10-14 (February 18th - 22nd)

- Have Prop Master come in to talk prop usage/ gun safety with actors
- Check w Peter on functionality of rehearsal set pieces (piano, bed, train cart)
- Check with Joe about how child actor on family vacation will make up missed work
- Touch base with Nathan and Peter about the straight jacket prop/costume
- Touch base with TD about timeline for set install
- Touch base with TD about availability of paper products in dressing room bathrooms now rather than during tech
- Continue to send to cast additional recordings of vocal warm-ups from rehearsal
- Keep record of potential fight call choreography

At this point in the process the communication becomes a lot of “how’s this?” As I’m also in workshop this semester, which is a class period devoted to the building/pulling of the set/props/costumes, so I’m spending time working on this show
even when I’m not in rehearsals. This had been both good and bad for me. It’s bad only in that I find it harder to work to my full potential in class sometimes when I’m already devoting so many hours a week to the show in meetings and rehearsals. It’s good though because I have an insider knowledge of the build schedule and already know when I walk into rehearsal each night what’s new for us to play with. This is very helpful as I can go to Peter at the top of the night and let him know what has been given to us and how it’s intended to function. It also works in the reverse too. When I’m in workshop, which just so happens to be taught by the scenic designer for the show, I’m able to directly communicate Peter’s notes back to her. It’s extremely helpful in the flow of communication because I’m pretty much always there. I’d also be lying if I said I didn’t take quite a bit of pride from the work I’m able to do for this show. By having a hand in pulling the props, building the set, and communicating with other members of the production team, I feel like I really hands on in this process, which makes my workshop class an extremely productive time for me.

This week was also a good opportunity for Ashley and I to start planning ahead. As we started getting more into blocking, we realized we were going to need to start keeping track of fight call moments. Basically fight call serves to give the actors an opportunity to walk through fight choreography, or any physically straining or intricate blocking, at half speed every night before the show to ensure their continued safety in these fast and dangerous moments. By starting to keep track now, we will have a much easier time assessing our pre-performance call times because we’ll already have a decent idea of what needs to be accomplished in that time outside of hair, makeup, and mic checks.
One of the other things we started working was a gun safety demonstration. Having working with blank firing firearms in a previous production, I was very familiar with the protocol of handling these weapons onstage, but we thought it important to have someone familiar with handling guns come in and talk to the cast. We already had our props master come in and talk general safety rules with the cast this week, which is always good to reinforce, but we also want to give our actors an opportunity to learn how to properly handle a firearm from someone who regularly uses them. Luckily we have a professor on staff to lead such a demonstration, so we reached out to him to get started planning. We also picked Abby, the ASM who worked with me on the previous show that used firearms, to be our firearm handler. By assigning one person to handle, load, and store and weapons, we can insure as little interference with the weaponry as possible. That means less chance of the weapon being mishandled, and less chance of the weapon being misplaced because we’ve effectively limited the people who are able to touch them in the first place. I definitely feel like we’re getting a little bit of push back from the cast about being too concerned with safety here, but honestly in this instance I take their criticism with a grain of salt. I know the actors are interested more in getting their hands on things and experiencing the imagination and play that comes with rehearsing scenes, but guns are not props to be played with. In the day and age we live in, handling a firearm on a college campus is a heavy task, even if it shouldn’t actually hurt anyone. I personally am glad to have a healthy fear of firearms as that’s what keeps me alert when handling one, but I’m also glad to have been taught how to respect the firearm as well, because that’s what keeps everyone safe.
Week 4: Rehearsal Report #15-19 (February 25th - March 1st)

- Prioritize full group rehearsals over split up calls for music and dance
- Add rigging section to rehearsal reports
- Determine what safety measures will be used for actor in Crime of the Century
  - Talk to Topher about what goals are in terms of safety for hoop rigging and operation
  - Talk to actor about setting up training regimen to build upper body strength
- We have 21 mics, talk to Joe about best usage of all of them in cast of 30
  - Peter would like as little amplification as possible, probably pare down later

This week safety really became the focus. Now that we’ve laid a good amount of choreography and blocking on the actors, we’ve started to find many moments of physical interaction between the actors that will require us to take additional safety measures. We also have an actress flying in an aerial lyrca hoop, and with her having no previous aerial experience, this provides its own unique set of challenges. Having an actress flying 6 feet in the air, we need to know what we need to do in order to ensure that she is completely safe while performing her aerial act. We’ve had a stand in aerial swing for the actress to play with, but the first step is getting the actual hoop that we’ll be using in the show so the choreographer and actress can have plenty of time to work with it. The hoop we used was actually custom made to the actress’s height, so we knew it
would be perfect for her, but also that it would take a little longer to get it in hand to use for rehearsal.

The next step was determining what safety measures will be used. Our choices came down to either harnessing the actress, or using a crash pad underneath her. This conversation ended up being a lot more involved than I initially thought. Being that my main focus as a stage manager was actor safety, I found myself overwhelmed by all the other voices in the room also speaking to this issue. Because I did not have any previous experience with flying actors, I turned to our sound engineer and go to rigging expert Christopher Morris to guide me through the process of how best to achieve this aerial act. While a harness seems like the best choice to keep the actress safe from falling, it didn’t fit the needs of our performance. First of all a harness is bulky, which complicates the costume design for the character if they now have to adjust their design to account for a harness on top of already having an extremely busy build schedule. Secondly, a harness would need to have its own tie line in order to secure the actress, and with the hoop itself already flying in and having a large range of motion during the number, the chance of getting everything all tangled quickly ruled out this option. At the end of the day, we decided to go with a crash pad intended for rock climbers to use while training, which was rated for an 8-10 ft fall. Going this route allowed the actress to still have a full range of motion to perform her act. Knowing this, we immediately got in touch with the actress to have her increase her core workouts so she would be able to hold herself in the hoop. We also talked with the other performers on the ground about how to safely guide her to the crash pad, should she fall. We also were able, given that she would only by flying at
6ft, to work in moments for the other performers on the ground to steps in and stabilize the hoop throughout the number so she wasn’t twisting back and forth uncontrollably.

Having Topher’s expertise to lean on was extremely helpful for me during this process. As I said, I have had no experience flying people, and while I was extremely confident in my ability to safely operate the fly system for this production, it was quite a daunting task to take on. It’s a well-respected fact that the most dangerous part of a theatre is the rigging system because it’s a delicate balance of weight to keep everything safely hung in the air. One careless move, and someone will get hurt. I’ve always been the type of learner who needs to understand every step of a process to be able to step back and see it as a whole. Having someone there to be able to talk through the process of how the actress would be rigged, what measures would be put in place to keep her from hitting other electric equipment in the air, and what measures would be put in place to keep her safe, eased my nerves immensely, and also made me more confident in being able to implement Topher’s plan in rehearsal for our actors so they could also feel comfortable rehearsing.

Over the course of my time in this program, I have gotten very comfortable with saying when don’t understand something or need clarification. In this instance, that was very beneficial to me. As a stage manager, people turn to me for answers, but it’s important not to overestimate my own knowledge. Sometimes saying I’m not sure, but I’ll check in with someone who knows more than me is the best thing I can do for a process. At the end of the day, my job is less about having all the answers, and more about knowing the best people to get those answers from and making that information available for everyone.
Week 5: Rehearsal Reports #20-24 (March 4th - 7th)

- Introduce cast to new set, 8ft platform
  
  - Ensure they are comfortable working up on the platform until railings are added

- Try working with a buildup schedule rather than a pare down schedule (actor preference)

- See how we might be able to schedule a member of management to attend fittings and take notes to ease burden on costume shop

This week consisted of a lot of adjustments. First off, we started building the set on stage, so we now have access to our main 8ft platform and stair units for blocking. This meant a lot of adjusting for blocking as we go from estimating spacing to now having a decent idea of the amount of space we have to work with on stage. Luckily, Ashley and I decided to try a new staged blocking sheet for this process, so we already had the additional space on our pages to account for shifting blocking. This show also utilizes every door in the theatre for play space, much more like a found space than a standard proscenium space, so properly notating what level someone was entering from and where they were in the house became a new challenge for us to overcome.

Another goal of ours this week was to adjust our calls so we could ensure we were able to work with the needs of our actors during rehearsals. Initially, we started with build-up style calls. This way, we would start off with solo and small group work and gradually build up to the large group numbers. The goal here was to limit having actors
called early and then forced to sit around for hours waiting for their next call. Juggling a cast of 30 people and three separate dance, music, and acting calls on any given night was a struggle, but we did our best to make the best use of everyone’s time. What we found this week though, was that the actors actually preferred a pare-down style call so they would start off with the large group rehearsals and work down to the small group and solo work toward the end of the night. This would mean an earlier end time for most actors. Of course to us as the production team, the order we rehearse in doesn’t really matter, this change was all about trying to adapt in the moment to the needs of the actors for their process. It just so happened that at this point in our process, our Director Peter was really feeling limited by only having certain people called for certain scenes that he really wanted to bolster with extra background characters. With both of these needs in mind, the conclusion we came to with our schedule change was to call all actors at the start of rehearsal, and then let people go as we finished their work. This allowed Peter access to all the actors to pull in to scenes as he needed, and also allowed the majority of the cast the ability to leave early when they knew they were finished for the night.

Staying with the theme of serving the process and adapting to its needs, we also took on the added responsibility of having our management team take turns as note takers for the multitude of costume fittings. It isn’t standard for a member of management to attend fittings and take notes, but because our costume shop was down a costume shop manager this semester, and costuming a 30 person show where everyone plays multiple characters is a daunting enough task, we needed to do what we could to help. Because we schedule fittings for our actors as needed anyway, it was fairly simple for us to add a member of our team to each in order to take notes. It definitely wasn’t easy to convince
my team to put in additional hours working for the process on top of their already large commitment, but because of my limited class schedule this semester, I was able to take on most of the fittings myself. The unseen benefit to this was that I found myself spending hours in the costume shop able to directly communicate with the designer about quick changes and costume needs. This communication was extremely beneficial in trying to predict any issues that might come up as we got ready to add costumes into our production process. I was also able to put in some time helping out with small projects in the shop in between fittings. While this by no means made more than a small dent in their mountain of work, I was happy that I could put in some time to help with smaller things so the designer and stitchers could focus on larger projects.

Overall, this week reminded me that my job is first to serve the process, whatever that may mean. Each process is unique, and what it demands will therefore be completely different than any other process. This show was a large undertaking for our entire department, so it was important to me to keep communication open and be willing to adapt myself and my team to the needs of the process as they presented themselves.

**Week 6: Rehearsal Reports #25-29 (March 18th-23nd)**

- Schedule Tech
  - Plan paper tech
  - Q2Q structure
  - Mic intro day
  - Hair/makeup day
Tech may still be a few weeks off, but for us, the planning starts now. As we are getting close to finishing setting the blocking for the show and establishing every moment onstage, we turned our attention to getting ready to burst into the largest technical process any of us had ever experienced. Because our team has a large range of experience, of the five members of management we had one senior, two juniors, and two freshman working on their very first production, it was important to Ashley and I that we took the time to talk through our process as a team. Not only was this a way to teach the newer members about their duties going forward in creating paperwork, it also allowed us to set goals for that paperwork and start an open dialogue about the best ways to be successful as a team. It has always been our goal that everyone would have individual tasks to complete, but that the whole team would always be there to assist them and answer any questions. Being that Ashley and I were getting into the thick of scheduling
for our incoming crew for technical rehearsals, we wanted to ensure we gave our team the best possible chance for their individual success. We sourced multiple examples of tracking paperwork from previous productions we had worked on to have as references, but also made sure it was clear that no one was beholden to using any template if they had a better way to communicate their information. Creating backstage paperwork, especially transition sheets, is all about communicating as much information as possible, as quickly as possible. How you achieve that goal really depends on the process.

While the ASMs were focusing on bringing their paperwork together to create master transition sheets, Ashley and I were planning tech. This meant that we would have to plan out a paper tech, Q2Q rehearsals, and also try and determine the time needed for us to add in each technical element to our process gradually. Because this show was so massive, we decided along with our director that in order to keep us from overwhelming the actors, we would add in technical elements gradually. This meant we basically created a pre-tech tech week where would start using mics, add in hair and makeup, and practice using our firearms in the space before we added in lights and costumes during Q2Q and dress rehearsal. Therefore, we had to get our crews organized earlier than usual in the process to ensure they would be ready to come into the process early. Planning paper tech and Q2Q were much easier in comparison. Because our only cued design element would really be lights, it was easy to communicate with just the lighting team to find a time we could sit through and go through cues before tech. The purpose of a paper tech is to have an opportunity to talk out the intended cues, what they are and where they are, so that everyone is on the same page heading into tech. Because the lighting team was also utilizing a google drive to organize their paperwork, I also asked to be added to
their paperwork so I could see any updates happening on the cue sheet as they went on. We ended up finding that having the shared cue sheet, which was very specific mount the majority of the prewritten cues, was enough to communicate the intention and placement of cues for at least Act 1, negating a need for a proper paper tech.

My personal goal this week was to take the full score from our Music Director Joe, and have it ready for notetaking at our sitzprobe this coming weekend. This would be the first time the band was playing through the score, he first time we would hear the full show, and the first time the actors would be able to experience signing along to the live band as opposed to the rehearsal pianist or sound track. Because we would be using the score as our calling script, it was important that the score we were using was updated with any cuts or changes Joe had made so we could follow through the whole show in the score and not get lost. This updated score would not only be necessary for management, but also for our lighting team, as they would be building their cues off of the score as well in order to ensure the maximum amount of specificity in cue placement within the show.

**Week 7: Rehearsal Reports #30-34 (March 25th - March 29th)**

- Finish Blocking / Staging transition moments
- Clean Transition Paperwork in Preparation for Tech
  - Properties Tracking
  - Scenic Tracking
  - Entrance/Exit Plot for Costume Change Tracking
    - Assign crew members duties preemptively
- Determine a solution for the slippery floor
- Work through Actor Call times/ how much time is needed pre-performance
  - Warm-ups
  - Fight Call
  - Hair/Makeup/Costumes
  - Getting into Mics/Mic Check

In continuing with our theme of “preparation is key” this week was vital to tying up loose ends in terms of paperwork. This week we took a large chuck of time and devoted it solely to working through our transition moments. As our director, Peter wanted to have actor driven transitions, it became very important that our transition paperwork was accurate in documenting the new additions, especially as we had yet to get into full runs of the show. As Ashley and I had taken a step back from leading the charge backstage, we wanted to empower our ASM team to step up and take charge backstage. Come showtime, they will be the ones backstage with their hands directly in the process, and we would be basically inaccessible in the booth calling the show, so we wanted to start preparing them for that responsibility now. Aside from providing a basic outline as to what they should be achieving by the end of the week, we tried to intervene as little as possible. As so much of the production management process is learned by doing, we didn’t want to limit our team’s ability to learn from this process by having their SMs micromanage their every move.

The main concern for Ashley and me this week was nailing down all of the various technical elements we would begin adding next week and trying to plan our
rehearsal time effectively around what each element needed. For instance, we knew from our sound engineer that adding mics was going to take almost two full hours to get everyone introduced to how to use a mic, get them all fitted, and have their preliminary levels set, and in our total of 4 hours of rehearsal time we still needed to make sure we were able to get things done afterwards. As stressful as it seemed to juggle so many disparate parts of the production and attempt to bring them together as seamlessly as possible, it was a good introduction to the idea that there was only so much we could plan ahead. For example, one of the other schedules we were juggling was the actor call time for performances, but given that we hadn’t been able to play with hair and makeup or costumes yet, the majority of our schedule was based off of guess work with an assumption that we would have to come back and edit it later.

As much as we would like to have everything figured out the first time, it’s important to remember that being able to roll with the punches can be just as important as planning ahead. When you’re working with live theatre, running a production is like running a machine in that there are many small parts that work together to create something. The important difference of course, it that it’s LIVE theatre. We aren’t dealing with mechanical pieces, but rather individual people, and people are never going to be as consistent and predictable as a machine. In this way, it’s important to remain compassionate and be able to work with the needs of each individual so that they may work to their fullest potential for the production. And sometimes that means not taking it personally when your well-thought out schedule that took hours of planning gets thrown out the window. At the end of the day, we are attempting to create something out of nothing. We start with a group of people and a blank canvas, and over the course of a few
weeks we transform it into a completely unique world. Sometimes you just have to take a step back, take it the full breadth of what you are trying to accomplish, and suddenly you’re not so concerned that something is taking longer than expected because at the end of the day, that time you gave will make the end result that much better.

**Week 8: Rehearsal Reports #35-39, Technical Reports #1-2 (April 1st - April 7th)**

- **Add in Mics for Actors (4/1)**
  
  - Confirm on and off stage Mic List with Music Director and Sound Engineer

- **Add in Hair and Makeup for Actors (4/3)**
  
  - 10 min chat with Jane

- **Gun training with Michael Harvey (4/3)**
  
  - Communicate with SSU Police Dept. about all intended gunshots being used in rehearsal/performance
    
    - Include all dates, as accurate a window for firing times as possible, and how many shots will take place in each firing sequence

  - Teach SM/ASM team how to handle/load/care for both blank firing firearms being used for the show

  - Determine who will be handling each gun backstage for each moment with gunfire

  - Determine which load size we will be using for best gunshot effect in each gun

  - Allow actor to practice with gun for onstage firing
○ Allow everyone to experience what the gunshots look and sound like in
  the space

● Determine a cue light system to communicate with Music Director onstage during
  show
  ○ Facilitate communication with Sound Engineer for Music Director’s
    monitoring system

● Separate dead furniture / props out to be put away

● Create Entrance/Exit for Costume Dept. ASAP
  ○ Plan quick changes

● Prepare for/ Execute Q2Q Rehearsals this weekend
  ○ Create SM Calling script from musical score
    ■ Add all pre-written cues to calling script for Act 1
  ○ Finalize all transition paperwork
    ■ Create Actor Only Track for Transitions
    ■ Add in specific crew members for all Crew duties backstage

So much happened in such a short amount of time this week, it's hard to imagine
we got so much accomplished. This has definitely been one of the toughest weeks, purely
because of how much time we were in the space working (roughly estimated, 65 hours
over the seven day rehearsal week). That being said, we knew what we were getting
ourselves into with this beast of a production and getting it on its feet.

First off, the week leading up to Q2Q was probably one of the worst for the
managerial team. We were getting closer to crunch time, and it seemed like no matter
what we did to teach, support, or push our team to complete paperwork, things just weren’t getting done. One of the biggest reasons for this was the rehearsals themselves. Because we were at the point in the process where things needed to start coming together, we were going for more complete runs of the acts in rehearsals. Now because the crew were only coming in to see runs of the show this week, which meant that the entirety of the backstage work was getting done by our three ASMs. Because they had to be hands on and in the moment with the show, making sure that things were being well documented fell to the side. When you’re trying to track 30 people’s movements and also all the set and prop pieces they’re carrying, and we’re trying to set transition moments in 15-20min, it’s a lot to ask of someone. Regardless though, we had to get it all done.

Luckily, the issue of poor transition keeping became apparent to us all early in the week, so we were able to attack it head on. We all sat down and went over who was recording what, and made sure that either Ashley or I (whoever was recording blocking that day) was keeping a secondary record of transition movements in our blocking script as well for reference. With the SMs tracking overall transition movements and each ASM focusing on what was in their hands, we were able to compile a fairly comprehensive master transition sheet without too much trouble. We had to make it clear to the entire team that whether or not we were prepared, tech was coming for us, and if we wanted that process to go as smooth as possible, we were going to need to step and get ready for it.

What we were not expecting was that after all this, we were still finding holes in our paperwork. We finally had a working transition sheet, but it was a struggle to get the crew members assigned to each job in time for Saturday’s rehearsal. We found out via a
response to one of our emailed rehearsal reports that a document we thought was
completed, an entrance/exit plot tracking the actors onstage, was in fact barely started and
our costume shop needed it ASAP to try and make sense of all the quick changes they
would need to be ready for backstage. At this point Ashley and I were feeling so
frustrated because we thought we had given our team the tools they needed to succeed,
but it seemed now that wasn’t the case. We tried to take a step back as to not
micromanage our team, but maybe we weren’t being clear enough about necessary goals?
It was a trying week for sure. But Ashley and I, lucky enough to have each other to lean
on in these moments, did what we could to help pick up the pieces. Because there were
two of us, Ashley took on overseeing the crew assignments with two of our ASMs and I
took over creating the missing document for the costume shop so they could have it by
end of day to start working with.

At the end of the day, could we all have done better to step up complete our
individual duties? Sure. Could Ashley and I have done more to guide our ASMs
backstage? Absolutely. But regardless of all our mishaps, this week was probably the best
experience for all of us learning wise. There’s something to be said about what you can
learn from your own mistakes, and as a production management team, we have the
benefit of being able to learn together. I know that the largest reason we had the issues we
did was because the size and scope of this show are massive. It’s a huge undertaking for
all of us, and that makes it extremely stressful. When people are stressed out, then
exhausted by the long hours of rehearsal on top of other obligations as a student, you’re
not going to get their best work out of them and you can’t expect it. What we had going
for us during this tumultuous week was that at the end of every night, we came together.
We shared progress, helped each other, and pushed ourselves and each other to rise to the occasion this show was offering us.

Just as expected, Q2Q came at us fast and hard. It certainly didn't make thing any easier that the two days we were going to be rehearsing for 10 hours a day in the theatre were some of the most gorgeous days we’d seen all spring. The nice thing about Q2Q is that this is the first opportunity we have as managers to take the show in our hands and start to make it happen. Ashley and I led the rehearsals from the house while our ASMs took charge backstage. We decided in the days before with the director and lighting designer that rather than try and set goals for both days ahead of time, we’d try and time out how long we needed for certain sections of the play and set goals as we saw how realistic those times were. The only time we specifically designated was at the end of the night, we would take the last hour and a half to run what we had up worked through up to that point. That way, we could practice calling in sequence, and the actors would have an opportunity to experience the show in larger pieces than just by each cue. While the thought of going into two 10 hour days without a rigid plan may have scared me before, at this point in the process, I welcomed the ease and flexibility of these next few days. These days were really the only opportunity Ashley and I would have to learn the cues and practice calling the show before we went into full runs during dress, so I fully welcomed this type of schedule.

After spending two days going through every cue in the show, I can honestly say I have no idea how we did that. The nice thing about Q2Q is that so many people are taking time to work on their own element of the show, there is a lot of downtime to be utilized. The ASMs backstage were able to use this to get better acquainted with the
crews, introduce them to backstage and get them acclimated to the process. They also had plenty of time to make adjustments in their paperwork as we were going because of the stop and start nature of the day. What I found most helpful to my process was having an open dialogue with our entire lighting design team. Ashley and I placed ourselves directly in front of the lighting team for Q2Q and it was a good decision on our part. I was able to pick up so much information about the purpose and intent of each lighting cue by listening to it being built in real time. I was also able to get instant clarification on certain calls by simply listening to the requests of the designer behind me or by turning around and asking a quick question.

One of the most helpful things to us was the ability to multitask. In order to achieve this incredible feet, both the lighting team and management team were tag teaming everything. While cues were being designed by one assistant LD and the programmer and recorded in the calling script by me, the LD was writing cues and the other assistant LD was adding them to the shared cue list so Ashley could add them to the second act in our calling script. Serving double duty this way was really the only way we were ever going to get it all done, so I was grateful to have had the people there to do it with. Between all the work happening backstage and in the house it was clear that we had the makings of one amazing performance.

We, as stage managers, are responsible for maintaining the artistic integrity of a production once the show opens. Once that curtain rises, the director, music director, and choreographer step away and the show is run entirely by the management team. At the end of the day, the responsibility of the show was going to be ours, but only if we proved that we could handle it. At the start of this week I wasn’t so confident in us, but by the
end of the week, I knew we had a beautiful production in our hands and we were going to show it to the world.

**Week 9: Technical Reports #3-5, Performance Reports #1-4 (April 8th - April 14th)**

- Continue to work with Director and Lighting Design on cues
  - Adjust individual cue placement based on full runs of the show
  - Add as much specificity to each cue as possible
  - Ensure Ashley and I both have an opportunity to practice calling the show
- Rework Actor Call Schedules as we nail down just how long they need to prepare for the show each night
- Rework Pre-show checklists for Crew/ASM set up each night
- Figure out placement for run lights backstage and in stairwells with all doors being open to theatre
  - Black wrap blue lights in stairwells
  - Add push button lights under set to light quick change areas
- Rework backstage set up
  - Move quick change stations out of sight lines SL and SR
  - Move scenic elements into exposed sight lines
    - Ensure safe pathways backstage
    - Ensure no exits are blocked by set pieces
- Rework SM/ASM track backstage to account for Ashley’s absence from 4/12 Performance
- Determine need for Photo Call with Designers
○ Look over existing performance shots
○ Determine what is still needed

● Open the Show!

○ Performance #1 Opening Night, House Count: 181
   ■ Calling SM: Cassidy Sullivan, Deck SM: Ashley Pitchford

○ Performance #2 House Count: 311
   ■ Calling SM: Cassidy Sullivan, Deck SM: Abby Ray and Alex Boisvert
   ■ Loss of lights/sound to band onstage

○ Performance #3 House Count: 437
   ■ Calling SM: Cassidy Sullivan, Deck SM: Ashley Pitchford
   ■ Lost wireless headset communication backstage for first 4 musical numbers, fixed during performance
   ○ Add additional wired headsets backstage as a back up

○ Performance #4 Matinee House Count: 320
   ■ Calling SM: Ashley Pitchford, Deck SM: Cassidy Sullivan

This week felt like the most important final exam I had ever taken. Everything, all the blood, sweat, tears, long hours, late nights, frustration, and triumph was coming down to this: opening night. But just because we were opening the show didn’t mean we were done working, instead we kicked into overdrive. Monday’s dress rehearsal was the first time we ran the show with full costumes and the full band onstage. And it was rough. We would still be fine tuning levels for sound and the specific band monitors throughout the
first weekend of performances, and the continued adjustment was clearly weighing on music director Joe.

Working with a music director is completely different than anything I had ever experienced before because they are simultaneously part of the production team, and also a part of the performance. It was extremely important to find a way to manage his anxiety about extended technical issues while also making sure he understood the limits and capabilities of our system. At the end of the day, I may call the show, but he sets the pace for the entire performance musically and his integral role within the production is unquestionable. If that meant that my team had to make sure we were checking in with him at regular intervals throughout the show to identify and mitigate any potential issues and keep him as in the moment as possible, that’s what we did. At times his requests may have seemed outlandish to us, but it’s important to remember that every person’s process is their own, everyone has their own set of needs. It is our job as managers to always go above and beyond to identify, anticipate, and support the needs of those around us.

In terms of my own process, I was thoroughly impressed with the sheer number of notes we had coming in from all of the production team through dress and the first weekend. Not only was Peter providing notes to the cast and production team from his directorial perspective, but we also had notes from choreographers, from Joe even while he was in the middle of playing the show, from Stacey on fine tuning set dressing, and calling notes from the lighting team after every night through the end of the show. The most beneficial to me had to be the notes from the lighting team. We sat down after every dress and even after opening night to go through the show and talk through any errors in the calling or spot cues. This really allowed Ashley and me to find the most specificity
possible in our cueing. We were editing cues even after the lighting team had stepped away and wasn’t there to give us notes every night because we wanted to make sure we were giving our best to the production. Even once the show opened, we never stopped attempting to make it the best that it could be.

Adjustments were not only happening in the booth, but backstage as well. One of the major benefits of having a large management team is being able to tag team and switch in and out of each other's tracks as needed. Because only one of us would be calling the show at a time, the other SM took on the more experienced based duties of flying our aerial hoop, and firing one of the firearms for the gunshot sequences. This allowed the opportunity for one of us to be backstage problem solving without having to take one of our ASMs away from their predetermined tracks backstage during the show. This all shifted one night though when Ashley took an opportunity to work filling in at a professional theatre company the night of one of our rehearsals. For this night, we had to have our ASMs step up to fulfill these duties backstage in Ashley’s absence. Luckily, we decided early on to get everyone on our team trained and comfortable with the firearms for this very reason. Our ASM Alex was able to step in for the gun sequences in Ashley’s place. We also were lucky enough to have an ASM Abby who also had flying experience, so she was able to take over the responsibility of flying the hoop with just a few practices. Not only were we covering Ashley’s backstage track, but then we subsequently had to adjust to fill in Alex and Abby’s tracks when they were slated to fill in. Because we had very detailed tracks for the movement happening backstage, this was easily done. When I say that adaptation and flexibility are essential to a process, it doesn’t just mean during
rehearsals. We had to be flexible all the way through our run, and our success in being able to do so is a testament to all of our hard work.

Week 10: Rehearsal Report #40, Performance Reports #5-8 (April 17th - April 22nd)

- Brush Up rehearsal 4/17
- Second Weekend of Performances!
  - Performance #5 House Count: 266
    - Calling SM: Ashley Pitchford, Deck SM: Cassidy Sullivan
  - Performance #6 House Count: 351
    - Calling SM: Cassidy Sullivan, Deck SM: Ashley Pitchford
    - Stroller malfunction during pre-show set up, call in Master Electricians to address issue before show
  - Performance #7 House Count: 298
    - Calling SM: Cassidy Sullivan, Deck SM: Ashley Pitchford
    - Lights in booth acting strange during cues
  - Performance #8 High School Matinee, Act 1
    - Calling SM: Ashley Pitchford, Light board Op: Cassidy Sullivan

Going into our second weekend, I felt more confident than ever before in this process. Having had such a successful and well-received first weekend and then a few days off from rehearsals and performances to rest, I was pumped up and ready to head into our second weekend. I knew that heading into this second week and we were almost done with a process that was months in the making, there was a good chance people
would start to feel too comfortable in their preshow duties and start to slack off. My plan to combat this was twofold: first, I would impart to the entire team the importance of continuing to show we were here ready to work and ready to make this next show better than the last, and making sure to bring as much positive energy to what was at this point, an overly exhausted group of people. It can be hard to maintain the same enthusiasm once the adrenaline of opening a show wears off, so it was important to me that my team and I continued to pump that energy into the production. It doesn’t matter if it’s our first show, fifth show, or last show ever, for someone in the audience, this is their first time experiencing our story and they deserve to get the best possible version of it.

One of the biggest accomplishments for me has to be the fact that, despite all doubt, Ashley and I were successful in our ability to share the responsibility of calling this magnificent show. It can be extremely difficult to nail down the style of calling a show for one person, but being able to be specific enough in each cue’s intention that someone else can step in and have the show look exactly the same is the true test of a good calling script. We joke in our stage management classes that our hard skill work, be it a calling script, transition sheet, or anything else, needs to be so clear that if we were to get hit by the stage management bus and be unable to be at the show, someone could seamlessly step in and take over. Being that Ashley and I have each had limited calling experience, and this show was larger than either of us had ever worked on it the past, it was definitely a huge undertaking. We came in early before our matinee, which was the first show Ashley would be calling, to sit down and talk through every single cue, even practicing some sequences with the soundtrack, to make sure we were on exactly the same page about how this show would look. It was hard work, but ultimately having this
goal pushed up to strive for more within our work and it was extremely rewarding to see us rise to the level we needed to be successful.

**Conclusion**

Looking back on this process, it’s hard to come up with anything to say other than “wow.” When I look back at where we started, how quickly we had to put everything together, and how the end result was beyond even my wildest expectations, I am so proud to have been a part of the journey to get to this point. I’m so grateful to have had such a multi-talented, amazing group of strong powerful ladies to work alongside throughout the journey. What I am most grateful for has been having the opportunity to learn and grow alongside my peers. It’s one thing to get better individually, but it's another entirely to be able to pass on what you’ve learned to someone else. They say you have only truly mastered something when you can confidently teach it to someone else. As stage managers, we know this first hand. Most of what I have learned about being a good stage manager has not happened in a classroom, but has instead been imparted on me by the amazing examples of my mentors and peers and we have worked together to create some amazing pieces of art. I take the most pride in what those I work with have been able to learn throughout this process. Regardless of their previous experiences, we had two freshman working on their first collegiate production, and I can confidently say that they exceeded all expectations in their ability to rise to the occasion on this show. Their ability to step up to something completely unknown and attack it with the fervor they came to every rehearsal with is admirable. Hearing them talk about how much they have learned
from this process alone fills me with pride. I can only hope that I have an opportunity to work with such a well-oiled team again in the future.

I have always said that one can only become a better stage manager by getting involved, getting hands on, and walking the walk. Having taken everything I’ve learned over four years from my peers, from classes, from KCACTF workshops and talkbacks, and putting it altogether in this production, I have done just that. I may have only started my journey as a stage manager four years ago, but since then, I have pulled every resource I can find in to guide me and prove that I can rise to the occasion and succeed if I have a drive to do it. This process, having to steer such a massive ship, was something that at the start, I wasn’t sure if I would be able to handle. I tend to second guess myself and my ability, so I was really hoping that this production would be an opportunity for me to build my confidence as a stage manager. Now at the end of the process looking back, I can say without a doubt that I have done that. There have been moments throughout where I have questioned myself, unsure if I was ready to hold the room for such a large, diverse, and eclectic group of artists and help support them in telling such an important story. But all of that apprehension went right out the door when, on opening night, I walked through the house during intermission to hear all of the dialogue happening about the important themes presented in our play. At the end of the day, my individual contribution to a process is a fraction of what our story is and does for an audience. To see so many people actively engaged in what they had saw, wiping tears from their eyes and continuing the conversation, I knew that our story had resonated with people and that we had done our jobs right.
Being involved in theatre doesn’t just teach you how to be a better artist, it instills lessons and values that also make you a better person overall. I have learned teamwork and team building skills, flexibility, adaptability, organization, compassion, and throughout all of the stressful situations, learned to have a good sense of humor. I by no means consider myself an expert or the best at what I do, but that’s okay. I don’t want to ever see my education as being completed just because one process has ended. I want to continue to learn and grow with each new experience, always striving to get better at what I do, always making the next one better than the last.
Reference Materials


CHARACTERS
(In Alphabetical Order)

ADIMIRAL PEARY
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BARON ASHKENAZY
BARON'S ASSISTANT
BUREAUCRATS
BLACK LAWYER
BOOKER T. WASHINGTON
BRIGIT
CHORINES & SOB SISTERS
CLERK
COALHOUSE
COALHOUSE'S GANG
CONDUCTOR
DOCTOR
EMMA GOLDMAN
EVELYN NESBIT
FATHER
FIREMEN
GRANDFATHER
HARRY K. THAW
HENRY FORD
HENSON
HOUDINI
IMMIGRANTS
J.P. MORGAN
JUDGE
JURY FOREMAN
KATHELEN
LITTLE BOY
LITTLE GIRL
MOTHER
MOURNERS
MRS. WHITSTEIN
PEOPLE OF HARLEM
PEOPLE OF NEW ROCHELLE
POLICEMAN
RALLYERS
REPORTERS
SARAH
SARAH'S FRIEND
STANFORD WHITE
TATEH
UMPIRE
VACATIONERS
WELFARE OFFICIAL
WHITE ATTORNEY
WHITMAN
WILLIE CONKLIN
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RAGTIME

ACT ONE

(Darkness. We hear the sound of a doorknob turning and a door swinging open.)

#1 - Ragtime (Opening)

(We see the silhouette of THE LITTLE BOY as he stands in the shaft of light from the open door.

THE LITTLE BOY's footsteps echo as he walks down the shaft of light to a stereopticon viewer on the floor. He picks it up and brings it to his eyes.

Two scrims, each with an image of a large Victorian house, its inhabitants and neighbors, descend, merge and leap into three-dimension.)

THE LITTLE BOY
In 1902 Father built a house at the crest of the Broadview Avenue hill in New Rochelle, New York, and it seemed for some years thereafter that all the family's days would be warm and fair.

(PEOPLE OF NEW ROCHELLE are revealed.)

PEOPLE OF NEW ROCHELLE

THE SKIES WERE BLUE AND HAZY
RARELY A STORM. BARELY A CHILL.

WOMEN

LA LA LA LA LA...

PEOPLE OF NEW ROCHELLE

THE AFTERNOONS WERE LAZY
EVERYONE WARM. EVERYTHING STILL.

MEN

LA LA LA LA LA...

ALL

AND THERE WAS DISTANT MUSIC,
SIMPLE AND SOMEHOW SUBLIME,
GIVING THE NATION
A NEW SYNCOPATION -
THE PEOPLE CALLED IT RAGTIME!

(FATHER steps forward, a strong, commanding figure.)
FATHER

Father was well-off. Very well off. His considerable income was derived from the manufacture of fireworks and bunting and other accoutrements of patriotism. Father was also something of an amateur explorer.

(MOTHER steps forward, a gracious, appealing woman.)

MOTHER

The house on the hill in New Rochelle was Mother’s domain. She took pleasure in making it comfortable for the men of her family and often told herself how fortunate she was to be so protected and provided for by her husband.

YOUNGER BROTHER

Mother’s Younger Brother worked at Father’s fireworks factory. He was a genius at explosives. But he was also a young man in search of something to believe in. His sister wondered when he would find it.

GRANDFATHER

Grandfather had been a professor of Greek and Latin. Now retired and living with his daughter and her family, he was thoroughly irritated by everything.

PEOPLE OF NEW ROCHELLE

THE DAYS WERE GENTLY TINTED
LAVENDER PINK, LEMON AND LIME.

MOTHER

LADIES WITH PARASOLS

YOUNGER BROTHER

FELLOWS WITH TENNIS BALLS

FATHER

THERE WERE GAZEBOS, AND...
There were no Negroes.

PEOPLE OF HARLEM

AND EVERYTHING WAS RAGTIME!

#1b - Ragtime (Harlem)

(COALHOUSE WALKER, JR., is playing for a lively crowd of dancers.)

PEOPLE OF HARLEM

LISTEN TO THAT RAGTIME!
COALHOUSE
In Harlem, men and women of color forgot their troubles and danced and reveled to the music of Coalhouse Walker, Jr. This was a music that was theirs and no one else's.

SARAH
One young woman thought Coalhouse played just for her. Her name was Sarah.

PEOPLE OF HARLEM

OOOOH...

BOOKER T. WASHINGTON
Booker T. Washington was the most famous Negro in the country. He counseled friendship between the races and spoke of the promise of the future. He had no patience with Negroes who lived less than exemplary lives.

PEOPLE OF NEW ROCHELLE
LADIES WITH PARASOLS
FELLOWS WITH TENNIS BALLS
THERE WERE NO NEGROES
AND THERE WERE NO IMMIGRANTS.

(IMMIGRANTS are in a line to board a rag ship bound for America.

TATEH and THE LITTLE GIRL join them. They, too, are poorly clothed and undernourished. THE LITTLE GIRL is the same age as THE LITTLE BOY. TATEH looks old and we will think he is THE LITTLE GIRL's grandfather.)

TATEH
In Latvia, a man dreamed of a new life for his little girl. It would be a long journey, a terrible one. He would not lose her, as he had her mother. His name was Tateh. He never spoke of his wife. The little girl was all he had now. Together, they would escape.

(HARRY HOUDINI appears above the crowd.)

LITTLE BOY
Houdini! Look it's Houdini!

CROWD

OOH...AAH!
OOH...AAH!

(HOUDINI spins in the air. He throws the straight jacket to the crowd below. HOUDINI's MOTHER frees him.)
HOUDINI
Harry Houdini was one immigrant who made an art of escape. He was a headliner in the top vaudeville circuits.

(HOUDINI's MOTHER points with pride.)

HOUDINI'S MOTHER
Ich bin die mutter des grossen Houdinis!

HOUDINI
He made his mother proud. But for all his achievements, he knew he was only an illusionist. He wanted to believe there was more.

(To the LITTLE BOY)

Hello, sonny.

LITTLE BOY
Warn the Duke!

HOUDINI
What did you say?

(CROWD silently applauds. The moment is broken as HOUDINI is enveloped by his crowd of admirers.)

PEOPLE OF NEW ROCHELLE
AND THERE WAS DISTANT MUSIC
Changing the tune, changing the time

PEOPLE OF HARLEM
GIVING THE NATION
A NEW SYNCOPATION:

ALL

LA, LA, LA, LA...

J.P. MORGAN
Certain men make a country great.

HENRY FORD
They can't help it.

MORGAN
At the very apex of the American pyramid —

FORD
— that's the very tip-top! —

MORGAN
Like Pharaoh's reincarnate, stood J.P. Morgan.
And Henry Ford.

MORGAN

All men are born equal.

FORD

But the cream rises to the top.

(EMMA GOLDMAN steps forward.)

EMMA GOLDMAN

Let me at those sons of bitches! These men are the demons who are sucking your very souls dry! I hate them!

MORGAN

Someone should arrest that woman!

(MORGAN and FORD move away.)

EMMA GOLDMAN

The radical anarchist Emma Goldman fought against the ravages of American capitalism as she watched her fellow immigrants’ hopes turn to despair on the Lower East Side.

(EVELYN NESBIT appears, dressed in her costume from MAMZELLE CHAMPAGNE.)

#1c – *Ragtime (Evelyn)*

EVELYN NESBIT

LA LA LA LA
LA LA LA LA

Whee!

EMMA

But America was watching another drama.

EVELYN NESBIT

Evelyn Nesbit was the most beautiful woman in America. If she wore her hair in curls, every woman wore her hair in curls.

STANFORD WHITE

Her lover was the eminent architect, Stanford White, designer of the Pennsylvania Station on 33rd Street.

HARRY K. THAW

Her husband, the eccentric millionaire, Harry K. Thaw, was a violent man.
EVELYN
After her husband shot her lover, Evelyn became the biggest attraction in vaudeville since Tom Thumb.

(The music grows eerie, echoing.)

NEW ROCHELLE WOMEN
LA LA LA LA LA
(THAW takes aim at WHITE with a small revolver.)

MEN
Bang!

NEW ROCHELLE WOMEN
LA LA LA!

MEN
Bang!

NEW ROCHELLE WOMEN
LA!

MEN
Bang!

(EMMA GOLDMAN steps forward.)

#1d - Ragtime (Emma Windup)

EMMA GOLDMAN
And although the newspapers called the shooting the Crime of the Century, Goldman knew it was only 1906...

ALL
AND THERE WERE NINETY FOUR YEARS TO GO!

EMMA
Whee!

ALL
AND THERE WAS MUSIC PLAYING,
CATCHING A NATION IN ITS PRIME...
BEGGAR AND MILLIONAIRE
EVERYONE, EVERYWHERE
MOVING TO THE RAGTIME!
(The dance swirls around our three principals: MOTHER, TATEH and COALHOUSE, increasing in intensity. BLACKS, WHITES and IMMIGRANTS find themselves in moments of contact or confrontation; there is the potential for violence. The dance swells to a crescendo.)

#1f – Ragtime (Conclusion)

ALL

AND THERE WAS DISTANT MUSIC
SKIPPING A BEAT, SINGING A DREAM.

WOMEN

LA LA LA LA LA

ALL

A STRANGE, INSISTENT MUSIC
PUTTING OUT HEAT
PICKING UP STEAM.

MEN

LA LA LA LA LA

ALL

THE SOUND OF DISTANT THUNDER
SUDDENLY STARTING TO CLIMB...

IT WAS THE MUSIC
OF SOMETHING BEGINNING,
AN ERA EXPLODING,
A CENTURY SPINNING
IN RICHES AND RAGS,
AND IN RHYTHM AND RHYME.
THE PEOPLE CALLED IT RAGTIME...
RAGTIME... (RAGTIME)
RAGTIME... (RAGTIME)
RAGTIME... (RAGTIME, RAGTIME!)
RAGTIME

#2 - Admiral Peary's March

(We hear the stentorian blasts of an ocean-going steam vessel. Immediately we hear the confident sounds of a ship's Sousa-esque orchestra playing the “All ashore” music prior to its immediate departure. We are on the main deck of the ship that will be carrying FATHER on an expedition to the North Pole with ADMIRAL PEARY.

FATHER is bidding goodbye to his FAMILY. They have all gathered to see him off. Various ship personnel, their families and an historical society mill about the pier below.)

FATHER

Everything will be fine, Mother. You’d think the world was coming to an end every time a man sailed off to the North Pole with Admiral Peary.

MOTHER

I shall miss you.

FATHER

Of course you will. But it’s only a year. Nothing much happens in a year. The world will not spin off its axis. Nothing will change, Mother. We will miss each other but the world will stay the same.

GRANDFATHER

I hope not. What this world needs is a good swift kick in the pants.

YOUNGER BROTHER

Look! Down there! On the pier! It’s her! Evelyn Nesbit! She’s even more beautiful in real life than she is in the magazines. I’m going to try to speak to her.

(He goes. THE LITTLE BOY wants to follow.)

LITTLE BOY

Me too!

FATHER

Edgar, stay here.

LITTLE BOY

I want to see her, too.

FATHER

You’re the man of the house now. You have to keep an eye on Mother for both of us. Will you do that?

LITTLE BOY

Yes, sir.
FATHER

That's my little soldier.

GRANDFATHER

I want to go now. My legs hurt. Everyone say goodbye.

(Grandfather and THE LITTLE BOY start to go.)

FATHER

I'll miss you, sir.

GRANDFATHER

Then stay home.

(They are gone.)

MOTHER

Come back soon and safe to us.

FATHER

That is my intention.

MOTHER

And not too many polar bear skins.

FATHER

I promise. Now, unless you want to be the only woman left on a shipful of men, you’d better get ashore.

(This is Father’s idea of a joke.)

I’m sorry. That was coarse. Goodbye.

(He kisses her.)

Stay well. God bless you.

#3 – Goodbye, My Love

(The other wives and families are waving their final farewells to the departing explorers. MOTHER watches as the figure of FATHER recedes.)

FATHER

And remember to cancel our subscription to the Philharmonic. I left money for an emergency under the library rug. Don’t smile. You can never have enough money. And you’ll remember to bring in the dahlias? Goodbye. Say a prayer for us. God bless America. God bless each and every one of us.
GOODBYE MY LOVE.
GOD BLESS YOU.
AND I SUPPOSE,
BLESS AMERICA, TOO.
YOU HAVE PLACES TO DISCOVER,
OCEANS TO CONQUER,
YOU NEED TO KNOW
I'LL BE THERE AT THE WINDOW
WHILE YOU GO YOUR WAY.
I ACCEPT THAT.

BUT, WHAT OF THE PEOPLE
WHO STAY WHERE THEY'RE PUT,
PLANTED LIKE FLOWERS
WITH ROOTS UNDERFOOT.
I KNOW SOME OF THOSE PEOPLE
HAVE HEARTS THAT WOULD RATHER
GO JOURNEYING
ON THE SEA.

TELL ME,
WHAT OF THE PEOPLE
WHOSE BOUNDARIES CHAFE,
WHO MARRY SO BRAVELY
AND END UP SO SAFE.
TELL ME HOW TO BE SOMEONE
WHOSE HEART CAN EXPLORE
WHILE STILL STAYING HERE.
LET THIS BE THE YEAR
WE BOTH TRAVEL...

GOODBYE, MY LOVE.
JOURNEY ON.

(FATHER and ADMIRAL PEARY can be seen on the bridge
of their ship. It is night.)
The ship rides a swell.)

FATHER
It's an honor to go on expedition with you, Admiral Peary. It's men like you who've made this country great.

ADMIRAL PEARY
It's men like you who will keep it great.

(MATTHEW HENSON appears.)

HENSON
All sails set, Admiral.

PEARY
Thank you, Mr. Henson. This is my First Officer, Mr. Matthew Henson.

FATHER
Good evening.

HENSON
Welcome aboard.

FATHER
What's that? In the distance? Such a ghostly glow.

PEARY
They're called rag ships. Immigrants from every cesspool in western and eastern Europe. Most of them become very patriotic Americans. They're your future customers.

HENSON
My people were also brought here on ships.

PEARY
Good watch, Henson.

(PEARY and HENSON go. FATHER stares across the dark waters to the rag ship. At some distance he sees TATEH and THE LITTLE GIRL.)

FATHER
You're a brave man, whoever you are. Coming so far, expecting so much.

A SALUTE TO THE MAN
ON THE DECK OF THAT SHIP!
A SALUTE TO THE IMMIGRANT STRANGER.
HEAVEN KNOWS WHY YOU'D MAKE
(FATHER)
SUCH A TERRIBLE TRIP.
MAY YOUR OWN GOD PROTECT YOU
FROM DANGER.
IS IT FREEDOM OR LOVE
THAT YOU PRAY FOR
IN YOUR GUTTURAL ACCENT?
TOO LATE, LONG GONE.
A SALUTE TO A FELLOW
WHO HASN'T A CHANCE.
JOURNEY ON.

(TATEH is combing THE LITTLE GIRL's hair.)

TATEH
If people ask, how old are you?

THE LITTLE GIRL
I don't answer.

TATEH
Your name?

THE LITTLE GIRL
No name.

TATEH
Where your mother is?

THE LITTLE GIRL
Dead.

TATEH
This is my father. He speaks for both of us.

THE LITTLE GIRL
This is my father. He speaks for both of us. Is that other ship going home?

TATEH
No! America is our home now. America is our shtetl.

TATEH AND THE LITTLE GIRL
Amekhaye khlebn.

(A flare goes off, illuminating FATHER and TATEH.)

THE LITTLE GIRL
Look. Someone is waving. Where is he going?
TATEH

He's a fool on a fool's journey.

(\textit{THE LITTLE GIRL lies down and goes to sleep.})

YOU DEPART ON A SHIP
FROM A COUNTRY LIKE THIS.
WHY ON EARTH WOULD YOU WANT TO
BE LEAVING?
WAS IT SOMETHING YOU LOST
THAT YOU SUDDENLY MISS?
ARE YOU ANGRY,
OR POSSIBLY
GRIEVING?
DO YOU SEE IN MY FACE
WHAT YOU'VE LOST, SIR?
ARE YOU MOVED BY THE DEATH SHIP
WE SAIL UPON?
WELL, PERHAPS YOU'RE A MAN
WHO'S IN SEARCH OF HIS HEART.
JOURNEY ON.

FATHER

JOURNEY ON.

BOTH

TWO SHIPS PASSING.
IN THE KINSHIP
OF THE DARKNESS -

FATHER

ONE GOING FROM,

TATEH

ONE GOING TO

BOTH

AMERICA.

TWO MEN MEETING
AT THE MOMENT
OF A JOURNEY.
FOR A MOMENT,
IN THE DARKNESS,
WE'RE THE SAME...
(Lights come up on MOTHER, now home in New Rochelle. She has put THE LITTLE BOY to bed.)

MOTHER
AND WHAT OF THE PEOPLE WHOSE BOUNDARIES CHAFE, WHO MARRY SO BRAVELY AND END UP SO SAFE?
I WILL BE JOURNEYING HERE, MY LOVE, AS YOU GO JOURNEYING
ON THE SEA.

FATHER
I SALUTE YOU, MY FRIEND
AS YOU GO JOURNEYING ON THE SEA.

TATEH
MAY YOU FIND WHAT YOU NEED
AS YOU GO JOURNEYING ON THE SEA.

ALL THREE
WE'RE TWO SHIPS PASSING AT A DISTANCE, THROUGH THE DARKNESS,
ONE GOING FROM MOTHER AND TATEH
ONE COMING TO ALL THREE
AMERICA.

STRANGERS SHARING THE BEGINNINGS OF A JOURNEY.

FATHER
I SALUTE YOU.

TATEH
GOD BE WITH YOU.

MOTHER
I WILL MISS YOU
RAGTIME

FATHER, TATEH, MOTHER
IN THE DARKNESS
OF THE DAWN
JOURNEY ON!

#4a – Evelyn’s Introduction

(MOTHER’S YOUNGER BROTHER appears.)

YOUNGER BROTHER
Mother’s Younger Brother was in love with Evelyn Nesbit. Ever since that first
glimpse of her on the pier, nothing else mattered. He was late for work. He forgot to
shave. He dreamed of writing her name with fireworks in the sky. When she opened
in a new review at Hammerstein’s Olympia on West 44th Street, he took the day off
and was first in line to buy a ticket!

(The JUDGE, JURY, SOB SISTERS and CHORINES run on
in chaos.

YOUNGER BROTHER runs to his seat in the second
balcony, a spectator at the “Trial of the Century.”)

JUDGE
And now, testifying for the defense, Miss Evelyn Nesbit.

#5 – Crime of the Century (Part 1)

(EVELYN NESBIT makes her “entrance.”)

EVELYN
WHEE!

CHORINES AND SOB SISTERS
LA LA LA LA
LA LA LA LA

EVELYN
WHEE!

CHORINES AND SOB SISTERS
LA LA LA LA
LA LA LA LA

EVELYN
YOUR HONOR,
I WAS ONCE THE LADY FRIEND OF STANFORD WHITE.
YES, THAT'S RIGHT.
HE PUT ME ON A VELVET SWING.
AND MADE ME WEAR...WELL...HARDLY ANYTHING!
Ruined at the age of fifteen!
YOUR HONOR!
THEN I WENT AND MARRIED MR. HARRY THAW,

EVELYN, CHORINES AND SOB SISTERS
ECCENTRIC MILLIONAIRE.

CHORINES AND SOB SISTERS
OH! OH!

EVELYN
HARRY'S A JEALOUS MAN.

CHORINES AND SOB SISTERS
BANG! BANG!

EVELYN
THAT WAS THE END OF STAN.

CHORINES AND SOB SISTERS
BOO HOO!

EVELYN
YOUR HONOR, BE FAIR!
MY HARRY WENT CRAZY, I SWEAR!

CHORINES AND SOB SISTERS
LA LA
LA LA LA!

ALL, EVELYN
NOW IT'S THE
CRIME OF THE CENTURY!
CRIME OF THE CENTURY!
GIVING THE WORLD A THRILL!

EVELYN
HARRY'S IN TROUBLE
AND STANNY'S IN HEAVEN
AND EVELYN IS IN VAUDEVILLE!
ALL, EVELYN

THE CRIME OF THE CENTURY!
CRIME OF THE CENTURY!
ALL FOR A YOUTHFUL FLING.
FORTUNE, FAME,
AND A RUINED NAME!

EVELYN

AND NOW I’M THE GIRL ON THE SWING!
WHEE!

YOUNGER BROTHER

From what had become his regular seat in the front row of the second balcony, Younger Brother would lean far over the railing, hoping his goddess would notice him. One night he almost fell. Evelyn caught sight of him and smiled. Life was suddenly wonderful and full of delicious possibilities.

CHORINES AND SOB SISTERS

OH! OH!

EVELYN

HARRY MUST NOT BE HUNG!

CHORINES AND SOB SISTERS

(as JUDGE bangs gavel)

BANG! BANG!

JUDGE

LET’S HAVE THAT VERDICT SUNG!

CHORINES AND SOB SISTERS

BOO HOO!

JURY FOREMAN (spoken)

YOUR HONOR WE FIND
THAT HARRY’S NOT GUILTY...

EVELYN (spoken)

MY HARRY’S NOT GUILTY!

ALL

‘CAUSE HARRY IS OUT OF HIS MIND

AND IT’S THE CRIME OF THE CENTURY
CRIME OF THE CENTURY
MAKING THE WORLD GO “WHEE”!
(ALL)
HARRY’S IN TROUBLE
AND STANNY’S IN HEAVEN
EVELYN
AND EVELYN GETS PUBLICITY
ALL
THE CRIME OF THE CENTURY,
CRIME OF THE CENTURY
NOT SUCH AN AWFUL THING—
EVELYN
STANNY’S KILLED,
BUT MY MOTHER’S THRILLED
‘CAUSE NOW I’M THE GIRL ON THE
ALL
NOW SHE’S THE GIRL ON THE
EVELYN
NOW I’M THE GIRL
ALL
ON THE SWING
EVELYN
WHEE!

(JUDGE, JURORS & CHORUS GIRLS exit.)

#5a – Crime of the Century (Part 2: Reporters)

(Outside the theatre. EVELYN enters. She is being hounded by an unrelenting REPORTER.)

REPORTER
Daily Journal Miss Nesbit! Is it true you haven’t visited your husband in the asylum since the trial?

EVELYN
I don’t know what you’re talking about!

REPORTER
And you have nightmares about your lover’s shot-off face?
YOUNGER BROTHER

(stepping forward)

Leave the lady alone.

EVELYN


(She kisses him.)

Is that what you wanted?

YOUNGER BROTHER

I love you, Miss Nesbit.

EVELYN

Would you repeat that for the press?

YOUNGER BROTHER

No, I really love you.

EVELYN

You love the Girl on the Swing. Well, now you can say she kissed you. But she could never love a man as poor or as thin or as nice as you. I’ll blow you a kiss from the stage tomorrow night, if I haven’t forgotten all about you.

(She goes, followed by the REPORTER. YOUNGER BROTHER sinks to his knees in despair.)

YOUNGER BROTHER

I was going to change the world for you.

#5b – Crime of the Century (Part 3: Victrola)

(We hear “CRIME OF THE CENTURY” being played as a Victrola recording now. The words seem to mock YOUNGER BROTHER. At the same time, MOTHER and LITTLE BOY will enter. She is humming along with the song, making ready to work in the garden of her home.)

YOUNGER BROTHER, CHORINES

CRIME OF THE CENTURY,
CRIME OF THE CENTURY!
ALL FOR A YOUTHFUL FLING.

MOTHER

FORTUNE, FAME,
AND A RUINED NAME...
YOUNGER BROTHER

I never want to hear that song or her name again.

(HE rushes into the house as GRANDFATHER passes through the garden.)

GRANDFATHER

I guess he met her.

(GRANDFATHER exits.)

THE LITTLE BOY

Is Evelyn Nesbit the Harlot of Babylon?

MOTHER

Where did you hear that?

THE LITTLE BOY

I read it in one of Uncle’s magazines.

MOTHER

I don’t want you going in his room. I’m sure Evelyn Nesbit is a very nice person. She’s just confused. She’s strayed from the path.

THE LITTLE BOY

What path?

MOTHER

The right path. The one we all want to be on if only we could and if only it weren’t so difficult.

THE LITTLE BOY

Not for women it’s not. Men are tested almost every day of their Christian lives.

MOTHER

Not everyone’s a Christian. You know that.

THE LITTLE BOY

They are in New Rochelle.

(A plane flies above, advertising an appearance by HOUDINI. MOTHER starts digging in the earth.)

#5c – Houdini’s Airplane

THE LITTLE BOY

Houdini! Houdini’s coming! Can we go? I’ll do anything. Please!

MOTHER

We’ll see.
(THE LITTLE BOY calls up to HOUDINI’s plane as it circles overhead.)

THE LITTLE BOY

Warn the Duke!

(HE stands watching the plane disappear overhead as we hear it fly away. MOTHER looks at him, troubled.)

MOTHER

Edgar! Why did you say that?

THE LITTLE BOY

I don’t know.

MOTHER

What did you mean, “Warn the Duke”?

THE LITTLE BOY

I don’t know.

MOTHER

The things you children say. Read Father’s letter if you’re not going to tell me.

THE LITTLE BOY

“Dear Mother. This letter will reach you via the supply ship ERIK...”

#6 – What Kind of Woman

(MOTHER has stopped digging in the earth. She has found something.)

MOTHER

Get Kathleen.

THE LITTLE BOY

What’s wrong?

MOTHER

Get Kathleen, I tell you.

(TE LITTLE BOY runs into the house. KATHLEEN, the Irish maid, and YOUNGER BROTHER join MOTHER. In silence, they look at the swaddled infant MOTHER is holding in her arms.)

KATHLEEN

Oh Holy Mother!
MOTHER
Get water, clean linens. Call the doctor.

(YOUNGER BROTHER goes back into the house.)

KATHLEEN
Is it alive? Oh, please, God, let it be.

MOTHER
It's alive. It's a Negro child. A newborn baby boy.

KATHLEEN
It's like Moses in the bulrushes.

MOTHER
It's like nothing of the sort.

KATHLEEN
What's to become of us?

MOTHER
For the last time, Kathleen, make yourself useful.

(KATHLEEN runs into the house. MOTHER holds the swaddled infant. THE LITTLE BOY silently watches them.)

MOTHER
WHAT KIND OF WOMAN
WOULD DO SUCH A THING?

WHY IN GOD'S NAME
IS MY HUSBAND NOT HERE?

I'M SUCH A FOOL!

WHY DID I SAY
HE WAS FREE TO GO?
WHAT AM I TO DO?
WHERE ARE YOUR INSTRUCTIONS,
MY DEAR?

YOU LEFT ME LISTS.
EVERYTHING IN LISTS!
WELL, YOUR LITTLE LISTS
AREN'T VERY HELPFUL,
I FEAR!
They're here.

Each day, the maids
trudge up the hill.
The hired help arrives.
I never stopped to think
they might
have lives beyond our lives...

Younger brother appears.

Younger brother

They're here.

(A policeman enters with sarah, simultaneously with
the doctor, Kathleen and grandfather.)

Policeman

We found her in the cellar of a home on the next block. She's a washwoman there.
Her name is Sarah.

(Mother approaches sarah.)

Mother

Are you the mother? Thank God, I found him. What if I hadn't been working in the
Garden today?

Policeman

Don't waste your time, ma'am. She won't say a word to anyone.

Mother

Where will you take her?

Policeman

To the charity ward. Eventually she will have to stand charges.

Younger brother

What charges?

Policeman

Well, attempted murder, I should think.

Mother

What's going to happen to the baby?

Doctor

They have places for unfortunates like this.

Mother

I will take the responsibility. For mother and child. Please take Miss Sarah inside.
(The DOCTOR, POLICEMAN and LITTLE BOY exit, as KATHLEEN ushers SARAH inside, led by GRANDPA-TER. MOTHER is left holding the baby.)

YOUNGER BROTHER

Thank you.

(HE goes into the house.)

MOTHER

WHAT KIND OF WOMAN
WOULD DO WHAT I'VE DONE -
OPEN THE DOOR
TO SUCH CHAOS AND PAIN!
(as if to FATHER)
YOU WOULD HAVE GENTLY
CLOSED THE DOOR,
AND GENTLY TURNED THE KEY,
AND GENTLY TOLD ME NOT TO LOOK,
FOR FEAR WHAT I MIGHT SEE.

WHAT KIND OF WOMAN
WOULD THAT HAVE MADE ME?
(We are at Ellis Island. Waves of immigrants are arriving and waiting for processing. They will go through a series of massive, foreboding gates.)

#6a – A Shtetl Iz Amereke (Ellis Island)

TATEH, THE LITTLE GIRL

A SHTETL IS AMERIKE.
AMEKHAYE KHLEBN.

TATEH, THE LITTLE GIRL, JEWISH IMMIGRANTS
ES RUT OYF IR DI SHKINELE

ITALIAN IMMIGRANTS
MERICA, MERICA, BEL MASSOLINO DI FIOR.
TATEH, LITTLE GIRL
JEWISH IMMIGRANTS

MIR ZOLN AZOY LEBN.
BEL MASSOLINO
DI FIOR.

MIL KHOMES, BIKN
MENTSHN BLUT
BEL MASSOLINO
DI FIOR

GRAN MESI,
WASHINGTON
KI BA NOU LAMERIK.

MIR ZOLN AZOY LEBN.
BEL MASSOLINO
DI FIOR.

MIL KHOMES, BIKN
MENTSHN BLUT
BEL MASSOLINO
DI FIOR

GRAN MESI,
WASHINGTON
KI BA NOU LAMERIK.

#7 – Success (Part 1)

TATEH
I PROMISED YOU AMERICA,
AND LITTLE ONE, WE’RE THERE.

IMMIGRANTS, LITTLE GIRL
AMERICA!

TATEH
OUR FEET ARE ON THE SOLID GROUND
AND HOPE IS IN THE AIR!

IMMIGRANTS, LITTLE GIRL
AMERICA!
TATEH
YOU’LL SOON BE EATING APPLE PIE FROM OFF A CHINA PLATE.
PRETTY DRESSES, PRETTY DOLLS,
JUST WAIT!
FOR SHINING IN YOUR TATEH’S EYE
AND JUST BEYOND THIS GATE—
ALL AMERICA!

(The final gates are raised. There is a surge forward and we are on New York’s bustling Lower East Side.)

IMMIGRANTS

TATEH
HERE IN AMERICA
ANYONE AT ALL CAN SUCCEED.
DO WHAT YOU DO,
AND THE WORLD WILL COME TO YOU
GUARANTEED!
I MAY BE JUST A MAKER OF ART,
BUT HERE YOU COULD START WITH LESS
AND MAKE A SUCCESS!

(TATEH begins to set up his cart and begins to address people on the street.)

TATEH
Step right up and have a silhouette made by a real artist! With ordinary paper, a pair of scissors and some glue I will give you a thing of such beauty! A life-like portrait of someone you love. Silhouettes of your favorite celebrity.

EVELYN NESBIT. HEY, LOOK!
SHE’S ON HER VAUDEVILLE STAGE.
HARRY HOUDINI. HE PRACTICALLY ESCAPES FROM THE PAGE.
ONLY A NICKEL.
DON’T WALK AWAY!
SOMEDAY THESE WILL IMPRESS...
WHEN I’M A SUCCESS!
(EMMA approaches TATEH’s cart. SHE examines his silhouettes.)

EMMA

J.P. Morgan! You should be ashamed of yourself, comrade.

TATEH

Don’t make a lecture, Mrs. Goldman. I’m here to work, not make politics.

(HE begins to cut her silhouette.)

EMMA

Work is politics.

TATEH

You are barking up the wrong tree, Mrs. Goldman. I am an artist. I work for no one. Trade unions are fine but they are not for me. Now be nice and don’t move. This is a complimentary silhouette because I admire you anyway.

(EMMA starts to say something.)

Sshh! That doesn’t mean I have to listen to you. I was in your socialist frying pan over there; I’m not jumping into the same fire over here.

EMMA

What’s your name?

TATEH

They gave me a name I can’t pronounce so you can call me Tateh like everyone else.

EMMA

What about her mother?

TATEH

Dead. I said I worked for no one. Not true. I work for my child.

(HE hands HER the silhouette.)

With my compliments, Mrs. Goldman.

EMMA

You can call me Emma.

(SHE reacts to the silhouette.)

Mein Gott, what a kisser!

(SHE reaches in her pocket.)

Here.

TATEH

You’re insulting me, Mrs. Goldman.
EMMA

It’s not for you. It’s for the child.

TATEH

Thank you.

IMMIGRANTS (2 GROUPS)

AMERICA, AMERICA

TATEH

LOOK AT THE SILHOUETTES
HERE IN THE TENEMENTS,
BENT OVER SEWING
OR DANCING OR ARGUING.
THOUSANDS OF SILHOUETTES,
THOUSANDS OF STORIES TO TELL.

LOOK AT THEM, LITTLE ONE,
SUCH OPPORTUNITY!
RIGHT ON THE CORNER OF
ORCHARD AND RIVINGTON.
WE’LL MAKE OUR SILHOUETTES,
THINK HOW THEY’LL SELL.
WE’LL JOIN THE PARADE
OF AMERICANS ALL DOING WELL!

(Now J.P. MORGAN thunderously appears he begins to speak, the bridge he walks on drops with his sheer weight, until it practically crushes the IMMIGRANTS.)

TATEH AND IMMIGRANTS

SUCCESS!

SUCCESS!

#7b – Success (Part 3)

MORGAN

I’M J.P. MORGAN, MY FRIENDS
THE WEALTHIEST MAN ON THIS EARTH!

TATEH AND IMMIGRANTS

SUCCESS!
MORGAN
YOU IMMIGRANTS, LOOK UP TO ME
AND YOU'LL SEE WHAT MONEY IS WORTH!

TATEH AND IMMIGRANTS
SUCCESS!

MORGAN
ONE DAY YOUR IMMIGRANT SWEAT
MIGHT GET YOU THE WHOLE U.S.!

(The IMMIGRANTS are squashed beneath MORGAN.
HOUDINI appears.

HE sings directly to TATEH.)

HOUDINI
AND IF YOU'RE TRAPPED
AND FAILURE SEEMS IMMINENT,
THINK OF HOUDINI,
THAT FABULOUS IMMIGRANT!
BREAK THOSE CHAINS WITH ALL YOU POSSESS!

(He has freed himself again. He holds his chains above his head
in triumph.)

TATEH AND IMMIGRANTS
THIS IS AMERICA!
THIS IS THE LAND OF SUCCESS!
SUCCESS!

(The streets return to “normal.” As the seasons change [we
have begun in summer and will end in bitter winter]
TATEH’s attempts to “succeed” as a silhouette-maker become
more and more desperate. IMMIGRANTS continue to leave
the stage until it is nearly bare.)

EMMA
The angry, fetid tenements of the Lower East Side were worse than anything Tateh
and his wife had suffered in Latvia. The little girl was often sick now. Tateh wrapped
her in his prayer shawl. What rabbi would disapprove?

(A chill wind begins to blow.)

IMMIGRANTS
AMERICA!
EMMA

Are you a rich man yet, Tateh?

TATEH

Don't make fun.

EMMA

I'm not making fun. I think you are already rich in spirit and good of heart. It's just your pockets that are a little empty.

TATEH

Please, Mrs. Goldman. I'm working. This is my busiest time. You're blocking the sidewalk.

EMMA

I'm sorry.

(The streets are empty of course.)

TATEH

Step right up! Without art, what is our existence but chaos?

EMMA

Tateh, there's a rally tonight at Union Square.

TATEH

I told you, Mrs. Goldman, no politics. My daughter needs to eat!

(A MAN has stopped and addresses TATEH.)

MAN

How much?

TATEH

(delighted, to EMMA)

You see? Opportunity knocks, I answer.

#7c - Success (Part 4)

MAN

I said, how much?

TATEH

Five cents but for you I'll make it three. You have a small head, I'll save on the paper.

MAN

Not for a silhouette, you idiot Yid. How much for the little girl?
(TATEH takes a moment to digest this and then violently attacks the MAN. A POLICEMAN rushes forward to pull TATEH off the frightened MAN.)

POLICEMAN

Hey, easy, you want to kill him?

TATEH

Yes! I want to reach inside and pull his heart out!

POLICEMAN

You people.

TATEH

I am not "you people." I am Tateh. And she is not for sale.

#7d – Success (Part 5)

(TATEH holds THE LITTLE GIRL close to him. He can no longer escape the reality of his failure and unfulfilled dreams.)

TATEH

LOOK AT MY DAUGHTER, GOD.
WHY HAVE YOU BROUGHT US HERE?
HOW CAN I FEED HER OR CLOTHE OR PROTECT HER HERE?
WHERE’S THE AMERICA WE WERE SUPPOSED TO GET?
WAS IT A SILHOUETTE?!
HEY, MISTER,
HERE IN AMERICA ANYTHING YOU WANT, YOU CAN BE!
SUCKER, STEP UP,
AND I’LL CUT YOU OUT YOUR OWN GUARANTEE!
COME SEE THE ARTIST!
BIG SHOT, OH YES!
RED, WHITE AND BLUE!
HOORAY AND GOD BLESS!
I’M A SUCCESS!
I’M A SUCCESS!
...SUCCESS!
...SUCCESS!!!
(A large silhouette image of HOUDINI forms and grows on the drop behind TATEH.)

HOUDINI

IF YOU'RE TRAPPED
AND FAILURE SEEMS IMMINENT,
THINK OF HOUDINI,
THAT FABULOUS IMMIGRANT!
BREAK THOSE CHAINS WITH ALL YOU POSSESS!

TATEH

I PROMISED YOU AMERICA,
AND LITTLE ONE....

We will find it.

(TATEH and THE LITTLE GIRL pack their belongings onto his peddler's cart and aggressively push the cart offstage.)

#8 – His Name Was Coalhouse Walker

(Harlem. The lights come up and we are in the Tempo Club.)

PEOPLE OF HARLEM

HIS NAME WAS COALHOUSE WALKER.

SOLO MAN

WAS A NATIVE OF ST. LOUIS SOME YEARS BEFORE.

SOLO WOMAN

WHEN HE HEARD THE MUSIC OF SCOTT JOPLIN

SOLO MAN

IN ST. LOUIS

SOLO WOMAN

BOUGHT HIMSELF SOME PIANO LESSONS WORKING AS A STEVEDORE.

SOLO MAN

HERE WAS A MUSIC THAT TRULY INSPIRED HIM.

LADIES

DANCERS REQUIRED HIM,
MEN

CLUB OWNERS HIRED HIM,

ALL

THE STRIVERS OF HARLEM
RESPECTED AND ADMIRED HIM

SOLO MAN

FOR TURNING HARLEM INTO ART.

COALHOUSE

BUT COALHOUSE HAD A BROKEN HEART.
The Good Lord looked down and saw me lonely and loveless and He thought to
Himself: “Enough is enough. I’m putting Sarah in Coalhouse’s life.”

#9 – The Gettin’ Ready Rag (Part 1)

COALHOUSE

AND HE DID.
This wasn’t a woman. This was an angel, a gift of God. Coalhouse loved this woman,
but not wisely and not too well. She left me without a word or trace. There was no
pity for me.

SARAH’S FRIEND

None at all, Coalhouse.

COALHOUSE

NOW SHE IS HAUNTING ME
JUST LIKE A MELODY -
THE ONLY SONG I SEEM TO KNOW.
SARAH, MY LIFE HAS CHANGED.
SARAH, I MISS YOU SO.
SARAH, I DID YOU WRONG.
SARAH, WHERE DID YOU GO?

COALHOUSE

And then this morning, the miracle happened. I found out where she is and I’m
going to do my damnedest to see she takes me back. Ladies and gentlemen, the
Gettin’ Ready Rag!
GETTIN' READY RAG...

GETTIN' READY RAG...

(The dance becomes more joyous, more frenzied. The scene opens out from the dance club to become other parts of Harlem as COALHOUSE re-creates himself.)

ALL

GETTIN', GETTIN', GETTIN' READY RAG.

WOMEN

ANYTHING IT TAKES.

MEN

ANYTHING YOU NEED.

ALL (EXCEPT COALHOUSE)

YA GOTTA FIND YOUR GIRL, COALHOUSE
AND WIN HER BACK!

(Dance Break continues)

ALL

GETTIN' READY RAG!

MEN (EXCEPT COALHOUSE)

READY AS YOU'LL EVER GET -

COALHOUSE

NOT YET!

WOMEN

GOTTA WIN THE GIRL, COALHOUSE!

COALHOUSE

THINK OF WHAT A BETTER MAN SHE'LL SEE
WHEN MR. HENRY FORD PUTS ME
AT THE WHEEL OF A MODEL T!
(COALHOUSE sees an assembly line in motion and a Model T being built. HENRY FORD appears and sings to COALHOUSE.)

FORD

SEE MY PEOPLE?
WELL, HERE’S MY THEORY
OF WHAT THIS COUNTRY
IS MOVING TOWARD.
EVERY WORKER
A COG IN MOTION.
WELL, THAT’S THE NOTION OF
HENRY FORD!

ONE MAN TIGHTENS
AND ONE MAN RATCHETS
AND ONE MAN REACHES
TO PULL ONE CORD.
CAR KEEPS MOVING
IN ONE DIRECTION.

ALL (EXCEPT HENRY FORD)

A GENUFLECTION TO
HENRY FORD!

Hallelujah!
PRAISE THE MAKER
OF THE MODEL T

FORD

SPEED UP THE BELT.
SPEED UP THE BELT, SAM.

ALL (EXCEPT HENRY FORD)

Hallelujah!

COALHOUSE

HELL, I’LL TAKE HER!
ALL (EXCEPT HENRY FORD)

SURE AMAZIN'
HOW FAR SOME FELLAS CAN SEE!

FORD

SPEED UP THE BELT.
SPEED UP THE BELT, SAM.
SPEED UP THE BELT.
SPEED UP THE BELT, SAM.

ALL (INCLUDING HENRY FORD)

SPEED UP THE BELT!

ALL (EXCEPT HENRY FORD)

MASS PRODUCTION
WILL SWEEP THE NATION.
A SIMPLE NOTION,
THE WORLD'S REWARD.

FORD

EVEN PEOPLE WHO AIN'T TOO CLEVER
CAN LEARN TO TIGHTEN A NUT FOREVER,
ATTACH ONE PEDAL
OR PULL ONE LEVER

ALL (EXCEPT HENRY FORD)

FOR HENRY FORD!
HENRY FORD!
HENRY FORD!
HENRY FORD!

FORD

GRAB YOUR GOGGLES

ALL (INCLUDING HENRY FORD)

AND CLIMB ABOARD!

COALHOUSE

I'm ready, Lord!
COALHOUSE drives off in his new car as MOTHER and THE LITTLE BOY appear at the trolley stop in New Rochelle.

MOTHER

You have to wear a tie for the same reason I'm wearing this very unflattering dress. We have to look businesslike if we're going to take care of Father's affairs while he's gone.

THE LITTLE BOY

Father says a woman's place is in the home.

MOTHER

Then your father should have stayed home and your uncle shouldn't spend all his nights prowling around New York City looking for God-knows-what.

THE LITTLE BOY

I know what.

MOTHER

I hope not.

(TATEH and THE LITTLE GIRL appear on the opposite side of the trolley tracks. TATEH has put a rope around her arm, which he keeps tied around his own waist. They both carry their belongings. Only the peddler's cart has been jettisoned. As TATEH approaches a TROLLEY CONDUCTOR, MOTHER and THE LITTLE BOY watch, fascinated.)

TATEH

Mister, please, where is this?

CONDUCTOR

You're in New Rochelle.

(TATEH shows him a handful of coins.)

TATEH

How much farther can I get on this?

(CONDUCTOR looks at coins.)

CONDUCTOR

That should see you and the little girl clear to Boston and environs.

TATEH

What's further than Boston?
CONDUCTOR

Nothing's further than Boston. You can take the rope off her. This ain't the city.

(HE laughs, smiles at THE LITTLE GIRL and goes.)

THE LITTLE BOY

Mother!

#11 - Nothing Like The City

MOTHER

I see! I see! He's afraid of losing her. Immigrants are terrified of losing their children. So are we but just not so conspicuously. Don't stare. It's not polite to stare.

TATEH

He's a rude little boy. Ignore him. People of good breeding do not stare at other people. They acknowledge them politely with a bow. Like this.

(HE bows across the platform to MOTHER.)

TATEH

GOOD DAY.

MOTHER

GOOD DAY, SIR.

TATEH

SHE CALLED ME SIR.

MOTHER

FINE WEATHER, ISN'T IT?

TATEH

ISN'T IT?

MOTHER

NOW THAT WE'RE OUT OF THE CITY, ISN'T IT?

BOTH

NOTHING LIKE THE CITY...

THE LITTLE GIRL

He's still staring.

TATEH

Never mind.
THE LITTLE BOY
MY FATHER'S AT THE NORTH POLE,
WITH ADMIRAL PEARY AND ESKIMOS!
WHERE IS YOUR MOTHER?

THE LITTLE GIRL
DEAD.

MOTHER
Edgar!

THE LITTLE BOY
MY NAME IS EDGAR. WE'RE OFF
TO VISIT OUR FIREWORKS FACTORY.
WHAT IS YOUR NAME?

THE LITTLE GIRL
NO NAME.

THE LITTLE BOY
THAT'S IMPOSSIBLE.
EVERYONE HAS A NAME.
EVEN THE LITTLE NEGRO BABY
WHO LIVES IN OUR ATTIC...

MOTHER
SSHH. DO NOT BE RUDE.
HE TALKS.

THE LITTLE BOY
I NEVER KNEW ANYONE
WHO STAYED ON A ROPE.
LIKE A PUPPY DOG.
WHAT DOES IT FEEL LIKE?

TATEH
I SEE THAT.

MOTHER
HE ALSO STARES.
YOU'D THINK
HE'D NEVER

SEEN SOMEONE
FROM NEW YORK CITY.

THE LITTLE GIRL
SAFE.

THE LITTLE BOY
SAFE?

THE LITTLE GIRL
YES
MOTHER

TATEH

THAT'S CHILDREN,
ISN'T IT?

MOTHER

ISN'T IT?

BOTH

ALWAYS ANOTHER SURPRISE,
ISN'T IT?

CONDUCTOR

Boston Post Road trolley! Boston!

MOTHER

Well.

TATEH

Well.

HAVE A PLEASANT DAY, MA'AM.

MOTHER

HAVE A PLEASANT DAY, SIR...

MOTHER AND TATEH

NOTHING LIKE THE CITY....

(TATEH and THE LITTLE GIRL depart, leaving MOTHER
and THE LITTLE BOY looking after them.)

CONDUCTOR

Mamaroneck! All aboard for Mamaroneck!

THE LITTLE BOY

We know those people.

MOTHER

That's ridiculous. They're poor foreigners.

THE LITTLE BOY

Then we're going to know them.

MOTHER

Who put such thoughts in your head?

(MOTHER and THE LITTLE BOY exit to board the trolley.)
(COALHOUSE’s search for SARAH has taken him past the Emerald Isle firehouse. The FIREMEN and their chief, WILLIE CONKLIN, are outside in their shirtsleeves horsing around. They stop at the sight of COALHOUSE.)

**COALHOUSE**

Good day, gentlemen. I’m looking for Broadview Avenue in New Rochelle.

**WILLIE CONKLIN**

This ain’t it. This is the Emerald Isle volunteer firehouse and this is a private road, nigger. Try turning around and going back where you came from.

**COALHOUSE**

I can see that I am not going to receive the courtesy of an answer from you gentlemen. Good day.

*(HE tips his hat and drives off.)*

**FIREMAN**

Did you see that, Will? That impudent, cocky, king of the road smirk?

**WILLIE CONKLIN**

That, gentlemen, is a man to be pitied: A nigger who doesn’t know he’s a nigger. If he’s smart, he won’t pass this way again.

*(THE FIREMEN exit as lights come up on SARAH, alone, rocking her baby.)*

### #12 – Your Daddy’s Son

**SARAH**

OOH...

DADDY PLAYED PIANO,
PLAYED IT VERY WELL.
MUSIC FROM THOSE HANDS COULD
CATCH YOU LIKE A SPELL.
HE COULD MAKE YOU LOVE HIM,
‘FORE THE TUNE WAS DONE.
YOU HAVE YOUR DADDY’S HANDS.
YOU ARE YOUR DADDY’S SON.
(SARAH)

OOH...

DADDY NEVER KNEW
THAT YOU WERE ON YOUR WAY.

HE HAD OTHER LADIES,
AND OTHER TUNES TO PLAY.
WHEN HE UP AND LEFT ME,
I JUST UP AND RUN.
ONLY THING IN MY HEAD -
YOU WERE YOUR DADDY'S SON

COULDN'T HEAR NO MUSIC,
COULDN'T SEE NO LIGHT.
MAMA, SHE WAS FRIGHTENED,
CRAZY FROM THE FRIGHT.
TEARS WITHOUT NO COMFORT,
SCREAMS WITHOUT NO SOUND.
ONLY DARKNESS AND PAIN,
THE ANGER AND PAIN,
THE BLOOD AND THE PAIN!
I BURIED MY HEART IN THE
GROUND!
IN THE GROUND.
WHEN I BURIED YOU IN THE
GROUND.

DADDY PLAYED PIANO.
BET HE'S PLAYIN' STILL.
MAMA CAN'T FORGET HIM.
DON'T SUPPOSE I WILL.

GOD WANTS NO EXCUSES.
I HAVE ONLY ONE.
YOU HAD YOUR DADDY'S HANDS.
FORGIVE ME.
YOU WERE YOUR DADDY'S SON.
(MOTHER gently takes the baby from SARAH.)

MOTHER
Sarah, let me take him for awhile. You haven’t slept.

(MOTHER takes the baby to the kitchen and puts him in a small crib. THE LITTLE BOY is there. There comes a knock at the screen door.)

MOTHER
Yes?

COALHOUSE
I’m looking for a young woman of color whose name is Sarah. She is said to reside in one of these houses.

THE LITTLE BOY
She’s here. She’s living in our attic.

COALHOUSE
Will you tell her, please, that Coalhouse Walker Jr. desires to speak with her?

MOTHER
Certainly. Please wait there.

Edgar.

(MOTHER goes upstairs.)

THE LITTLE BOY
This is Sarah’s baby. You want a cookie?

(THE LITTLE BOY goes into the pantry.)

MOTHER
Sarah, you have a caller. A Mr. Walker. Will you come down to the kitchen?

SARAH
No, ma’am. Send him away, please.

(COALHOUSE opens the screen door, comes into the kitchen and looks down at his son. HE picks him up.)

MOTHER
Well, that’s the most words you’ve spoken since you’ve been here.

COALHOUSE
HMMM...
(MOTHER comes back into the kitchen and is surprised to see the COALHOUSE has presumed to come into the house and pick up the baby.)

MOTHER

Sarah is unable to see you. Good day.

COALHOUSE

Thank you, ma’am. Tell her I’ll come back next Sunday.

(HE goes.)

GRANDFATHER

Such was the coming of the colored man in the car to Broadview Avenue.

(YOUNGER BROTHER and THE LITTLE BOY join GRANDFATHER in the front parlor.)

MOTHER, GRANDFATHER, YOUNGER BROTHER, LITTLE BOY AND ENSEMBLE (OFFSTAGE)

EACH SUNDAY, HE’D COME DRIVING.
CURTAINS WOULD PART,
NEIGHBORS WOULD PEEK,

(MOTHER opens the door for COALHOUSE.)

MOTHER

I’m sorry, Mr. Walker. Sarah still will not receive you.

COALHOUSE

Will you see that she gets these flowers, ma’am.

ALL

WEEK AFTER WEEK,
AND AFTER WEEKS OF SUNDAYS,

MOTHER

SENDING HIM OFF SEEMED A CRIME...

MOTHER

Mr. Walker, it must be a long drive for you. Perhaps you would like a cup of tea before you go?

ALL

IT WAS THE MUSIC OF SOMETHING BEGINNING...

(COALHOUSE sips his tea without any embarrassment.)
COALHOUSE
I am a professional pianist ma’am. I’m now with the Jim Europe Clef Club Orchestra. They’re quite well known. It’s important for a musician to find a place that is permanent, a job that requires no traveling. I am through traveling. I am through going on the road.

MOTHER
Won’t you play something for us, Mr. Walker?

(COALHOUSE tests the piano.)

COALHOUSE
This piano is badly in need of a tuning.

MOTHER
Oh yes. We are terrible about that.

(COALHOUSE plays a few more notes.)

GRANDFATHER
Do you know any coon songs?

(COALHOUSE stops playing.)

COALHOUSE
Coon songs are made for minstrel shows. White men sing them in black face. This is called Ragtime.

(HE resumes, now in earnest.)

YOUNGER BROTHER
Small, clear chords hung in the air like flowers. The melodies were like bouquets. There seemed to be no other possibilities for life than those delineated by his music.

GRANDFATHER
Ill-tuned or not, the Aeolian had never made such sounds.

ALL (INCL. MOTHER, YOUNGER BROTHER)
AND MONTHS FLEW BY IN MOMENTS
HEARING THOSE MELODIES CLIMB...

(FATHER returns from the North Pole. He stands in the front hall, bearded, rough-hewn, laden with exotic gifts. BRIGIT, the new maid, enters with a dust mop. From the parlor, we can hear COALHOUSE playing.)

FATHER
I’m home! Mother! Grandfather!

(BRIGIT screams at the sight of him.)
Who the hell are you?

Who in God's name are you?

I'm Brigit! All right, that's enough, the back door for you, you brazen peddler.

This is my home. I live here.

Father! Father!

Oh Holy Mother, it's the master!

(SHE runs out, embarrassed.)

You were in short pants.

Short pants are for little boys!

(MOTHER enters. She has pencils in her hair. She carries the baby under one arm and a ledger book under the other.)

Hello. I hope that's you under all that or I am going to kiss a strange man.

(SHE kisses FATHER.)

It's him! Welcome home. We've missed you terribly. Did you get all the way to the North Pole?

No, only Admiral Peary and his first officer, Mr. Henson did.

Well, they're professionals.

I got to 72 degrees, 46 minutes, a very respectable way.

I should say so!

My left heel kept freezing.
MOTHER
We’ll get you into a nice hot tub then. I look a fright. You weren’t expected. You’re just in time to help with the six-months audit. Business is wonderful. I adore going down there. I think you should pay me a salary.

FATHER
What are you holding?

MOTHER
Sarah’s child.

THE LITTLE BOY
We found him in the garden.

FATHER
Who’s Sarah? What is that music?

THE LITTLE BOY
Coalhouse. He’s courting Sarah. That’s their baby. He comes every Sunday.

MOTHER
He’s hoping Sarah will eventually take pity and come down to him.

FATHER
How long has this been going on?

MOTHER
I don’t remember.

THE LITTLE BOY
Five months. I’ve been counting. Coalhouse is teaching me to play the piano.

MOTHER
I think what we are witnessing is, in fact, a courtship of the most stubborn Christian kind.

FATHER
Yes, if you can call a courtship what has already produced a bastard child.

MOTHER
I find that an unkind remark.

FATHER
I find your welcoming of such a situation unfathomable.

MOTHER
There was suffering and now there is penitence. It’s very grand and I’m sorry for you that you don’t see it. I did not expect you to come home a different man but I had hoped to find you a kinder one. I’ll see about your tub.
(SHE goes. FATHER is alone, confused. HE reacts as COALHOUSE strikes up a new tune on the piano in the parlor.)

#14 - New Music

FATHER

WHERE HAVE I BEEN?
HOW DID WE CHANGE,
CAUGHT IN THIS STRANGE
NEW MUSIC?
SAY,
WAS I AWAY TOO LONG?

MOTHER

JUST LIKE THAT TUNE
SIMPLE AND CLEAR,
I'VE COME TO HEAR
NEW MUSIC.
WHY,
WHY CAN'T YOU HEAR THE SONG?

YOUNGER BROTHER

HIS FINGERS STROKE THOSE KEYS,
AND EVERY NOTE SAYS, "PLEASE,"
AND EVERY CHORD SAYS, "TURN MY WAY."

MOTHER, FATHER

I THOUGHT I KNEW
WHAT LOVE WAS
BUT THESE LOVERS PLAY

MOTHER, FATHER, YOUNGER BROTHER

NEW MUSIC!
HAUNTING ME,
AND SOMEHOW TAUNTING ME -
MY LOVE WAS NEVER HALF AS TRUE.

FATHER

AND I ASK MYSELF,
WHY CAN'T I SING IT, TOO.
WORKERS, NEIGHBORS

His fingers stroke those keys,
And every note says, "please,"
And every chord says, "turn my way."

ADD FAMILY

I thought I knew
What love was,
But these lovers play
New music!
Haunting me
And somehow taunting me -
My love was
Never half as true.

COALHOUSE

Sarah, my life has changed.
Sarah, you've got to see.
Sarah, we've got a son!
Sarah, come down to me...

(Sarah stands upstairs, undecided. She slowly moves toward the door.)

SARAH

You and your music,
Singing deep in me,
Making nice to me,
Saying something so new -
Changing everything,
Meaning everything
Calling my heart to you...

COALHOUSE

Play that melody you, Sarah
Your sweet melody
Calling my heart to you

(Sarah comes down the stairs. The family reacts as she walks into Coalhouse's embrace.)

ALL

Just like that tune,
Simple and clear,
I've come to hear
ALL (EXCEPT COALHOUSE AND SARAH)

NEW MUSIC -
BREAKING MY HEART,
OP'NING A DOOR,
CHANGING THE WORLD!
NEW MUSIC!
I'LL
HEAR IT FOREVERMORE!

#14a - New Music Playoff

(SARAH nods a happy, tearful assent. The music changes into the vamp for "WHEELS OF A DREAM" as we find ourselves on an idyllic hillside in the country. COALHOUSE has been polishing his car. SARAH, amused at his fastidiousness, holds their son.)

SARAH
You've been polishing that car so hard there ain't gonna be anything left for us to ride home in!

COALHOUSE
You laugh but you wait, you'll see. This is no ordinary car, Sarah. This car is going to take us to a better day and a better time.

SARAH
Who have you been talking to, Coalhouse?

COALHOUSE
No one, but I've been reading the words of Mr. Booker T. Washington. He's a great man, Sarah.

SARAH
I think you're a great man, Coalhouse.

COALHOUSE
Not like that, Sarah, not like that. Harvard University awarded him a degree. Imagine that. Imagine what this child's life can be.

#15 - Wheels of a Dream

(SARAH gives COALHOUSE the baby.)
COALHOUSE

I SEE HIS FACE.
I HEAR HIS HEARTBEAT.
I LOOK IN THOSE EYES.
HOW WISE THEY SEEM.
WELL, WHEN HE IS OLD ENOUGH
I WILL SHOW HIM AMERICA
AND HE WILL RIDE
ON THE WHEELS OF A DREAM.

COALHOUSE

WE'LL GO DOWN SOUTH
AND SEE YOUR PEOPLE
WON'T THEY TAKE TO HIM
LIKE CATS TO CREAM!

SARAH

GO DOWN SOUTH
SEE MY FOLKS.
THEY'LL TAKE TO HIM
MMM...

COALHOUSE

THEN WE'LL TRAVEL ON FROM THERE.

SARAH

CALIFORNIA OR WHO KNOWS WHERE!

BOTH

AND WE WILL RIDE
ON THE WHEELS OF A DREAM.

COALHOUSE

YES, THE WHEELS ARE TURNING FOR US, GIRL,
AND THE TIMES ARE STARTING TO ROLL.
ANY MAN CAN GET WHERE HE WANTS TO
IF HE'S GOT SOME FIRE IN HIS SOUL.
WE'LL SEE JUSTICE, SARAH,
AND PLENTY OF MEN
WHO WILL STAND UP
AND GIVE US OUR DUE.
OH, SARAH, IT'S MORE THAN PROMISES.
SARAH, IT MUST BE TRUE.
A COUNTRY THAT LETS A MAN LIKE ME
OWN A CAR, RAISE A CHILD, BUILD A LIFE WITH
YOU....
COALHOUSE
WITH YOU...

BOTH

BEYOND THAT ROAD,
BEYOND THIS LIFETIME,
THAT CAR FULL OF HOPE
WILL ALWAYS GLEAM

WITH THE PROMISE OF HAPPINESS
AND THE FREEDOM HE'LL LIVE TO KNOW.
HE'LL TRAVEL WITH HEAD HELD HIGH,
JUST AS FAR AS HIS HEART CAN GO.
AND HE WILL RIDE,
OUR SON WILL RIDE
ON THE WHEELS OF A DREAM.

#16 - TATEH at the Loom

(The lights come up on TATEH. HE is laboring in a mill. EMMA GOLDMAN enters.)

EMMA GOLDMAN
I have just returned from Lawrence, Massachusetts. I met an old friend there, an artist, a poet with scissors and paper, but who now stands at a loom sixty-four hours a week. His fingers were bleeding. I almost did not recognize him. His pay is six dollars.

TATEH
My daughter is shivering! There is no heat. There are worms in the scraps they feed us.

EMMA GOLDMAN
He looked like his own daughter’s grandfather.

TATEH
I will not bow down to these mill owners. I will dine on their coffins, she will dance on their graves.

EMMA GOLDMAN
This is not the America he came here for. None of us did. None of us!
But there is hope comrades. Eight weeks ago these same workers—Italians, Poles, Belgians, Russian Jews—with one voice said “No!” to the mill owners and went on strike. They are starving, their children are dying, but they are holding firm and we must support them.

**YOUNGER BROTHER**

IT WAS WINTER IN NEW YORK
AS THE SNOW BEGAN TO FALL,
AND THE WORKMEN’S HALL HAD NOT A SEAT TO SPARE.
WHEN A YOUNG MAN DUCKED INSIDE
JUST TO WARM HIMSELF, WAS ALL,
THE NIGHT THAT GOLDMAN SPOKE AT UNION SQUARE.

**EMMA**

What is happening in Lawrence is happening everywhere. Let us at last make this the land of opportunity for all people and not just the owners. The land of opportunity for Tateh and his little girl. We cannot rest!

**YOUNGER BROTHER**

SHE WAS SPEAKING LOUD AND FAST
THROUGH A HAZE OF NOISE AND HEAT
AND THE SMELL OF SWEAT AND ANGER IN THE AIR.
THE POLICE WERE STANDING BY,
BUT THE CROWD WAS ON ITS FEET
THE NIGHT THAT GOLDMAN SPOKE AT UNION SQUARE.

**EMMA**

You!

**YOUNGER BROTHER**

HE THOUGHT HE HEARD HER SAY

**EMMA**

What brings you here today?
EMMA, RALLYERS

POOR YOUNG RICH BOY!

EMMA

MASTURBATES FOR A VAUDEVILLE TART!
WHAT A WASTE OF A FIERY HEART,
DEAR!

YOUNGER BROTHER

HE THOUGHT SHE SAID:

EMMA, RALLYERS

POOR YOUNG BOURGEOIS!

EMMA

THERE ARE THINGS THAT YOU’VE NEVER
THOUGHT.
COME TO EMMA AND YOU’LL BE TAUGHT,
HERE

YOUNGER BROTHER

HIS HEAD WAS
SPINNING!

EMMA, RALLYERS

PEOPLE FEATHERED AND TARRED, MY FRIEND.
UNIONS BROKEN, AND WHY FOR?
CHILDREN LABORING, WOMEN STILL ENSLAVED!
LEAVE YOUR LITTLE BACK YARD, MY FRIEND,
THERE ARE CAUSES TO DIE FOR.

RALLYERS

STRIKE!

YOUNGER BROTHER

IN THE GUTTERS OF THE CITY
I HAVE TRIED TO FIND SOME MEANING

RALLYERS

STRIKE!

YOUNGER BROTHER

IN THE ARMS OF FALLEN WOMEN,
IN THE THOUGHT OF SUICIDE.

RALLYERS

STRIKE!
EMMA
I've been waiting for you.

YOUNGER BROTHER
AT UNION SQUARE.

#16c - Lawrence, Mass. Sequence

WORKERS
STRIKE! STRIKE! STRIKE! STRIKE! STRIKE! STRIKE!

(EMMA is being arrested. YOUNGER BROTHER picks up
the challenge. We are now in Lawrence, Mass. Men with rifles
assemble. STRIKE ORGANIZERS try to calm the
STRIKERS.)

YOUNGER BROTHER

The strike in Lawrence became famous. The press called it the Children's Crusade.
Public indignation grew. The mill owners were not slow in calling in the militia to
protect their property.

VARIOUS ORGANIZERS
(to Tateh)

Take the bread. It's not charity. Your bosses want you weak.
STRIKE! STRIKE! STRIKE! STRIKE!

(TATEH and THE LITTLE GIRL are in their room, getting ready for her departure.)

TATEH

This is a wise plan. It's too dangerous here. You're going to a nice Jewish home in Philadelphia. Kosher. I made certain. These are your mittens. See? I put a string, so you don't lose them. Your Tateh thinks of everything.

TATEH

Mrs. Whitstein will be on the train with you children. I'll come for you soon. Now hurry! You'll miss the train!

(Train whistle.)

MRS. WHITSTEIN

Put the children on the train! Get them out of here!

(TATEH gives THE LITTLE GIRL to a woman boarding the train.)

(MILITIAMEN raise their rifles. WOMEN scream. Suddenly, violence is everywhere. Another WOMAN runs near TATEH, she is struck down by a militiaman and falls to the ground. TATEH bends to help her.)

TATEH

I hate you, goddamned America!

(A POLICEMAN cracks him on the head with his nightstick.)

(TATEH stumbles away. He is dazed and nearly vanquished. The platform around him is crowded with bloodied bodies and victims. We hear the sound of the train beginning to move off.)

THE LITTLE GIRL

Tateh! Tateh! (TATEH is suddenly aware of what is happening. HE begins to run in the direction of the train.)

(further off)

Tateh! Tateh! (almost inaudible)
TATEH

Don't cry. Don't be afraid. I'm here. We're together. Sssh. Ssshhh. Look what I've made for you.

(HE shows her a small handmade book.)

SEE THE SILHOUETTES.
IT'S A LITTLE BOOK OF SILHOUETTES.
WHEN YOU FLIP THE PAGES, THEY MOVE.
LOOK HOW NICE!
THIS IS YOU ON SKATES
TURNING PRETTY FIGURE EIGHTS
ON THE SMOOTH, COOL ICE...

WE ARE GLIDING,
GLIDING ON A POND.
CLOSE YOUR EYES.
CLOSE YOUR EYES.
WE ARE GLIDING,
GLIDING FAR BEYOND.
CLOSE YOUR EYES,
CLOSE YOUR EYES.
FEEL THE WIND
AS YOU PIROUETTE.
ARE YOU HAPPY YET?
ARE YOU HAPPY YET?

YOUR MAMEH WOULD TELL YOU:
IMAGINE YOU'RE FEARLESS.
IMAGINE YOU'RE FEARLESS
AND SOON, YOU WON'T FEAR!
WHEN I AM AFRAID,
I IMAGINE YOUR MAMEH.
SHE SKATES JUST AHEAD.
CAN YOU SEE HER?
SHE'S HERE!
AND WE'RE
(TATEH)

GLIDING,
GLIDING FAR AWAY.
PIROUETTES,
FIGURE EIGHTS,
SILVER SKATES
JUST DOWN THE TRACK.
GLIDE WITH ME, LITTLE ONE.
GLIDE WITH YOUR TATEH.
WE'LL NEVER
LOOK BACK!

(The train comes to a stop and A CONDUCTOR enters onto the platform to announce their station.)

CONDUCTOR

Philadelphia! Last stop, Philadelphia!

(calling to an unseen engineer)

All clear!

(TATEH and THE LITTLE GIRL disembark from the train. THE CONDUCTOR notices the book she is flipping through.)

CONDUCTOR

My kid would like that. How much?

TATEH

It’s not for...one dollar?

CONDUCTOR

It’s a deal. What do you call it?

TATEH

I...

CONDUCTOR

It’s gotta have a name. I’m not paying this much for something without a name.

TATEH

They move. I call them movie books.

(CONDUCTOR goes.)
Your father is a smart man! With this money, we'll get a clean bed and a hot bath, and tomorrow we'll make more of these and we will sell them for two dollars. Tateh's movie books! Everyone will want them. They just don't know that yet!

TATEH

WE ARE
GLIDING,
GLIDING FAR AWAY.
PIROUETTES,
FIGURE EIGHTS,
SILVER SKATES
JUST DOWN THE TRACK.
GLIDE WITH ME, LITTLE ONE.
GLIDE WITH YOUR TATEH
WE'LL NEVER
LOOK BACK!

#18 - Booker T. Washington's Speech

(Lights come up on BOOKER T. WASHINGTON, making a speech.)

BOOKER T. WASHINGTON

And I say to you, gentlemen, that every race or nation that has ever got upon its feet has done so through struggle and persecution; and out of this very resistance to wrong, out of the struggle against odds, they have gained strength.

(COALHOUSE, SARAH and the baby are returning to New Rochelle in the Model T.

WILLIE CONKLIN and his MEN appear, goofing off in front of the firehouse. We hear the familiar sound of a Model T coming toward us. The MEN begin to fan out. COALHOUSE and SARAH find their way barred by WILLIE CONKLIN and the EMERALD ISLE FIREMEN. Nastiness hangs in the air.)

COALHOUSE

Sarah. Go down the road and wait.

SARAH

I'm not going to leave you.
Do it, Sarah.

Stubborn, righteous man.

(SARAH hurries off with the baby.)

Let me pass.

Gladly. That will be twenty-five dollars. This is a private toll road.

Since when?

Since some high-falutin' nigger and his whore and his whore's baby thought they could drive that goddamn car of theirs any place they pleased, that's since when.

(COALHOUSE gets out of the car.)

Running away, nigger?

I am going to find a policeman. If anyone touches my car before I return, he will answer to Coalhouse.

Tell him Fire Chief Will Conklin sends his regards!

(The FIREMEN laugh as COALHOUSE walks away.)

We must exhibit patience.

#18a - The Trashing of the Car

(THEY descend on the car and destroy it.)

Self-control. Forbearance. And dwell above hatred and acts of cruelty.

(Booker T. Washington disappears.)

Coalhouse found a policeman but he refused to help. When he returned to his car, the Model T was spattered with mud. There was a twenty-inch tear in the custom pantasote top. The tires had been slashed and all the windows broken. Deposited on the seat was a mound of fresh human excrement.
CONKLIN
Come on, fellas, let’s roll her into the pond and see if she floats!

(CONKLIN and the FIREMEN exit, laughing and pushing
COALHOUSE’s car as SARAH returns.)

SARAH
Come on, Coalhouse. It doesn’t matter.

#19 – Justice

COALHOUSE
WE’LL SEE JUSTICE, SARAH
AND PLENTY OF MEN
WHO WILL STAND UP AND GIVE US OUR DUE!

TOWN HALL BUREAUCRAT
Well, you can sign another complaint, Mr. Walker, but volunteer firemen are not
municipal employees and therefore do not come under the jurisdiction of the city.
I’m sorry.

SECOND BUREAUCRAT
I’m still tracing your first complaint, Mr. Walker. Are you sure you filed it with this
office? Let me look again.

COALHOUSE
JUSTICE, SARAH.
THIS IS AMERICA.

MOTHER
I am ashamed that our community is represented in his mind by that bunch of
toughs.

FATHER
Let me talk to my lawyer.

YOUNGER BROTHER
That’s all it will be: talk, talk, talk!

COALHOUSE
THE LAW’S THE LAW.
THE LAW’S BEEN BROKEN.
WHY SHOULD I TURN THE OTHER CHEEK?
WHAT ABOUT JUSTICE!
PEOPLE OF HARLEM
THE BUREAUCRATS AND BUNGLEERS,
THE ATTORNEYS WHO SMILED
WHITE ATTORNEY
My advice, recover your car and forget the whole matter.

PEOPLE OF HARLEM
THE CLERKS AND THE OFFICIALS
AND THE FORMS THAT WERE FILED
A CLERK
This to get a place on the court calendar. This for change of venue...

PEOPLE OF HARLEM
SO MANY ROADS TO JUSTICE
AROUND THE BEND.

BLACK LAWYER
I want justice for our people so bad I can taste it. But I won’t waste my time on a
mere case of vandalism when I have real injustices to take to the courts!

PEOPLE OF HARLEM
AND EVERY ROAD A NEW DEAD END...

COALHOUSE
I WILL NOT MOVE
FROM WHERE I’M STANDING
TILL WHAT’S MINE IS RESTORED TO ME.
I’M NOT SOME FOOL.
I’M NOT THEIR NIGGER!
I WILL HAVE WHAT’S FAIRLY OWED ME!
AND TILL THEN,
I WILL NOT MARRY...

(MOTHER approaches SARAH.)

MOTHER
We understand Mr. Walker’s outrage. We share it. All decent people do.

SARAH
HE SAID, “WHEELS ARE TURNING FOR US, GIRL.”

MOTHER
But I’m sure there’s a way to settle this affair without calling off the wedding,

SARAH
HE SAID, “TIMES ARE STARTING TO ROLL.”
MOTHER
To be so close to the happiness you both deserve and have it come to this!
(SARAH moves away from MOTHER.)

SARAH
WELL, I KNOW HE’LL GET WHERE HE WANTS TO
CAUSE HE’S GOT THAT FIRE IN HIS SOUL.
SAID, “THERE’S JUSTICE, SARAH,
AND PLENTY OF MEN
WHO WILL STAND UP AND GIVE US OUR DUE...”
WELL, YOU’LL HAVE YOUR DUE
COALHOUSE,
YES, YOU’LL HAVE YOUR DUE.

#19a – President

MOTHER’S YOUNGER BROTHER
The Republican vice-presidential candidate was to be in the city that evening to
attend a rally. The Secret Service was at the ready. The recent assassination of
President McKinley had been a lesson well learned. Guns were going off every-
where.

(The Vice Presidential campaign enters. Posters, banners, a
marching band, the INCUMBENT CANDIDATE waving.
HE poses for photographs with MORGAN on the back of a
train.

But it’s all slightly surreal, as filtered through SARAH’s
consciousness.)

SARAH
I’ll tell him...

PRESIDENT,
I AM COMING TO YOU
ON BEHALF OF COALHOUSE WALKER.
HE DON’T KNOW I’M HERE.
HE’S MUCH TOO PROUD!
AND I AIN’T MUCH OF A TALKER.

BUT PRESIDENT,
HE NEEDS YOUR HELP,
SIR, YOU’RE THE ONLY ONE.
(SARAH)

'CAUSE COALHOUSE, HE WON'T MARRY ME
TILL THIS THING IS DONE.
AND PRESIDENT
WE GOT A SON!

(The march music is suddenly very loud, very real. SARAH
breaks through the police barricade and rushes towards him,
her arm outstretched to him.)

SARAH

President! Mr. President!!

MORGAN

She's got a gun!

(The POLICE OFFICERS club SARAH with their night-
sticks. SHE falls to the ground.)

#20—Till We Reach That Day

MORGAN

I saw a gun!

(The CROWD, MORGAN, THE CANDIDATE and
POLICEMEN disappear. COALHOUSE enters and rushes to
SARAH's lifeless body.)

COALHOUSE

Nooooo!!!

(HE sobs.)

(PEOPLE lift SARAH up. The dirge begins.)

MOURNERS

(OFFSTAGE)

OH...
OH...
OH...

(We are now at SARAH's funeral. To the slow rhythm of a
drum, a procession enters bearing SARAH's coffin.)
SARAH'S FRIEND
THere'S A Day OF HOPE
May I LIVe TO SEE
WHen our HEARTS are happy
AND our SOULS are FREE.
LET the new Day DAWN,
OH, LORD, I PRAY.
WE'LL NEVER get TO HEAVEn
Till we reach that Day.

SARAH'S FRIEND AND PEOPLE OF HARLEM
IT'S A Day OF PEACE.
A DAY OF PRIDE.
A DAY OF JUSTICE
WE HAVE BEEN DENIED
WHen A MAN can live,
AND A CHILD can play.
WE'LL NEVER get TO HEAVEn
Till we reach that Day.

COALHOUSE
WHAT they DID TO HER,
WHAT they TOOK FROM HER.
SHE had life IN her,
LORD, she had my baby!
LOOK what they LEFT of her,
LEFT of her,
LEFT of my Girl!

(In other parts of the city, others sing.)

EMMA
She was nothing
tO them,
She was a woman.

COALHOUSE
MY girl.

MOTHER
NOThING and no one TO them,

EMMA, MOTHER AND COALHOUSE
SO they beat her
AND beat her AND beat her AND...
MOURNERS (FULL ENSEMBLE)
A DAY OF PEACE
A DAY OF PRIDE
A DAY OF JUSTICE
WE HAVE BEEN DENIED
LET THE NEW DAY DAWN
OH, LORD....

COALHOUSE
THERE WAS BLOOD ON THE GROUND
COALHOUSE, EMMA, MOTHER, TATEH
SHE WAS ONLY A GIRL
COALHOUSE, EMMA, MOTHER, YOUNGER BROTHER, TATEH
IT WILL HAPPEN AGAIN
ABOVE, PLUS OTHER IMMIGRANTS
HARLEM
IT WILL HAPPEN AGAIN
AND AGAIN
AND AGAIN

TATEH
WHY DOES NOBODY CARE?
YOUNGER BROTHER, EMMA
THERE IS BLOOD IN THE AIR!
HARLEM WOMEN
WE HAVE VOICES AND SOULS!
MOTHER, EMMA, YOUNGER BROTHER, TATEH
WHAT IS WRONG WITH THIS COUNTRY?
IMMIGRANTS
SHE WAS SOMEBODY'S CHILD!
HARLEM MEN
THERE ARE NEGROES OUT THERE!
IMMIGRANTS, HARLEM, MOTHER, YOUNGER BROTHER,
LITTLE BOY, WOMEN WITH EMMA (shouting over)
THERE ARE PEOPLE OUT THERE!
MORE PEOPLE
GIVE THE PEOPLE
ALL (EXCEPT FATHER AND GRANDFATHER)
A DAY OF PEACE.
A DAY OF PRIDE.
A DAY OF JUSTICE
WE HAVE BEEN DENIED.
LET THE NEW DAY DAWN,
OH, LORD, I PRAY...

WE'LL NEVER GET TO HEAVEN
TILL WE REACH THAT DAY.

END OF ACT ONE
SAY GOODBYE TO MUSIC.
SAY GOODBYE TO LIGHT.
ANYTHING I CARE FOR,
TAKE IT FROM MY SIGHT.
LET ME SEE NO FUTURE.
LET ME HEAR NO SOUND.
ONLY DARKNESS AND PAIN,
THE ANGER AND PAIN,
THE BLOOD AND THE PAIN--
THEY BURIED MY HEART IN THE GROUND,
WHEN THEY BURIED YOU IN THE GROUND.

I SEE YOUR FACE
AND WE WILL RIDE
ON THE WHEELS OF A NEW DREAM,
SARAH,
A NEW TIME, SARAH,
NOW,
I'LL PLAY THEM THE MUSIC
OF SOMETHING BEGINNING,
AN ERA EXPLODING,
A CENTURY SPINNING -
MY LAW AND MY JUSTICE
IN RHYTHM AND RHYME!
LISTEN TO THAT RAGTIME!

(Three gun shots are fired - “Three Firemen Dead.”)
#24 - Coalhouse Demands (Part 1)

**NEWSBOY #1**
Extra! Arsonist destroys Emerald Isle Engine Company!

**NEWSBOY #2**
Negro gunman shoots three dead!

**NEWSBOY #3**
Extra! Terror stalks New Rochelle! Murderer’s demands revealed!

**COALHOUSE**
One - that my car be returned to me in its original condition. Two - that the white excrescence know as Fire Chief Will Conklin, the one who instigated this crime, be turned over to me for my justice. Nothing less, nothing more.

*(All over the city, people react to the news.)*

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#24a - Coalhouse Demands (Part 2)

**ALL**
SOMEBODY IN THE CITY
THERE’S A MADMAN WAITING,
STANDING IN THE SHADOWS
WITH A GUN IN HIS HANDS.
A MAN OF COLOR
WHO IS CALMLY STATING:
COALHOUSE DEMANDS!
COALHOUSE DEMANDS!

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#24b - Coalhouse Demands (Part 3)

**NEW ROCHELLE MEN, WOMEN**
HE DEMANDS!

**HARLEM MEN, WOMEN**
HE DEMANDS!
COALHOUSE DEMANDS!

**NEW ROCHELLE MEN**
WHO IS HE TO DEMAND?

**HARLEM MEN, WOMEN**
HE DEMANDS!
NEW ROCHELLE WOMEN, MEN AND NEWSBOYS
HE DEMANDS!

NEWSBOYS (shouting)
KILLER NEGRO DEMANDS!

HARLEM MEN, WOMEN
ABOUT TIME A BLACK MAN DEMANDED!

ALL
HE CALLS CONKLIN THE WHITE EXCRESCEENCE...

THE LITTLE BOY
WHAT'S EXCRESCEENCE?

FATHER
Edgar, go to your room!

(MOTHER is greatly agitated. GRANDFATHER and SARAH'S FRIEND are with her. THE LITTLE BOY does not leave.)

MOTHER
Three firemen were killed. One of them was Mrs. Gallagher's nephew. Six more were badly injured when the boiler exploded.

THE LITTLE BOY
And one of them will be dead by tonight. It was Coalhouse, wasn't it?

FATHER
I said, go to your room.

MOTHER
Edgar.

(MOTHER and THE LITTLE BOY leave together.)

GRANDFATHER
I told you we hadn't heard the last of that Negro.

ALL
COALHOUSE DEMANDS

COALHOUSE'S GANG, YOUNGER BROTHER
IT'S AN EYE FOR AN EYE
CALL IT JUSTICE FRIEND.
HARLEM WOMEN, SARAH'S FRIENDS

PEOPLE'S LIVES FOR A CAR
AIN'T JUSTICE.
AN EYE FOR AN EYE, THAT AIN'T.

FIREMEN

HE WANTS WILLIE CONKLIN.

CONKLIN

WILLIE CONKLIN.
HE EVEN MISSPELLED MY NAME.
WOULDN'T YOU KNOW IT!
WITH A "K".

(HE laughs but it is a hollow laugh.)

HE CAN'T TAKE A JOKE, NOW CAN HE.
SENSITIVE, AIN'T HE?

(another laugh)

DOES HE THINK ONLY NIGGERS GET SHIT?
WE IRISH HAD TO GET USED TO IT!

FIREMAN

You goddamned, gutless Mick, look what you got us into!

(WILLIE is shocked and confused that people are turning their backs on him and are angry.)

CONKLIN

YOU'RE GONNA PROTECT ME, AIN'T YA?
HIDE ME, AIN'T YA?

FIREMAN

Get out of town, Will, before they kill us all!

(COALHOUSE'S MEN surround him. They stand in solidarity.)

COALHOUSE'S MEN

WHAT THEY DID TO YOU,
WHAT THEY TOOK FROM YOU,
WE ARE ONE WITH YOU.
NOW THE WORLD WILL KNOW
THERE ARE NEGROES OUT THERE
TO MAKE THEM LISTEN!
WE'RE ALL COALHOUSE!
(THEY don matching bowler hats and brandish their guns.)

#24c – Coalhouse Demands (Part 4)

(Booker T. Washington is surrounded by reporters.)

REPORTER #1

Do you have a statement for us, Mr. Washington?

REPORTER #2

What do you think of these Negro renegades, Mr. Washington?

BOOKER T. WASHINGTON

FOR THE SUM OF MY LIFE
I HAVE LIVED IN HOPE
WE MIGHT ALL BE CHRISTIAN BROTHERS.
I HAVE WORKED TO PERSUADE
EVERY WHITE-SKINNED MAN
THAT HE NEED NOT FEAR OUR RACE.

(Spoken.)

I deplore Mr. Walker’s actions, and the irreparable harm he has done to my people.

(Sung)

AND I WISH THAT I MIGHT TELL HIM
FACE TO FACE.

#24d – Coalhouse Demands (Part 5)

HARLEM WOMEN (GROUP 1)

NOT ONE OF OURS
NEVER HEARD OF HIM
WE DON’T WANT ANY TROUBLE
NOT ONE OF OURS

ALL HARLEM WOMEN

DON’T KNOW ANYTHING
(to each other)

AND I WOULDN’T TELL
THOSE PECKERWOODS
EVEN IF I DID.
NO ONE KNOWS WHAT HE LOOKS LIKE
NO ONE KNOWS WHERE HE IS
NO ONE KNOWS HOW TO STOP HIM...

SOMEBODY IN THE CITY
THERE'S A MADMAN WAITING
STANDING IN THE SHADOWS
WITH A GUN IN HIS HANDS

A MAN OF COLOR
WHO IS CALMLY STATING
COALHOUSE DEMANDS

SOMEBODY IN THE CITY
COALHOUSE!

CONKLIN, OTHERS
SOMEBODY IN THE CITY
WAITING IN THE DARK
STOP HIM!

CONKLIN, GROUP
SOMEBODY IN THE CITY
STANDING IN THE SHADOWS

COALHOUSE AND HIS MEN
WE'LL PLAY THEM THE MUSIC
OF SOMETHING BEGINNING!

AN ERA EXPLODING, A CENTURY
SPINNING -
LISTEN TO THAT RAGTIME!

(THEY fire their guns. People react.)

MOTHER and YOUNGER BROTHER are sitting around a table. MOTHER has Sarah's baby with her. FATHER stands with a pistol. THE LITTLE BOY watches.

FATHER
We are suffering a tragedy that should not have been ours. What in God's name possessed you? You took that woman in without sufficient thought. And she brought Coalhouse into our lives. You have victimized us all with your foolish female sentimentality.

YOUNGER BROTHER
Are you going out to find him and shoot him?

FATHER
I'm protecting my home. If Mr. Walker makes the mistake of coming to my door I will deal with him.

(The baby begins to cry. SARAH'S FRIEND enters.)

YOUNGER BROTHER
Why should he come here? We did not desecrate his car.
FATHER
I went to the police. I told them this murdering madman was a guest in my home. I told them we are keeping his bastard child. I told them everything I knew. They were very grateful.

YOUNGER BROTHER
Did you tell them he’s the Negro maniac whose car they destroyed? The same black man who went to them for justice but whose every legal complaint they ignored? The same crazed Negro killer who followed the coffin of a woman they murdered? Were they grateful for the truth?

FATHER
I hope I misunderstand you. Would you defend this savage? Does he have anyone but himself to blame for Sarah’s death? Anything but his damnable nigger pride? Nothing under heaven can excuse the killing of men and the destruction of property in this manner.

YOUNGER BROTHER
I did not hear such a eulogy at Sarah’s funeral. I did not hear you say then that death and the destruction of property were inexcusable.

FATHER
Must I endure this?

YOUNGER BROTHER
You are a complacent man with no thought of history. You have traveled everywhere and learned nothing. I despise you.

(HE exits, slamming the door.)

FATHER
He’ll be back.

MOTHER
I don’t think so.

THE LITTLE BOY
Why is uncle angry? Why is everyone so angry?

MOTHER
Ask your father.

THE LITTLE BOY
It’s because of Coalhouse isn’t it?

MOTHER
Why don’t you explain this to your son. He is confused. Why don’t you ever talk to him?

(There is a silence.)
FATHER
How would you like to see a game of baseball tomorrow?

THE LITTLE BOY
I think I would like that, sir.

FATHER
I’ve been neglecting you. The Giants are at the Polo Grounds. Mother, I’m taking the boy to see a game of baseball.

MOTHER
You fool.

FATHER
You’ll like baseball. It’s a civilized pastime.

#25 – What Game!

FATHER
IN A WORLD GONE MAD,
THERE IS COMFORT TO BE HAD
IN THE GAME FATHER PLAYED
AT SCHOOL.
MEN OF CLASS,
COMPETING ON THE GRASS,
WHERE SPORTSMANSHIP
AND FELLOWSHIP
AND COURTESY
ARE THE RULE.

UMPIRE
Play ball!

(The Polo Grounds. A game is in progress. The stands are packed with FANS from all walks of life. FATHER and THE LITTLE BOY are conspicuous. So is FATHER’s uneasiness in the noisy, sweaty, raucous people around him. They are not FATHER’s kind at all. In the excitement, one FAN even throws one arm around FATHER’s shoulder.)

A GROUP
AIN’T THIS THE KIND O’ WEATHER

A GROUP
FOR SMACKIN’ LEATHER,
A GROUP

FOR PLAYIN' BASEBALL!

ALL

THE KIND O' WEATHER MAKES A MAN
HIT LIKE HELL!

(HOCK, SPIT)

1

LET'S GO, YOU SONS O'BITCHES!

2

LET'S SEE SOME PITCHES!

ALL

LET'S PLAY SOME BASEBALL!

3

THE KRAUT IS STRIKIN' OUT AGAIN!

4

SCHMIDT, YA SMELL!

(HOCK, SPIT)

A GROUP

THE GIANTS HAVEN'T GOT A PRAYER.

ANOTHER GROUP

AAH, YER UNDERWEAR!

FIRST GROUP

UP YER ALLEY!

BOTH GROUPS

GO BACK TO WHERE YER MOTHER ONCE CAME!

(ALL make some rude gestures.)

ALL

HIT THAT BALL!

1

RUN, YOU BASTARD!

ALL

HIT THAT BALL!
KILL THE KRAUT!

ALL

WHAT A GAME!

(HOCK, SPIT)

FAN

(calling to field)

Hey, Schnabel! Take your head out of your ass!

(to THE LITTLE BOY)

I guess that's telling him.

THE LITTLE BOY

Hey, Schnabel! Take your head out of your ass!

(FATHER firmly clamps his hand over THE LITTLE BOY's mouth.)

FATHER

AT HARVARD,
WE WERE GENTLEMEN.
MEN WERE GENTLEMEN.

EVERYONE ELSE

SO'S YER SISTER!

FATHER

WE CALLED EACH OTHER MISTER, AND...

A GROUP

DOYLE, YA SUCK!

FATHER

DON'T LISTEN!
OUR GAMES WERE VERY QUIET,
WE'D NEVER RIOT, WE'D...

A GROUP

EAT THAT BASEBALL!

FATHER

THE WORST WE EVER SAID WOULD BE...

A GROUP (Heavy Accent)

RUN, YA SCHMUCK!
FATHER

DON'T LISTEN!

NOW HERE'S THIS NOISY RABBLE
THIS FOREIGN BABBLE.
WHO LET THIS HAPPEN?!
THERE'S HARDLY ONE AMERICAN NAME!

MAN FROM A GROUP (Heavy Accent)

YAH, HERZOG!

ALL

HIT THAT BALL!

1

STUPID POLLACK!

ALL

HIT THAT BALL!

2

KILL THE KIKE!

ALL

WHAT A GAME!

(HOCK, SPIT)

ALL

IT'S

BRAVES AND GIANTS
TWO TO TWO.

THE

PITCHER'S NAME IS
HUB PURDUE.

JACK MURRAY'S NOW
UP AT BAT...(BALL CRACK)

(THE LITTLE BOY stands up. He knows what will happen next. FATHER realizes with a start the ball is coming right at them. THE LITTLE BOY holds up his hand and catches it.)

ALL

MY GOD, WOULD SOMEBODY LOOK AT THAT!
ALL (IN STANDS)

AIN'T THIS THE KIND OF WEATHER
TO GET TOGETHER AND

1

BASH HIS TEETH IN!

ALL

THE KIND O' WEATHER MAKES A MAN
HIT LIKE HELL!

(The FANS fight.)

ALL

A FINE, UPLIFTIN' ATMOSPHERE.
BRING YER CHILDREN HERE.
TEACH THEM BASEBALL.
THE GAME ALL TRUE AMERICANS
DO DAMN WELL.

IT'S LIKE THE CONSTITUTION
THE INSTITUTION
OF DEAR OL' BASEBALL,
WHERE EVERY MAN IS TREATED THE SAME!

1

KILL THAT MICK!

2

RUN, YOU POLLACK!

3

STRIKE THE KIKE!

4

KILL THE KRAUT!

ALL

WHAT A... WHAT A... WHAT A...

THE LITTLE BOY

Up yer alley!

Sshh, Edgar!

FATHER
(We hear gunfire, and see the headlines of COALHOUSE's latest act and his photograph. It seems as if the city is on fire. The GANG is setting firehouses ablaze. WILLIE CONKLIN leaves town in terror.)

COALHOUSE

Until my demands are met, I will continue to burn down firehouses. I will destroy the entire city if need be. Let the rules of war prevail. Coalhouse Walker Jr., president of the provisional American government.

(The family is under siege. From outside the door of their home, we hear REPORTERS and see the flash of cameras.)

REPORTER

Can I get one picture?

FATHER

You're trampling the dahlias!

(REPORTER slams the door on the REPORTERS. In the living room, a WELFARE OFFICIAL is reading the riot act to MOTHER.)

Every day now, I come home to a zoo!

WELFARE OFFICIAL

Will you explain to your wife that the child is illegitimate.

MOTHER

He is not illegitimate.

WELFARE OFFICIAL

...and must be given over to one of the excellent facilities that care for these unwanted infants.

MOTHER

And he is not unwanted.

FATHER

That's enough. Get out of my house.

(REPORTERS and PHOTOGRAPHERS try to come in.)
FATHER

All of you. Get off my property!

(FATHER slams the door.)

This is insufferable. Mr. Walker is one thing but his child’s welfare is not our concern. There are limits to even the most limitless compassion. We’ve done enough for his child.

MOTHER

No one will ever do enough for this child.

#26 – Atlantic City (Part 1)

(EVELYN NESBIT appears, interrupting their argument.)

EVELYN

Whee!

LET’S RUN AWAY TO ATLANTIC CITY
LET’S FEEL THE WIND IN OUR HAIR...

(EVELYN pantomimes her act.)

FATHER

Atlantic City is only a temporary answer, Mother, but I can’t think of a better one. They can’t take the child away from you if we’re in residence down there and it’s close enough for me to come and go as business dictates.

EVELYN

SHARING A GRAND AND ROMANTIC CITY,

(HARRY HOUDINI appears, wrapped in chains.)

HOUDINI

SEA AND SALTY AIR.

FATHER

Besides, the change of air will do everyone good. Did you pack my razor?

MOTHER

Yes.

FATHER

I hope you reserved us a parlor car?

MOTHER

I did.
EVELYN

TRAIN'S GONNA TAKE US TO THE SUNNIEST
HIDEAWAY.

HOUDINI

TROUBLES WILL SLIDE AWAY

EVELYN & HOUDINI

JUST A RIDE AWAY.

(GRANDFATHER and SARAH'S FRIEND exit. MOTHER,
FATHER and THE LITTLE BOY remain.)

FATHER

It was clear to Father that the crisis was driving the spirit from their lives. He had always felt secretly that as a family they were touched by an extra light. He felt it going now.

(to MOTHER)

Mother. I.

(Sound of taxi horn.)

MOTHER

There's the cab.

(MOTHER exits.)

FATHER

WHERE HAVE I BEEN?
HOW DID WE CHANGE,
CAUGHT IN THIS STRANGE NEW MUSIC.
SAY, WAS I AWAY TOO LONG?
SAY, WHEN DID THEY CHANGE THE SONG?

(FATHER exits. Atlantic City is now revealed. Through THE LITTLE BOY's eyes, we see elegant couples on the boardwalk, a strong contrast to the frightened city we have just left.)

#26a - Atlantic City (Part 2)

VACATIONERS AND

LET'S RUN AWAY TO ATLANTIC CITY
LET'S FEEL THE WIND IN OUR HAIR.
SHARING A GRAND AND ROMANTIC CITY,
SEA AND SALTY AIR

HARLEM ENSEMBLE

LET'S FEEL THE WIND
IN OUR HAIR
VACATIONERS AND
TRAIN'S GONNA TAKE US
TO THE SUNNIEST HIDEAWAY
TROUBLES WILL SLIDE AWAY

WOMEN VACATIONERS
JUST A RIDE AWAY.

VACATIONERS
SO LET'S RUN AWAY TO ATLANTIC CITY
NO ONE WILL FIND US THERE.

(A RAGTIME BAND enters, dancing and playing.)

VACATIONERS
DOWN ON THE SAND
THERE'S A RAGTIME BAND

BAND MEMBERS
WITH A BRAND-NEW
RAGTIME TUNE.

ALL
AND UP IN THE SKY
THERE'S A GRAND NEW
JERSEY MOON!
LET'S GO THERE SOON...

(The VACATIONERS exit, following the RAGTIME BAND,
as the Million Dollar Pier appears with HARRY HOUDINI
and EVELYN NESBIT. THE LITTLE BOY quietly observes.)

EVELYN
Whee!!!

I WAS ONCE THE LADY FRIEND OF STANFORD WHITE.
MADE ME A CELEBRITY OVERNIGHT!
WELL, OVERNIGHT, THINGS CHANGE I GUESS.
I'M IN NEW JERSEY - WEARING EVEN LESS!

LADIES, THERE'S A LESSON IN MY TAWDRY TALE.
BEWARE THE PATH YOU CHOOSE.
OH! OH! JUSTICE IS NEVER FAIR.
(EVELYN)
BANG! BANG! THERE GOES YOUR MILLIONAIRE!
BOO HOO! NO MONEY, NO RING.
AND YOU COULD END UP ON A SWING.

AND IT'S A CRIME...

HARRY
HARRY HOUDINI
MASTER ESCAPIST,
BURIED AND CHAINED
AND TIED.

REACHING TOWARD DANGER,
DARKER AND STRANGER
NOW THAT HIS MAMA'S
DIED.

CONQUERING FEAR
IN HOPES HE WILL HEAR
A VOICE FROM THE OTHER SIDE...

OH, JUSTICE CAN BE SO UNFAIR!

BANG! THERE GOES YOUR
MILLIONAIRE!

WHEE!

HARRY
COME SEE HOUDINI'S DARING DISPLAY.

EVELYN
COME SEE MISS NESBIT DO FOUR SHOWS A DAY.

EVELYN AND HARRY
THRILLING THE CROWD AND MAKIN' 'EM SAY.

EVELYN
LET'S RUN AWAY
LET'S RUN AWAY
AWAY...

HARRY
LET'S RUN AWAY
LET'S RUN AWAY
AWAY...

ALL
LET'S RUN AWAY TO
ATLANTIC CITY
LET'S RUN AWAY
MY HONEY...

LET'S RUN AWAY
LET'S RUN AWAY
MY HONEY...
(HARRY and EVELYN stay onstage, and continue to perform. HARRY does sleight-of-hand while EVELYN sings and dances. They are now both part of TATEH’s movie.)

EVELYN, HARRY, ALL

WHY SHOULD WE STAY
IN THE FRANTIC CITY
LADEN WITH WORRY AND CARE?
OH, LET’S RUN AWAY
TO ATLANTIC CITY

NO ONE WILL FIND US

EVELYN
NO ONE WILL FIND US

ALL

NO ONE WILL FIND...
US...

EVELYN

FIND...
US...

(THE BARON ASHKENAZY and THE LITTLE GIRL arrive on a camera dolly filming the scene. THE BARON wears jodhpurs and a white silk shirt. Around his neck on a chain, he wears a rectangular glass framed in metal. THE LITTLE GIRL has grown exquisitely beautiful.)

BARON ASHKENAZY

Cut! That was wonderful, Mr. Houdini. It is a dream come true to work with an artist of your magnitude. Danke.

HOUODINI

Danke, yourself Baron.

BARON ASHKENAZY

And it will be even more wonderful when Miss Nesbit stops looking at the camera.

EVELYN

I’m not an actress.

BARON ASHKENAZY

I am reeling with this revelation!

EVELYN

I’m a personality!

BARON ASHKENAZY

Take five, ladies and gentlemen, while your director has a nervous breakdown!

(HE turns out and we recognize the BARON as TATEH.)
THE BARON’S ASSISTANT

Baron. Here’s the schedule for tomorrow. And your leading lady is unhappy with her lines.

TATEH

Tell our leading lady no one is going to hear her lines! This is a silent movie! Actors! Where is Mary Pickford when I need her?

#26c – Nothing Like the City (Reprise)

TATEH

GOOD DAY...

MOTHER

GOOD DAY, SIR...

(TATEH begins to frame her with the viewing lens he wears around his neck. FATHER and THE LITTLE BOY enter.)

THE LITTLE BOY

Father, that man—

FATHER

I see.

THE LITTLE BOY

What’s he doing?

FATHER

It’s damn impertinent, whatever it is.

TATEH

A million humble and abject apologies. The lovely lady had such a pensive expression I only wished to capture it for a moment in my viewing lens. I am the Baron Ashkenazy.

(HE bows deeply.)

I make moving pictures, sir, and this glass rectangle is a tool of the trade. I am always conjuring up new adventures, new faces, new thrills for my audience. If the lady were an actress, I would offer her a contract on the spot.

FATHER

My wife does not work.

TATEH

I meant it as a compliment, sir. No offense.

MOTHER
TATEH

I can see that my famous name has not preceded me. Have you seen "His First Mistake"? No? "A Daughter's Innocence"? No? Don't embarrass. They are my first two picture plays. One reelers. I made them for five hundred dollars and each has brought ten thousand dollars in receipts. Yes, it is true! But here, this is not impossible. Anyone can get lucky in America. I remind myself of this every day.

#27—Buffalo Nickel Photoplay Inc.

TATEH

THE FIRST NICKEL I EVER EARNED,
I KEEP IN A LITTLE SILVER FRAME.
IT'S HOW I GAVE MY COMPANY A NAME,
REMINDING ME HOW VERY FAR I CAME!

I WAS A
MAKER OF THE SILHOUETTES
WHO MADE A SMALL IMPROVEMENT-
A LITTLE BOOK OF SILHOUETTES
THAT SIMULATED MOVEMENT!
WELL, PEOPLE SEEMED TO LIKE IT.
SOON THE MONEY'S GOING CLINK!
AND I'M BUFFALO NICKEL PHOTOLEY, INC.!

I GO FROM
SILHOUETTES TO PHOTOS.
I INVENT A SMALL PROJECTOR,
AND SOON, I'M MAKING MOVIES
AND THEY'RE CALLING ME DIRECTOR!
AN INDUSTRY IS DAWNING
AND I'M STANDING ON THE BRINK--
MISTER BUFFALO NICKEL PHOTOLEY, INC.!

LIFE SHINES FROM THE SHADOW SCREEN
COMICAL, YET INFINITELY TRUE.
PEOPLE LOVE TO SEE WHAT PEOPLE DO,
HERE WHERE EVERYONE IS SOMEONE NEW!
(TATEH)

SUCH TALES FROM THE SHADOW SCREEN!
LITTLE MEN WHO NEVER GET THE BREAKS,
FIGHTING ON TILL SOMETHING FIN’LLY TAKES-
WHAT A LOVELY MOVIE IT ALL MAKES!

WELL, BUSINESS IS BOOMING,
I'M HAPPY TO SAY.
I JUST MADE A CONTRACT
TO FILM FOR PATHE--
A SERIES OF CHAPTERS
THAT END IN SUSPENSE.
EACH WEEK, SEE WHAT'S NEXT
FOR ANOTHER FIVE CENTS!

AND I AM
WAKING EVERY MORNING
FILLED WITH SUCH ANTICIPATION!
I FRAME THE SEA,
I FRAME THE SKY,
AND THIS IS MY VACATION!
I SHAKE YOUR HAND,
I KISS YOU HAND,
I BUY YOU ALL A DRINK!
AND MAYBE IF YOU CHANCE TO SEE
A MOVIE THAT WAS MADE BY ME,
REMEMBER WHEN MY NAME GOES BY
(THAT'S ASH-K-E-N-A-Z-Y)
THE BARON, NOW AMERICAN,
WHO HAPPENED ONCE TO THINK
OF SILHOUETTE,
AND FLICKER BOOK,
AND MOVIES AS THEY'RE
MEANT TO LOOK,
AND BUFFALO NICKEL,
BUFFALO NICKEL PHOTOPLAY, INC.!
TATEH

Action!

(The BARON and THE LITTLE GIRL roll offstage on the dolly, continuing to film the movie. THE VACATIONERS enter to be “filmed,” and MOTHER and FATHER rush out of their way and exit. THE LITTLE BOY remains onstage as the film cast exits in fast motion. HOUDINI enters.)

#27b – Houdini & The Little Boy

(THE LITTLE BOY runs up to HOUDINI.)

LITTLE BOY

Mr. Houdini! Can I have your autograph please?

HOUDINI

Not now, kinde. I’m catching a train. Here!

(HOUDINI “finds” a silver dollar behind THE LITTLE BOY’s right ear.)

Treat yourself to a ride on the roller coaster. I’ll send you a postcard from Sarajevo.

(THE LITTLE BOY turns his head suddenly, remembering.)

LITTLE BOY

Warn... the... Duke!

HOUDINI

What did you say?

LITTLE BOY

(to HOUDINI)

Warn the Duke!

(THE LITTLE BOY runs off.)

HOUDINI

(chasing him)

What Duke? I don’t know any Dukes!
HOUDINI

—I’ve seen you before somewhere. Who are you? Come back here!

(THE LITTLE BOY is gone. HOUDINI exits as the BARON and his SECRETARY enter on the boardwalk above.)

TATEH

So, the young woman, forced into a marriage she does not want, decides to elope with the butcher she loves. Nonsense! People don’t spend good money to see young women elope with butchers.

(THE LITTLE GIRL and THE LITTLE BOY enter down on the beach.)

MOTHER

Good morning, Baron. I see our children are playing again. I’m sorry, I didn’t mean to interrupt.

TATEH

Please. I need interruption. Always working, always working. It’s a curse.

(A RAGTIME BAND playing a rag crosses the boardwalk. THE LITTLE GIRL runs off followed by THE LITTLE BOY.)

TATEH

I know what this is. It’s called rag. I like this music. It makes me want to turn a cartwheel. But I won’t. Not today. What’s wrong?

MOTHER

I am thinking of someone I miss very badly. No, two men. My brother and a Negro man who played that kind of music on our piano in New Rochelle. We never know when our feelings will creep up on us and go “boo!” and startle us, do we?

TATEH

(looking right at her)

No. Never.

MOTHER

Well.

THE BARON’S ASSISTANT

Baron, you promised the studio....

TATEH

No rest for the wicked! I leave you with this question, madam: Would a woman leave her husband for a butcher?
MOTHER
If he were a kind butcher, a thoughtful man who wondered what she thought about, yes, she would.

TATEH
That's the title I've been searching for. "The Thoughtful Butcher." I am forever in your debt.

MOTHER
Well.

(There is an awkward moment for MOTHER. She is relieved to see the children on the beach below them.)

MOTHER
Look, down there on the beach. The children.

#28 - Our Children

TATEH
(calling to THE LITTLE GIRL)
Not too fast!

(then to MOTHER)
She doesn't hear me. No, she hears me but she doesn't listen.

MOTHER
All children are like that.

TATEH
What is their hurry?

MOTHER
I'm very glad ours have become such friends.

MOTHER
HOW THEY PLAY,
FINDING TREASURE IN THE SAND.
THEY'RE FOREVER HAND IN HAND,
OUR CHILDREN.

TATEH
HOW THEY LAUGH.
SHE HAS NEVER LAUGHED LIKE THIS.

MOTHER
EVERY WAKING MOMENT BLISS.
BOTH

OUR CHILDREN.

TATEH

SEE THEM RUNNING DOWN THE BEACH.
CHILDREN RUN SO FAST.

MOTHER

TOWARD THE FUTURE.

TATEH

FROM THE PAST.

MOTHER

HOW THEY DANCE,
UNEMBARRASSED AND ALONE.

BOTH

HEARING MUSIC OF THEIR OWN,
OUR CHILDREN.

TATEH

ONE SO FAIR,

MOTHER

AND THE OTHER, LITHE AND DARK.

BOTH

SOLEMN JOY AND SUDDEN SPARK.
OUR CHILDREN.
SEE THEM RUNNING DOWN THE BEACH.
CHILDREN RUN SO FAST
TOWARD THE FUTURE,
FROM THE PAST.

THERE THEY STAND,
MAKING FOOTPRINTS IN THE SAND,
AND FOREVER, HAND IN HAND,
OUR CHILDREN.
TWO SMALL LIVES,
SILHOUETTED BY THE BLUE,
ONE LIKE ME
AND ONE LIKE YOU.
OUR CHILDREN.
OUR CHILDREN.
MOTHER
Well.

TATEH
You say that often. "Well."

MOTHER
It's because I don't know what to say, Baron.

TATEH
I'm not a baron, of course. I'm a poor immigrant, a Jew, who points a camera so that his child can dress as beautifully as a princess. I want to drive from her memory every tenement stench and filthy immigrant street. I will buy her light and sun and clean wind of the ocean for the rest of her life. Now you know me. Now you understand. I am no baron. I am Tateh.

MOTHER
Now I know even less what to say.

TATEH
Now it's my turn: Well.

MOTHER
Thank you for your confidence. I shall keep it here.

(MOTHER puts her hand to her heart.

SHE goes. TATEH follows her with his eyes. He is smiling.

The music, lights and set segue to a street in Harlem, late at night.)

HARLEM WOMAN
MMM...

HARLEM MAN
MMM...

(YOUNGER BROTHER arrives. Everything stops at the sight of him.)

HARLEM MAN
Here he comes again - that cracker who doesn't know he's a cracker. We should have kicked his ass the first time he came looking for Coalhouse.
HARLEM WOMAN
They must think we're fools.

YOUNGER BROTHER
Good evening. I would still very much like to talk to Mr. Coalhouse Walker, Jr.

HARLEM WOMAN
This is still Harlem and this is still a private thoroughfare, cracker.

YOUNGER BROTHER
I told you: I shall come here every evening until he is satisfied that it is safe to receive me.

HARLEM MAN
And that time will be never!

YOUNGER BROTHER
But Mr. Walker knows me. I'm his friend.

HARLEM WOMAN
Try that pestilent pond where they sank his car.

YOUNGER BROTHER
I've been there.

HARLEM WOMAN
Try that cemetery where he buried his Sarah like a queen.

YOUNGER BROTHER
I've been there, too.

HARLEM MAN
Then try the Gates of Justice where they are deaf to his misery and anger.

YOUNGER BROTHER
I understand how you feel.

#29a – Harlem Sequence (Part 2)

(His remark is met with much hostility. YOUNGER BROTHER stands his ground. Finally, a well dressed young Negro approaches him. We will recognize him by his bowler hat as one of COALHOUSE'S MEN.)

COALHOUSE FOLLOWER
You got a dime?

(YOUNGER BROTHER obliges.)
COALHOUSE FOLLOWER

You seem to have a lot of change there. Could you manage a quarter?

(YOUNGER BROTHER obliges.)

COALHOUSE FOLLOWER

What about a silver dollar?

(COALHOUSE FOLLOWER goes. YOUNGER BROTHER impulsively follows him.

Transition. We hear the sounds of a rag piano coming out of a club. Carefree MEN come out onto the street. They are laughing, dancing, ONE stays behind, joined by a YOUNG WOMAN.)

#29a – Harlem Pas De Deux

A figure hiding in the shadows reveals himself as COALHOUSE. He watches the young couple dance a romantic PAS DE DEUX and go off into the warm night. After a moment, COALHOUSE's thoughts come to life in the embodiment of SARAH. HE is remembering the night they first met.

#30 – Sarah Brown Eyes

COALHOUSE

– What's your name?

SARAH

Sarah.

COALHOUSE

I'm Coalhouse.

SARAH

I know.

COALHOUSE

THERE WAS NO MUSIC
IN MY HEART TONIGHT.
MELODIES KEPT REFUSING' TO FLOW.
ONE LOOK AT YOU,
NOW EVERY NOTE FEELS RIGHT,
COMIN' OUT ALL SWEET AND SLOW.
YOU TELL STORIES
LIKE YOUR HANDS PLAY TUNES

COALHOUSE

SWEETEST TUNE I KNOW
IS SARAH BROWN EYES.
DON'T BE SHY, NOW.
SARAH BROWN EYES
OUGHTA TAKE A CHANCE.
THE STARS ARE
SILVER NOTES
ACROSS THAT SKY, NOW.
SARAH BROWN EYES,
COME, LET'S DANCE.

I NEVER HEARD NO MUSIC
QUITE LIKE YOURS.
WHERE'D YOU LEARN
HOW TO PLAY IT THAT WAY?
WAS I SMART,
I'D WALK RIGHT OUT THOSE DOORS.

THEN I'VE GOT TO MAKE YOU STAY.

NOTHIN' FOR IT BUT A RAGTIME TUNE
ON THAT PIANO...

SARAH BROWN EYES,
DON'T BE SHY, NOW
SARAH BROWN EYES,
OUGHTA TAKE A CHANCE.
THE STARS ARE
SILVER NOTES
ACROSS THAT SKY, NOW.
SARAH BROWN EYES,
COME LET'S DANCE.

(they dance without touching.)
SILVER NOTES
ACROSS THAT SKY, NOW
SARAH BROWN EYES,
COME LET'S

SARAH
DANCE.

THE FOLLOWING SCENE REPRESENTS THE AUTHORS' PREFERENCE. AN ALTERNATE VERSION OF THIS SCENE FOLLOWS AND MAY BE PERFORMED INSTEAD.

(SARAH disappears. The sound of the elevated train overhead. We are at COALHOUSE's hideout. COALHOUSE sits behind a table. With him are his MEN. Everyone is well-dressed in starched shirts with stick pins and ties. Silence. They all seem to be waiting for something. One of the FOLLOWERS begins to whistle.)

COALHOUSE
I said, no music.

(YOUNGER BROTHER is brought in, blindfolded.)

COALHOUSE FOLLOWER
He's here.

COALHOUSE
What is it you want?

YOUNGER BROTHER
I... I... I want to... I know that if...

#30a – He Wanted to Say Scene

(Lights come up suddenly on EMMA GOLDMAN.)

EMMA GOLDMAN
Younger Brother had prepared himself for this question. He had composed an impassioned statement about justice, civilization and the right of every human being to a dignified life.

YOUNGER BROTHER
I... what I mean is...
EMMA GOLDMAN
He wanted to decry Sarah's death, to shed tears for her. But all he said was:

YOUNGER BROTHER
I know how to blow things up.

#31 - He Wanted to Say (Vocal Tag)

EMMA GOLDMAN, MEN
TWO MEN MEETING
FOR A MOMENT
IN THE DARKNESS.
FOR A MOMENT
IN THE DARKNESS.

(There is an enormous explosion, very present, very terrifying, visceral. The theatre should shake.)

THIS ALTERNATIVE VERSION OF "HE WANTED TO SAY" MAY BE PERFORMED IN PLACE OF THE SCENE LISTED ABOVE. IT IS NOTED IN THE MUSIC AS "ALT 31."

(SARAH disappears. The sound of the L train overhead. We are at COALHOUSE's hideout. COALHOUSE sits behind a table. With him are his MEN. Everyone is well-dressed in starched shirts with stick pins and ties. Silence. They all seem to be waiting for something. One of the FOLLOWERS begins to whistle.)

COALHOUSE
I said, no music.

(The FOLLOWER that YOUNGER BROTHER followed enters.)

COALHOUSE FOLLOWER
He's here.

BRING HIM IN.

COALHOUSE
(YOUNGER BROTHER is led in, blindfolded. The blindfold is removed.)

What is it you want?
#31—He Wanted to Say (Alternate)

YOUNGER BROTHER

I... I... I want to... I know that if...

(Lights come up suddenly, magically on EMMA GOLDMAN at the side of the stage.)

EMMA GOLDMAN

HE WANTED TO SAY
I AM HERE BECAUSE I HAVE TO BE.
HE WANTED TO SAY
I AM HERE FOR WHAT IS RIGHT.
EVERYDAY I WAKE UP KNOWING
WHAT YOU LOST AND WHAT IS OWING.
I WOULD SHED THIS SKIN IF I COULD
TO STAND WITH YOU AND FIGHT

HE WANTED TO SAY

YOUNGER BROTHER

I AM NOT WHAT I APPEAR TO BE

EMMA GOLDMAN

HE WANTED TO SAY

YOUNGER BROTHER

DO NOT BLAME ME FOR MY PAST

BOTH

WE HAVE DIFFERENT LIVES AND FACES
BUT OUR HEARTS HAVE COMMON PLACES
THIS WAS DEEP INSIDE ME
AND YOU HELPED ME TO FIND IT AT LAST.

EMMA GOLDMAN

TWO MEN MEETING
FOR A MOMENT IN THE DARKNESS

COALHOUSE

ONE TURNING FROM

YOUNGER BROTHER

ONE WAKING TO
ALL THREE

AMERICA
TWO MEN FINDING
FOR A MOMENT IN THE DARKNESS
YOUNGER BROTHER AND COLAHOUSE
THEY'RE THE SAME

EMMA GOLDMAN

(OVERLAPPING)
THEY THE SAME

COALHOUSE’S MEN
HE WANTED TO SAY

COALHOUSE
HOW I ENVY YOU YOUR INNOCENCE

EMMA GOLDMAN AND COALHOUSE’S MEN
HE WANTED TO SAY

YOUNGER BROTHER
BY YOUR SIDE, I COULD BE BRAVE.
IF THERE'S SUCH A THING AS JUSTICE
LET ME HELP YOU FIND YOUR JUSTICE.
THIS I DO FOR YOU AND SARAH
WHO LIES IN HER GRACE...

EMMA GOLDMAN AND MEN
BUT ALL HE SAID WAS...

YOUNGER BROTHER
I know how to blow things up.

EMMA, COALHOUSE’S MEN
TWO MEN MEETING
FOR A MOMENT
IN THE DARKNESS
FOR A MOMENT
IN THE DARKNESS

(There is an enormous explosion, very present, very terrifying, visceral. The theatre should shake.)

END OF ALTERNATE SCENE
Coalhouse Walker's strategy of vengeance seemed to some the final proof of his insanity. Only a madman would shift the focus of his rage from Willie Conklin, a common bigot, to J.P. Morgan, the most uncommon and powerful man of his time.

(Thunder. We are back on the beach in Atlantic City. MOTHER is carrying the child. She is barefoot. Her hair is loose. THE LITTLE BOY is with her. FATHER enters hurriedly. He is dressed in traveling clothes.)

MOTHER
You missed the storm. It was thrilling! I thought the wind was going to pick us up and carry us away. What's wrong?

FATHER
I've been called to New York City. It seems that Mr. Walker and his followers have taken over the Morgan Library and are threatening to blow it and themselves up.

MOTHER
What does that have to do with you?

FATHER
Because I know him, they think I might be helpful as a negotiator or hostage.

MOTHER
Then you must go.

FATHER
Of course I must. I've reserved a place on this afternoon's Cannonball.

MOTHER
Are you afraid?

FATHER
A little.

MOTHER
Would you like me to come with you?

FATHER
There's no need. Mr. Walker has gone too far this time. They'll put an end to it now. He'll get what he deserves.
MOTHER

And what is that?

FATHER

(flaring)

I'm sure I don't know anymore! And must you always be holding that damn child of his? Every time I look at you! It's become an appendage.

(MOTHER gives the baby to SARAH'S FRIEND.)

MOTHER

I'll be right along.

THE LITTLE BOY

Goodbye, Father.

FATHER

Goodbye.

(THE LITTLE BOY and SARAH'S FRIEND exit with the baby.)

I'm sorry. It's not you I'm angry with, Mother. When I return and this affair is forgotten, we will find a suitable place for the child and everything will be like it was.

MOTHER

Things will never be the same.

FATHER

I meant the same as before, when we were happy.

MOTHER

I will not give up the child to anyone except Mr. Walker.

(FATHER kisses her.)

FATHER

I love you.

MOTHER

Be safe.

FATHER

Everything will be fine, Mother.
MOTHER

THERE WAS A TIME
OUR HAPPINESS SEEMED NEVERENDING.
I WAS SO SURE
THAT WHERE WE WERE HEADING WAS RIGHT.
LIFE WAS A ROAD
SO CERTAIN AND STRAIGHT AND UNBENDING.
OUR LITTLE ROAD
WITH NEVER A CROSSROAD IN SIGHT.
BACK IN THE DAYS
WHEN WE SPOKE IN CIVILIZED VOICES-
WOMEN IN WHITE
AND STURDY YOUNG MEN AT THE OAR.
BACK IN THE DAYS
WHEN I LET YOU MAKE ALL MY CHOICES.
WE CAN NEVER GO BACK TO BEFORE.

THERE WAS A TIME
MY FEET WERE SO SOLIDLY PLANTED.
YOU’D SAIL AWAY,
WHILE I TURNED MY BACK TO THE SEA.
I WAS CONTENT,
A PRINCESS ASLEEP AND ENCHANTED.
IF I HAD DREAMS,
THEN I LET YOU DREAM THEM FOR ME.
BACK IN THE DAYS
WHEN EVERYTHING SEEMED SO MUCH CLEARER.
WOMEN IN WHITE
WHO KNEW WHAT THEIR LIVES HELD IN STORE.
WHERE ARE THEY NOW,
THOSE WOMEN WHO STARED FROM THE MIRROR?
WE CAN NEVER GO BACK TO BEFORE.

WOMEN

AAAH....
(MOTHER)

THERE ARE PEOPLE OUT THERE
UNAFRAID OF REVEALING
THAT THEY MIGHT HAVE A FEELING,
OR THEY MIGHT HAVE BEEN WRONG.
THERE ARE PEOPLE OUT THERE
UNAFRAID TO FEEL SORROW,
UNAFRAID OF TOMORROW,
UNAFRAID TO BE WEAK...
UNAFRAID TO BE STRONG.

THERE WAS A TIME
WHEN YOU WERE THE PERSON IN MOTION.
I WAS YOUR WIFE.
IT NEVER OCCURRED TO WANT MORE.
YOU WERE MY SKY,
MY MOON AND MY STARS AND MY OCEAN.
WE CAN NEVER GO BACK TO BEFORE.
WE CAN NEVER GO BACK TO BEFORE.

(We see a vigil of HARLEM WOMEN with candles.)

#33 – Look What You’ve Done (Part 1)

WOMEN AT VIGIL

A DAY OF PEACE.
A DAY OF PRIDE.
A DAY OF JUSTICE.
WE HAVE BEEN DENIED.
LET THE NEW DAY DAWN.
OH, LORD I PRAY!

(We are outside the Morgan Library. It is an impressive facade. 36th and 37th Streets have been cordoned off from Madison Avenue to Park.

There is a cluster of POLICE and REPORTERS.

J.P. MORGAN is trying to impress a flustered DISTRICT ATTORNEY CHARLES S. WHITMAN of the gravity of the situation. Also present is a thoroughly wretched WILLIE CONKLIN who is being made to repair COALHOUSE WALKER’s car and FATHER.)
WHITMAN

(Raises a megaphone)

Mr. Walker. This is District Attorney Charles S. Whitman. Do you hear me? I have Fire Chief Willie Conklin with me. He is restoring your car. Will you come out, sir?

WILLIE CONKLIN

You gonna let me be a martyr!

WHITMAN

Mr. Conklin will receive due process. You both will.

MORGAN

How much longer are you going to stand for this? Give him his car and then hang the savage!

WHITMAN

I'm doing my best, Mr. Morgan.

CONKLIN

This is a conspiracy of nigger lovers, that's all it is.

FATHER

Sir, if I might suggest.

WHITMAN

Who the hell are you?

FATHER

You sent for me. I know Mr. Walker and I believe there's one man he will listen to. Mr. Booker T. Washington.

VIGIL WOMEN

JUSTICE! AH!

(The focus now goes to WASHINGTON, as the people on the street move away. It should seem as if he has been admitted to the library, and is now addressing COALHOUSE directly.)

#33a – Look What You’ve Done (Part 2)

BOOKER T. WASHINGTON

FOR THE SUM OF MY LIFE
I HAVE LIVED IN HOPE
WE MIGHT ALL BE CHRISTIAN BROTHERS.
I HAVE WORKED TO PERSUADE
EVERY WHITE-SKINNED MAN
THAT HE NEED NOT FEAR OUR RACE.

VIGIL WOMEN

DAY OF PEACE...

DAY OF PRIDE...
BOOKER T. WASHINGTON
WHAT HAS YOUR SELFISH RECKLESSNESS COST US,
WE WHO WORK SO HARD TO STILL THE WHITE MAN’S HATE.
LOOK WHAT YOU’VE DONE.

(VIGIL WOMEN)
JUSTICE!
JUSTICE!

(As the conversation continues, and escalates, the lights dim on the library and come up on the people outside. Over the following, the VIGIL WOMEN continue to hum.)

WHITMAN
You are surrounded by militia. They are cutting off your water even as I speak.

J.P. MORGAN
Four Shakespeare folios! A Gutenberg Bible on vellum. The treasures of civilization are at stake! You’ve got to do something.

WILLIE CONKLIN
White people should be grateful for what I done!

EMMA GOLDMAN
I deplore the taking of human life, but I applaud Mr. Walker’s capture of the Morgan Library. His actions speak for all oppressed people. It is the cry of revolution.

(VIGIL WOMEN)
JUSTICE!

(Lights come up inside the library.)

#33b – Look What You’ve Done (Part 3)

BOOKER T. WASHINGTON
With guns and dynamite, you are destroying everything I have fought for, sir.

COALHOUSE
Despite the respect I have for you Mr. Washington, you have come in vain.

WASHINGTON
Had you been ignorant of the tragic struggle of our people, I could have pitied you this adventure. But you are a trained musician, an educated man.

COALHOUSE
It is true, sir. But I hope this might suggest to you the solemn calculation of my mind. We are both men of color who insist on the truth of our manhood, and the respect it demands!

(Lights come up outside the library.)
MEN, FATHER

HOURS PASSING BY AND
NOT A SIGN FROM COALHOUSE!
HOURS PASSING BY,
THE SITUATION HOPELESS!
HOURS PASSING BY...
HOURS PASSING BY...

WOMEN

HOURS PASSING BY AND
NOT A SIGN FROM COALHOUSE!
HOURS PASSING BY,
THE SITUATION HOPELESS!
HOURS PASSING BY...

(Lights dim on the chaos outside the library, and come up inside again. It is apparent that time has passed. They are tired. They are disheveled. The guns have been lowered.)

#33c – Look What You’ve Done (Part 4)

WASHINGTON
Your situation is hopeless. You will be responsible for the deaths of these young men.

COALHOUSE FOLLOWER #1
Don’t listen to him, Coalhouse.

COALHOUSE FOLLOWER #2
They’re using him to get to you.

COALHOUSE FOLLOWER #3
We’re not giving up.

WASHINGTON
AND YOU DARE TO TEACH YOUR LESSONS TO THESE WILD, UNTHINKING YOUTHS.
YET YOUR OWN SON,
YOU ABANDON
TO BE RAISED ON WHITE MEN’S TRUTHS.
LOOK WHAT YOU’VE DONE.
THINK OF YOUR SON.

(COALHOUSE reacts to this blow. All at once he hears SARAH’S VOICE, humming “YOUR DADDY’S SON.”)

SARAH

OOOH...
WASHINGTON

Is this the legacy you would bestow on him? Are these the shoulders you would have him stand upon? Let him be the son of a man who had the courage to tell the truth in a court of law. Make your case, and if the verdict is death, go to it proudly knowing you have been heard. The truth is all. If you do this, you will have the thanks and respect of every decent man of color and all those children of our race whose way is hard and whose journey is long.

THINK OF YOUR SON.

COALHOUSE

I would need a hostage and safe passage for my men.

WASHINGTON

It is done.

YOUNGER BROTHER

You can't change your demands. You are betraying us. You said we would all go free or we would all die!

COALHOUSE

And the promise of a fair trial.

YOUNGER BROTHER

No!

WASHINGTON

You have my word. I am their mediator, sir, not their fool.

COALHOUSE

Then they will see me come out with my hands raised, and no further harm will come to any man from Coalhouse Walker, Jr.

WASHINGTON

God bless you sir.

(WASHINGTON and COALHOUSE shake hands. WASHINGTON exits. The FOLLOWERS and YOUNGER BROTHER surround COALHOUSE in furious agitation.)

#33d - Look What You've Done (Part 5)

COALHOUSE FOLLOWER #1

You said we'd fight to the finish.

COALHOUSE FOLLOWER #2

You can go out there, man. We ain't.
COALHOUSE FOLLOWER #3
We're all ready to die as Coalhouse.

COALHOUSE FOLLOWER #4
Push the plunger! Blow it all up!

COALHOUSE
I will not trade your precious lives for anything in this world.

YOUNGER BROTHER
Is a goddamn Model T your justice then?

COALHOUSE
Is your execution yours?

(We hear FATHER from outside the library.)

FATHER
Coalhouse. Mr. Coalhouse Walker Jr. It is I, sir, the hostage you demanded.

(YOUNGER BROTHER recognizes the voice. YOUNGER BROTHER unbolts the door and admits FATHER.)

FATHER
Your car is ready, Mr. Walker. I think you will be satisfied.

(FATHER recognizes YOUNGER BROTHER.)

FATHER
You!

YOUNGER BROTHER
Yes.

FATHER
I myself require nothing from you. But don't you feel your sister deserves an explanation?

YOUNGER BROTHER
You may tell my sister that she will always be in my thoughts.

(with difficulty)
You may tell her I have always loved and admired her.

COALHOUSE
Are you ready?

COALHOUSE FOLLOWER
We're not going. You've lost, Coalhouse. We've all lost.

COALHOUSE
I don't believe that.
GO OUT AND TELL OUR STORY.
LET IT ECHO FAR AND WIDE.
MAKE THEM HEAR YOU,
MAKE THEM HEAR YOU.

HOW JUSTICE WAS OUR BATTLE
AND HOW JUSTICE WAS DENIED.
MAKE THEM HEAR YOU.
MAKE THEM HEAR YOU.

AND SAY TO THOSE WHO BLAME US
FOR THE WAY WE CHOSE TO FIGHT
THAT SOMETIMES THERE ARE BATTLES
THAT ARE MORE THAN BLACK OR WHITE.

AND I COULD NOT PUT DOWN MY SWORD
WHEN JUSTICE WAS MY RIGHT.
MAKE THEM HEAR YOU.

GO OUT AND TELL THE STORY
TO YOUR DAUGHTERS AND YOUR SONS.
MAKE THEM HEAR YOU,
MAKE THEM HEAR YOU.

AND TELL THEM, IN OUR STRUGGLE,
WE WERE NOT THE ONLY ONES.
MAKE THEM HEAR YOU,
MAKE THEM HEAR YOU.

YOUR SWORD CAN BE A SERMON
OR THE POWER OF THE PEN.
TEACH EVERY CHILD TO RAISE HIS VOICE
AND THEN, MY BROTHERS, THEN
(COALHOUSE)

WILL JUSTICE BE DEMANDED
BY TEN MILLION RIGHTEOUS MEN.
MAKE THEM HEAR YOU.
WHEN THEY HEAR YOU,
I'LL BE NEAR YOU
AGAIN.

(The MEN embrace COALHOUSE and move toward the door.)

#34a – Underscore: After “Make Them Hear You”

(FATHER goes, too, but is stopped by COALHOUSE.)

FATHER

Am I not to go with them?

COALHOUSE

Here is our hostage. One white face looks just like another.

(COALHOUSE takes FATHER’s hat and places it on YOUNGER BROTHER’s head. YOUNGER BROTHER replaces FATHER as the “hostage” and they all exit. A silence.)

COALHOUSE

Tell me about my son.

FATHER

What do you want to know?

COALHOUSE

Is he walking? Has he said any words yet? Anything you can think of.

(A car sputters to a start and begins to drive off. Silence.)

COALHOUSE

Are they going to kill me?

FATHER

Of course not. They’re decent men. I would not have come here if I did not believe that.

WHITMAN

(off)

Mr. Walker, your men have gone. Will you come out now?
(COALHOUSE has put on his bowler hat and houndstooth jacket. Impeccably dressed and groomed as usual, he is now ready to leave the library.)

COALHOUSE

Thank you for your kindness to my family.

FATHER

You’re welcome. He’s a fine boy.

(COALHOUSE and FATHER shake hands. COALHOUSE goes to the door, opens it and walks out into the glare of lights.)

(At once we hear a volley of gun shots.)

FATHER

Nooo!

#35 – Epilogue: Ragtime (Part 1)

CHORUS

OOHH!!!

(We hear a slow rag begin. THE LITTLE BOY appears next to a small manual projector.)

LITTLE BOY

The era of Ragtime had run out, as if history were no more than a tune on a player piano. But we did not know that then.

(HE turns the projector as a slow parade begins—a ghostly march of time, people of the past, people of the future.)

YOUNGER BROTHER

After Coalhouse Walker’s death, Younger Brother drove south to Mexico, where he joined the great peasant revolutionary, Emiliano Zapata.

(YOUNGER BROTHER rejoins the parade, and now, one by one, others step forth.)

ALL

LA LA LA LA LA

EMMA GOLDMAN

The signs of the coming world war were everywhere. The anarchist Emma Goldman was arrested again, of course, but this time she would be deported, as well.
ALL

OOH OOH...

BOOKER T. WASHINGTON
Booker T. Washington’s Tuskegee Institute became, in time, the capital of black America. When he died, flags were flown at half-mast. President and Mrs. Wilson attended the funeral.

ALL

LA LA LA LA LA

GRANDFATHER
Grandfather resided now in a cemetery. At last, peace and quiet!

EVELYN NESBIT
The passionate and beautiful Evelyn Nesbit would lose her looks and fall into obscurity. Whee!

HOUDINI
Harry Houdini was hanging upside down high over Times Square when the Archduke Franz Ferdinand was assassinated in Sarajevo.

THE LITTLE BOY
Warn the Duke!

HOUDINI
A little boy’s words suddenly rang clear to the great illusionist. It was the one genuine mystical experience of his life. But it was too late. The world was already at war.

FATHER
When the LUSITANIA was torpedoed by a U-boat off the Southwest coast of Ireland, twelve hundred men, women and children lost their lives and among them, Father.

(MOTHER enters.)

MOTHER
Mother wore black for a year. At the end of this time, Tateh proposed and she accepted.

#35a – Epilogue (Part 2: Wheels of a Dream)

MOTHER
She adored him.

THE LITTLE BOY
They moved to California.
They were now a family.

They felt blessed.

Coalhouse!

(A very small black child runs into her arms. HE is COALHOUSE WALKER III. The CHILDREN play.)

TATEH

One afternoon, watching his children play, Tateh had an idea for a movie: a bunch of children, white, black, Christian, Jew, rich, poor—all kinds—a gang, a crazy gang getting into trouble, getting out of trouble, but together despite their differences. He was sure it would make a wonderful movie—a dream of what this country could be. He would be first in line to see it.

(TATEH moves to MOTHER.
COALHOUSE and SARAH enter upstage, on opposite sides of the stage.)

COALHOUSE

I SEE HIS FACE.

SARAH

I HEAR HIS HEARTBEAT.

BOTH

I LOOK IN THOSE EYES,
HOW WISE THEY SEEM.

(TATEH picks up LITTLE COALHOUSE.)

MOTHER, TATEH, COALHOUSE, SARAH AND ALL(OFFSTAGE)
(EXCEPT LITTLE BOY AND LITTLE GIRL)

WELL, WHEN HE IS OLD ENOUGH
I WILL SHOW HIM AMERICA
AND HE WILL RIDE,
OUR SON WILL RIDE,
ON THE WHEELS OF A DREAM.

(COALHOUSE and SARAH watch as the FAMILY walks off into the future.)
# Musical Numbers

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In 1902 Father built a house at the crest of the Broadview Avenue hill in New Rochelle, New York,...

...and it seemed for some years thereafter that all the family's days would be warm and fair.

The skies were blue and hazy, rarely a storm, barely a chill. La-la-la-la la! The afternoons were lazy.
And there was
ev'ryone warm, ev'rything still. La-la-la-la! And there was
distant music, simple and somehow sublime,
distant music, simple and somehow sublime,
giving the nation a new syncopation. The
giving the nation a new syncopation. The
people called it Ragtime!
people called it Ragtime!

#1—Opening
FATHER
"Father was well off. Very well off. His considerable income was derived from the manufacture of fireworks...

...and bunting and other accoutrements of patriotism. Father was also something of an amateur explorer."

MOTHER:
"The house on the hill in New Rochelle was Mother’s domain. She took pleasure in making it comfortable for the men of her family...

...and often told herself how fortunate she was to be so protected and provided for by her husband."

YOUNGER BROTHER:
"Mother’s younger brother worked at Father's fireworks factory. He was a genius at explosives.

But he was also a young man in search of something to believe in. His sister wondered when he would find it."

GRANDFATHER:
"Grandfather had been a professor of Greek and Latin. Now retired and living with his daughter and her family,"

#1 – Opening
...he was thoroughly irritated by everything."

**WOMEN:**

The days were gently tinted,

**MEN:**

The days were gently tinted,

lavender, pink, lemon and lime,

lavender, pink, lemon and lime,

**MOTHER:**

Ladies with parasols,

**YOUNGER BROTHER:**

Fellows with tennis balls.

**FATHER:**

There were gazebos and There were no Negroes

*(The citizens of Harlem enter)*

**HARLEM WOMEN:**

And everything was Ragtime!

**HARLEM MEN:**

And everything was Ragtime!
HARLEM

Blues Rag
(COALHOUSE plays the piano as the Citizens of Harlem dance.)

COALHOUSE: "In Harlem, men and women of color forgot their troubles and danced and reveled...

...to the music of Coalhouse Walker, Jr. This was a music that was theirs and no one else's.

SARAH: "One young woman... thought Coalhouse played just for her. Her name was Sarah."
BOOKER T. WASHINGTON: "Booker T. Washington was the most famous Negro in the country."

PEOPLE OF HARLEM:

...He counseled friendship between the races and spoke of the promise of the future. He had no patience with Negroes...

NEW ROCHELLE (incl. FAMILY:)
ENSEMBLE:

...who lived less that exemplary lives."

La - dies with pa - ro - sols, fel - lows with ten - nis balls.

There were no Ne - groes and there were no im - mi - grants.

SEGUE AS ON!

#1a - Harlem
RAGTIME

IMMIGRANTS

(The Immigrants enter)

TATEH:
"In Latvia, a man dreamed of a new life...

...for his little girl. It would be a long journey, a terrible one. He would not lose her, as he had her Mother.

...His name was Tateh. He never spoke of his wife. The little girl was all he had now. ...Together they would escape!"

(HOUDINI Fanfare:)

LITTLE BOY: "Houdini! (HOUDINI is lowered from the air.) Look it's Houdini!"

CROWD:
"Ooh!.."

CROWD:
"Ahh!.."

(HOUDINI escapes from his strait jacket!)

CROWD: "Ooh!.."

CROWD: "Ahh!.."

HOUDINI:
"Harry Houdini was one immigrant who made an art of escape. He was a headliner in the top vaudeville circuits."

HOUDINI'S MOTHER: "Ich bin die mutter des grossen Houdinis!"
Houdini: "He made his mother proud. But for all his achievements, he knew he was only an illusionist.

...He wanted to believe there was more." Houdini: "Hello, sonny."

People of New Rochelle
Women:
And there was distant music

Men:
And there was distant music

Changing the tune, changing the time.

Changing the tune, changing the time.

People of Harlem
Women:
Giving the nation a new syncopation! La-la

Men:
Giving the nation a new syncopation! La-la

#1b—Immigrants
"Certain men make a country great. They can't help it."

"At the very apex of the American pyramid—" "...that's the very tip-top!—"

"Like Pharoahs reincarnate, stood J.P. Morgan."

"And Henry Ford."

"All men are born equal."

"But the cream rises to the top."

"The radical anarchist, Emma Goldman fought against the ravages of American capitalism as she watched..."...her fellow immigrants' hopes turn to despair on the Lower East Side."

SEGUE AS ONE

#1b—Immigrants
Evelyn Nesbit was the most beautiful woman in America. If she wore her hair in curls, every woman wore her hair in curls. Her lover was the eminent architect Stanford White, designer of the Pennsylvania Station on 33rd Street. Her husband, the eccentric millionaire, Harry K. Thaw, was a violent man. After her husband shot her lover, Evelyn became the biggest attraction in Vaudeville since Tor...
L'Istesso  

"And although the newspapers called the shooting the Crime of the Century, Goldman knew it was only...

WOMEN:

And there were ninety-four years to go! Whee!

MEN:

And there were ninety-four years to go!

WOMEN:

And there was music playing, catching a nation in its prime.

MEN:

And there was music playing, catching a nation in its prime.

Beggar and millionaire, ev'ry one, ev'rywhere, moving to the Rag time...

Beggar and millionaire, ev'ry one, ev'rywhere, moving to the Rag time...

SEGUE AS ONE
And there was distant music, skipping a beat, singing a dream. La La la la la!

A strange insistent music putting out heat, picking up steam.

The sound of putting out heat, picking up steam. La la la la la! The sound of
It was the music of some thing beginning, an era exploding, a century spinning in riches and rags and in rhythm and rhyme.

The people called it Rag-time!

Rag
**Ragtime**

**PRINCIPALS:**

Rag-time!  Rag-time!  Rag-time!

**SEGUE**

### 2 Admiral Peary's March

**Tacet**
GOODBYE MY LOVE

Cue: FATHER: “Goodbye. Stay well. God bless you.”

(Music) And remember to cancel our subscription to the Philharmonic. I left money for an emergency under the library rug.

...Don’t smile. You can never have enough money. And you’ll remember to bring in the dahlias?

...Goodbye. Say a prayer for us. God bless America. God bless each and everyone of us.”

MOTHER:

Good - bye, my love. God bless you.

And I sup - pose, bless A - me - ri - ca, too. You have

pla - ces to dis - co - ver, o - ceans to con - quer.
You need to know I'll be there at the window while you go your way. I accept that. But what of the people who stay where they're put, planted like flowers with roots underfoot? I know some of those people have hearts that would rather go journeying on the sea. Tell me.

#3–Goodbye My Love
what of the people whose boundaries chafe, who

marry so bravely and end up so safe? Tell me

how to be someone whose heart can explore while still

staying here. Let this be the year we both

travel. Goodbye, my love...

Journey on...

#3 - Goodbye My Love
Tell me who —~~, —~~----- f

"It's an honor to go on expedition with you, Admiral Peary. It's men like you who've made this country great."

"It's men like you who will keep it great."

"Good evening."

"All sails set, Admiral."

"Thank you Mr. Henson. This is my First Officer, Mr. Henson."

"Welcome aboard."

"What's that? In the distance? Such a ghostly glow."

"They're called rag ships. Immigrants from every cesspool in western and eastern Europe."

...Most of them become very patriotic Americans. They're your future customers."

"My people were also brought here on ships."

"Good watch, Henson."
FATHER:
"You’re a brave man, whoever you are, ...coming so far, expecting so much."

FATHER:

A salute to the man on the deck of that ship!

A salute to the immigrant stranger.

Heaven knows why you’d make such a terrible trip.

May your own God protect you from danger.

Is it freedom or love that you pray for in your guttural accent? Too late,

long gone....

A salute to a fellow who hasn’t a chance!

Journey on.

#4—Journey On
RAGTIME

TATEH:
“If people ask, how old are you?”
LITTLE GIRL:
“I don’t answer.”
TATEH:
“Your name?”
LITTLE GIRL:
“No name.”

TATEH:
“Where your mother is?”
TATEH:
“This is my father.”
LITTLE GIRL:
“Dead.”
LITTLE GIRL:
“He speaks for both of us.”

LITTLE GIRL:
“This is my father. He speaks for both of us. Is that other ship going back home?”

TATEH:
“No! America is our home now. America is our shtetl.”
TATEH:
“Amekhaye khlebn.”
LITTLE GIRL:
“Look! Someone is waving.

...Where is he going?”
TATEH: “He’s a fool on a fool’s journey.”
TATEH:
“You de-
part on a ship from a country like this.

Why on
earth would you want to be leaving?”

Was it
something you lost that you suddenly miss?

#4 - Journey On
(TATEH:)

angry or possibly grieving? Do you

see in my face what you've lost, sir? Are you moved by the death ship we sail up on?

Well, perhaps you're a man who's in search of his heart.

Journey on.

(TATEH:)

Journey on.

Two ships passing in the kinship of the darkness, one

Two ships passing in the kinship of the darkness,

#4 – Journey On
we sail up.

Two men meeting at the moment of a journey. For a moment in the darkness, we're the same...

(MOTHER:)

And

(FATHER:)

mo-ment in the darkness, we're the same...

(TATEH:)

mo-ment in the darkness, we're the same...

#4—Journey On
(MOTHER:)

what of the people whose boundaries chafe,

FATHER:

I salute you,

(MOTHER:)

marry so bravely and end up so safe?

FATHER:

my friend

TATEH:

May you find what you

I will be journeying here, my love, as you go

cresc.

need

#4—Journey On
(MOTHER:)

journeying on the

(FATHER:)

journeying on the

(TATEH:)

journeying on the

(89)

\[ \text{cresc.} \]

89

We're

80

sea.

\( \text{f} \)

We're

81

two ships passing at a distance through the darkness,

two ships passing at a distance through the darkness,

two ships passing at a distance through the darkness,

\#4 - Journey On
one coming to America!

Strangers sharing the beginnings of a journey!

I will miss you in the darkness of lute you!

God be with you!

#4 - Journey On
(MOTHER:)
the dawn.

(FATHER:)
the dawn.

(TATEH:)
the dawn.

Journey on!

SEGUE AS ONE

4a EVELYN'S INTRODUCTION

TACET
FATHER: "It's an honor to go on expedition with you, Admiral Peary. It's men like you who've made this country great."

ADKIRAL PEARY: "It's men like you who will keep it great."

"This is my First Officer, Mr. Henson."

FATHER: "Good evening."

HENSON: "Welcome aboard."

("RAG SHIP")

FATHER: "What's that? In the distance!

PEARY: "They're called rag ships. Immigrants from every cesspool in western and eastern Europe."

...Such a ghostly glow.

...Most of them become very patriotic Americans. They're your future customers."

HENSON: "My people were also brought here on ships."

PEARY: "Good watch, Henson."
FATHER: “You’re a brave man, whoever you are,
...coming so far, expecting so much.”

A salute to the man on the deck of that ship!

A salute to the immigrant stranger.
Heaven knows why you’d make such a terrible trip.
May your own God protect you from danger.
Is it freedom or love that you pray for in your guttural accent? Too late,
long gone.

#4 - Journey On [Alternate]
(FATHER:)

TATEH: "If people ask, how old are you?"
LITTLE GIRL: "I don't answer."

TATEH: "Your name?"
LITTLE GIRL: "No name."

TATEH: "Where your mother is?"
LITTLE GIRL: "Dead."

TATEH: "This is my father....He speaks for both of us."
LITTLE GIRL: "This is my father. He speaks for both of us. Is that other ship going back home?"

...He speaks for both of us." "This is my father. He speaks for both of us. Is that other ship going back home?"

TATEH: "No! America is our home now. America is our shtetl."

(TATEH & LITTLE GIRL:)

LITTLE GIRL: "Amekhaye khlebn."

(A flare goes off)

LITTLE GIRL: "Look! Someone's waving."

...Where is he going?"

TATEH: "He's a fool on a fool's journey."

TATEH:

You de...

part on a ship from a country like this.

#4 – Journey On [Alternate]
RAGTIME — 31

(TATEH:)

earth would you want to be leaving? Was it

some-thing you lost that you sud-den-ly miss?

Are you

angry or pos-si-bly griev-ing?

Do you

see in my face what you've lost, sir? Are you moved by the Death Ship we sail up-

on?

Well, per-

haps you're a man who's in search of his heart. Jour-ney—

(FATHER:)

You de-

(TATEH:)

Jour-ney on.

Jour-ney on.

#4—Journey On [Alternate]
(FATHER:)

Two ships passing in the kinship of the darkness, one

(TATEH:)

Two ships passing in the kinship of the darkness,

go-ing from America!

one coming to America!

Two men meeting at the moment of a journey. For a

Two men meeting at the moment of a journey. For a

(FATHER:)

moment in the darkness, we're the same...

(TATEH:)

moment in the darkness, we're the same...

#4 - Journey On [Alternate]
May you find what you need — as you go
Journey On [Alternate]
(MOTHER:)

jour - ney - ing

(FATHER:)

jour - ney - ing

(TATEH:)

jour - ney - ing

cresc.

sea.

f We're

cresc.

sea

f We're

cresc.

sea

f We're

two ships pass - ing at a dis - tance through the dark - ness,

two ships pass - ing at a dis - tance through the dark - ness,

two ships pass - ing at a dis - tance through the dark - ness,

#4—Journey On [Alternate]
one coming to America!

Strangers sharing the beginnings of a journey!

Strangers sharing the beginnings of a journey!

I will miss you in the darkness of God be with you in the darkness of
(MOTHER:)

the dawn.

Journey

(FATHER:)

the dawn.

Journey

(TATEH:)

the dawn.

Journey

on!

on!

on!

SEQUE AS ONE

Alternate

EVELYN'S INTRODUCTION

TACET
5

**CRIME OF THE CENTURY**

*(PART 1)*

_Sassy Rag_

---

_EVELYN:*

---

**CHORUS GIRLS + SOB SISTERS:**

La-la-la-la-la-la-la-la-la-la-la-la-la-la-la-la.

---

_Followed by:_

_EVELYN:*

---

*(Judge’s gavel)*

---

_la-la-la-la-la-la-la-la-la-la-la-la-la-la-la-la.*
EVELYN:
I was once the lady friend of Stanford White.

CHORUS GIRLS + SOB SISTER
He's the famous architect.

EVELYN:
Yes, that's right. He put me on a velvet swing.

And made me wear, well, hardly anything!

Ruined at the age of fifteen! Your Honor! Then I went and married Mister

EVELYN + CHORUS GIRLS + SOB SISTERS:
Harry Thaw, eccentric millionaire.
EVELYN:

Har-ry's a jeal-ous man!

CHORUS GIRLS + SOB SISTERS:

Oh! Oh!

Bang! Bang!

EVELYN:

That was the end of Stan!

CHORUS GIRLS + SOB SISTERS:

Boo - Hoo!

EVELYN:

Ho- nor, be fair! My Har - ry went cra - zy, I

#5—Crime of the Century (Part 1)
EVELYN:

Crime of the Century! Crime of the Century! Giving the world a

WOMEN:

Crime of the Century! Crime of the Century! Giving the world a

MEN:

Crime of the Century! Crime of the Century! Giving the world a

thrill! Harry's in trouble and Stanley's in Heaven and

thrill!

thrill!

(spoken)

Evelyn is in vaudeville!— Crime of the Century!

CHORUS GIRLS + SOB SISTERS:

The Crime of the Century!

MEN:

The Crime of the Century!

#5—Crime of the Century (Part 1)
EVELYN:
Crime of the Century! All for a youthful fling.

CHORUS GIRLS + SOB SISTERS:
Crime of the Century! All for a youthful fling.

MEN:
Crime of the Century! All for a youthful fling.

For tune, fame, and a ruined name!
And
For tune, fame, and a ruined name!

EVELYN:
now I'm the Girl on the Swing! Whee!

YOUNGER BROTHER:
"From what had become his regular seat in the front row of the second balcony, Younger Brother would lean far over the railing, hoping his goddess would notice him. One night he almost fell. Evelyn caught sight of him and smiled. Life was suddenly wonderful and full of delicious possibilities."
EVELYN:

Har - ry must not be hung!

CHORUS GIRLS + SOB SISTERS:

Oh! Oh!

JUDGE: (spoken)

Let's have that ver - dict sung!

CHORUS GIRLS + SOB SISTERS:

Boo - Hoo!

JURY FOREMAN:

Oh! Oh!

EVELYN: (spoken)

My ho - nor, we find, that Har - ry's not guil - ty!

EVELYN:

Har - ry's not guil - ty! 'Cause Har - ry is out - of his mind. And it's the

CHORUS GIRLS + SOB SISTERS:

'Cause Har - ry is out - of his mind. And it's the

MEN:

'Cause Har - ry is out - of his mind. And it's the

#5 - Crime of the Century (Part 1)
EVELYN:

Crime of the Century! Crime of the Century! Making the world go

CHORUS GIRLS + SOB SISTERS:

Crime of the Century! Crime of the Century! Making the world go

MEN:

Crime of the Century! Crime of the Century! Making the world go

"Wheee!" Harry's in trouble and Stan-ny's in Hea-ven and

EVELYN:

"Wheee!" Harry's in trouble and Stan-ny's in Hea-ven

"Wheee!" Harry's in trouble and Stan-ny's in Hea-ven

Eve-lyn gets pub-li-ci-ty! Crime of the Century!

The Crime of the Century!

The Crime of the Century!

#5 – Crime of the Century (Part 1)
EVELYN:

Crime of the Century! Not such an awful thing.

CHORUS GIRLS + SOB SISTERS:

Crime of the Century! Not such an awful thing.

MEN:

Crime of the Century! Not such an awful thing.

EVELYN:

Stan-ny's killed— but my mo- ther's thrilled!— 'Cause now I'm the Girl— on the

EVELYN:

Now I'm the Girl— on the Swing! Whee!

CHORUS GIRLS + SOB SISTERS:

Now she's the girl— on the... on the Swing!

MEN:

Now she's the girl— on the... on the Swing!

5a CRIME OF THE CENTURY (PART 2) TACET
CRIME OF THE CENTURY
(PART 3)

(We hear a Victrola recording:)
A Bit Slower
(Live Orch.)

YOUNGER BROTHER:
(Singing along with recording, in his own rhythms)

CRIME OF THE CENTURY! All for a youthful

CHORUS GIRLS + SOB SISTERS:
(On "recording")

CRIME OF THE CENTURY, CRIME OF THE CENTURY! All for a youthful

(MOTHER joins in singing with the recording)

MOTHER: (Solo)

Fling.

Fortune, fame, and a ruined name!

Music ends abruptly on dialogue: YOUNGER BROTHER: "I never want to hear that song or her name again."

(Scene continues dry.)

HOUDINI'S AIRPLANE

TACET
Cue: LITTLE BOY: "Dear Mother. This letter will reach you via the supply ship Erik..."

Stirring

MOTHER: "Get Kathleen."

poco rit.

A Tempo

LITTLE BOY: "What's wrong?"

MOTHER: "Get Kathleen, I tell you."

poco rit.

A Tempo

KATHLEEN: "Oh Holy Mother!"

MOTHER: "Get water, clean linens. Call the doctor."

KATHLEEN: "Is it alive? Oh..."

...please, God, let it be."

MOTHER: 

"It's alive. It's a Negro child. 
A newborn baby boy."

KATHLEEN: It's like Moses...

...in the bulrushes."  

MOTHER: It's like nothing of the sort.

KATHLEEN: "What's to become of it?"

SAFETY

What kind of woman would do such a thing?

Why in God's name..."
name is my husband not here?

I'm such a fool!

Why did I say he was free to go? What am I to do? Where are your instructions, my dear?

You left me lists. Ev'rything in lists! Well, your little lists aren't very helpful, I fear.

Each day the maids trudge up the hill. The hired help arrives. I never stopped to think they might have lives beyond our
POLICEMAN: "We found her in the cellar of a home on the next block."

...She's a washwoman there. Her name is Sarah."

"Are you the mother? Thank God, I found him."

...What if I hadn't been working in the garden today?"

"Don't waste your time, ma'am. She won't say a word to anyone."

MOTHER: "Where will you take her?"

POLICEMAN: "To the charity ward."

...Eventually she will have to stand charges."

YOUNGER BROTHER: "What charges?"

POLICEMAN: "Well, attempted murder, I should think."

MOTHER: "What's going to happen..."
...to the baby?

DOCTOR: "They have places for unfortunates like this."

MOTHER: "I will take the responsibility."

for Mother and child.

(Cue to go on) ...Please take Miss Sarah inside.

(VAMP) (2X’s) "Thank you."

MOTHER: What kind of woman would do what I've done?

Open the door to such chaos and pain?

You would have gently closed the door, and gently turned the key, and gently told me not to look for fear what I might see.

What kind of woman would that have made II

#6 - What Kind of Woman

SEGUE AS ONE
A Shtetl Iz Amereke
(Ellis Island)

Mother:

Jewish Immigrants + Tateh + Little Girl:

Italian Immigrants:

Jewish Immigrants + Tateh + Little Girl:

Haitian Immigrants:

Gran me si, Washington, ki ba nou La-merik.
RAGTIME

JEWISH IMMIGRANTS + TATEH + LITTLE GIRL:

kho mes, bik-sn, men-tshn-blut
Dar-fn mir oyf tso-res,

ITALIAN IMMIGRANTS:

Me ri-ca, Me ri-ca, bel mas-so-li-no di fior.

HAITIAN IMMIGRANTS:

Gran me-si, Wash- ing-ton,

guber-na-tor darf men-nit, A key-ser oyf ka-po-res.

Me ri-ca, Me ri-ca, bel mas-so-li-no di fior.

Gran me-si, Wash-ing-ton,

ki ba nou La-me-rik.

#6a—A Shtetl Iz Amereke (Ellis Island)
JEWS: "Jerusalem, Jerusalem, why dost thou meet me in tears!"

ITALIANS: "Merica, Merica, Merica!

Haitians: "La me rik! La me rik! La me rik!"

SEGUE AS ONE
Success
(PART 1)

A Bit Faster

IMMIGRANTS:

TATEH:

Merica!

I promised you America and

Merica!

Merica!

little one, we're there.

ENSEMBLE WOMEN:

ENSEMBLE MEN:

Our

(A LITTLE GIRL:)

A merica!

A merica!

feet are on the solid ground and hope is in the
soon be eating apple pie from off a china plate. Pretty dresses, pretty dolls, just wait! For shining in your Tah-tah's eye and just beyond this gate: A
A Bit Faster: Sharp Rag

(TATEH:)

me - ri - ca!

(WOMEN:)

me - ri - ca!

(MEN:)

me - ri - ca!

TATEH:

Here in A - me - ri - ca a - ny - one at all can suc - ceed.

(WOMEN:)

A - me - ri - ca! Here in A - me - ri - ca!

(C Sing)

A - me - ri - ca! Here in A - me - ri - ca!

Do what you do, and the world will come to you, guar - ran - teed!

#7 – Success (Part 1)
I may be just a maker of art, but here you could start with less and make a success!

Step right up and have a silhouette made by a real artist! With ordinary paper, a pair of scissors and some glue, I will give you a thing of such beauty! A life-like portrait of someone you love. Silhouettes of your favorite celebrity...
Success
(Part 2)

TATEH:

Evelyn Nesbit! Hey, look! She's on her vaudeville stage.

Harry Houdini! He practically escapes from the page.

Only a nickel. Don't walk away! Some day, these will impress

when I'm a success!

EMMA: “J. P. Morgan! You should be ashamed of yourself, comrade.”

...I'm here to work, not make politics.”

EMMA: “Work is politics.”

TATEH: “You are barking up the wrong tree, Mrs. Goldman. I am an artist.

...I work for no one. Trade unions are fine but they are not for me. Now be nice and don't move.
...This is a complimentary silhouette because I admire you anyway.”

TATEH: “Shh!”

(GOLDMAN tries to speak)

...That doesn’t mean I have to listen to you. I was in your socialist frying pan over there; ...

...I’m not jumping into the same fire over here.”

EMMA: “What’s your name?”

EMMA: “What about her mother?”

TATEH:
“They gave me a name I can’t pronounce so you can call me Tateh like everyone else.”

EMMA: “I work for no one. Not true. I work for my child.”

(LITTLE GIRL crosses in front of cart)

EMMA: “You can call me Emma.”

(SHE reacts to the silhouette) “Mein Gott, what a kisser!”

EMMA: “Here”

ENLISTED WOMEN:

A - me - ri - ca…

ENLISTED MEN:

A - me - ri - ca…

#7a – Success (Part 2)
"Sshh. Who's there?"

"Her mother?"

"Hat a kisset!"

"Thanks!"

TATEH: Look at the silhouettes here in the tenements, bent over sewing or dancing or arguing. Thousands of silhouettes, thousands of stories to tell.

Look at them, little one, such opportunity! Right on the corner of Orchard and Rivington. We'll make our silhouettes. Think how they'll sell! We'll join the parade of Americans all doing A Tempo (TATEH:)

well! Success! Success! Success! Success!

IMMIGRANTS:}

SEGUE AS ONE

#7a—Success (Part 2)
Success (Part 3)

TATEH + IMMIGRANTS:

MORGAN: (spoken)

IMMIGR'S.:

J.MORGAN: (spoken)

IMMIGR'S.: MORGAN: (spoken)

HOUDE:

Success! You immigrants, look up to me, and you'll see what money is worth! Success! One day, your immigrant sweat might get you the whole U.S.! And if you're trapped and failure seems imminent, think of Houdi, that fabulous immigrant! Break those chains with all you possess!
This is America! This is the land of success!

A Tempo

TATEH:

This is America! This is the land of success!!

EMMA:

(The Street Swirls. Season changes.) “The angry fetid tenements of the Lower East Side were worse than...

(Some Immigrants exit)

...anything Tateh and his wife had suffered in Latvia. The little girl was often sick now.

...Tateh wrapped her in his prayer shawl. What rabbi would disapprove?” (A chill wind begins to blow)
EMMA: "Are you a rich man yet, Tateh?" TATEH: "Don't make fun." EMMA: "I'm not making fun."

...I think you are already rich in spirit and good of heart. It's just your pockets that are a little empty."

TATEH: "Please, Mrs. Goldman. I'm working. This is my busiest time. You're blocking the sidewalk.”

EMMA: "I'm sorry.” TATEH: "Step right up! Without art, what is our existence but chaos?"

EMMA: "Tateh, there's a rally tonight at Union Square.” TATEH: "I told you, Mrs. Goldman, no politics. My daughter needs to eat.”

SEGUE AS ONE

Success
(Part 4)

Tacet
Cue to go on:

(TATEH:)...and she is not for sale.

(TATEH holds the LITTLE GIRL close to him. He can no longer escape the reality of his failure and unfulfilled dreams)

Slowly

TATEH:

Look at my daughter, God. Why have you brought us here?

How can I feed her or clothe or protect her here? Where's the America we were supposed to get? Was it a silhouette?! Hey, Mister!

Broadly, Self-Mocking

Here in America anything you want, you can be!

Sucker, step up, and I'll cut you out your own guarantee!

Come see the artist, big shot, oh, yes!
TATEH:

Red, white, and blue! Hooray—and God bless! I'm a success!

If you're trapped and failure seems imminent, think of Houdini, that fabulous immigrant!

If you're trapped and failure seems imminent, think of Houdini, that fabulous immigrant!

I promised you America and little one, we will find it.

Deliberately poco a poco accel.

SEGUE AS ONE

#7d—Success (Part 5)
His Name was Coalhouse Walker

Strong, Rhythmic

PEOPLE OF HARLEM:

WOMEN: unis.

His name was Coalhouse Walker.

MEN: unis.

His name was Coalhouse Walker.

SOLO WOMAN:

When he

SOLO MAN:

Was a native of St. Louis some years before.

heard the music of Scott Joplin

Bought him

In St. Louis

(SOLO WOMAN):

self some piano lessons working as a stevedore.
Here was a music that truly inspired him.

Dancers required him. The Club owners hired him. The

strivers of Harlem respected and admired him.

For strivers of Harlem respected and admired him.

A Bit Slower

turning Harlem into art.

But Coal-house had a broken heart.

#8—His Name Was Coalhouse Walker

SEGUE AS ONE
...enough is enough. I'm putting Sarah in Coalhouse's life."

"This wasn't a woman. This was an angel, a gift of God. Coalhouse...

...loved this woman, but not wisely and not too well. She left him without a word or a trace. There was no pity for me."

"Now she is haunting me, just like a melody, the only song I seem to know."

"Sarah, my life has changed. Sarah, I miss you so. Sarah, I did you wrong."

"And then this morning, the miracle happened. I found out where she is and I'm going to do my damndest to see that she takes me back."

"Sarah, where did you go?"

"Segue as one"
Cue: "Ladies and gentlemen, The Gettin' Ready Rag!"

**Faster (In 2)**

[Staff notation]

**ALL:**
Get-tin' Read-y Rag!

[Staff notation]

**ALL:**
Get-tin' Read-y Rag!

[Staff notation]

**[BARBERSHOP]**

54 ["DIAGONAL"]

[Staff notation]

8

[Staff notation]

**[COALHOUSE SOLO]**

ALL:
(clap) (clap) (clap) Ah! (clap) (clap) (clap) Ah!

[Staff notation]

(clap) (clap) (clap) Ah! Get-tin' Get-tin' Get-tin' Read-y Rag!
WOMEN:

Any thing it takes,

MEN:

An y thing you need!

ALL: (except COALHOUSE)

Ya got ta find your girl

Coal house and win her back!

Get tin' Read y Rag!

COALHOUSE:

Not yet!

MEN (Except COALH.):

Got ta win the girl,

WOMEN:

Read y as you'll ev er get.

COALHOUSE: poco a poco accel.

Think o' what a bet ter man she'll see when

Coal house.

New Tempo

Mister Hen ry Ford puts me at the wheel of a Mo del

SEGUE AS ONE

#9a – Gettin’ Ready Rag (Part 2)
January 29-February 3, 2019

Cape Cod Community College

College Theatre Festival

Kennedy Center American Informaition Packet

Salem State University
(Harlem Ensemble exits as Assembly Line comes on.)

(2x) COALH.: (Vocal 1st time only:)

1. T!

2. ["STEAM"]

3. ["GEARS"]

4. ["CONVEYER BELT"]

5. ["STEAM"]

6. ["GEARS"]

7. ["CONVEYER BELT"]
See my peo-ple? Well, here's my theo-ry of what this coun-try is mo-vin' toward.

Ev-ry wor ker a cog in mo-tion. Well, that's the no-tion of Hen-ry Ford.

One man tigh-tens and one man rat-chets and one man rea-ches to
HENRY FORD:

pull one cord. Car keeps moving in one direction.

WOMEN:

genuflection to Henry Ford! Hal - le - lu - jah!

MEN:

genuflection to Henry Ford! Hal - le - lu - jah!

HENRY FORD:

(Pspoken:) Speed up the belt! Speed up the belt, Sam!

#10 - Henry Ford
COALHOUSE:  
(Sung:)  
Hell, I'll take her!

WOMEN:  
Sure a-mazin' how

MEN:  
Sure a-mazin' how

HENRY FORD:  
Speed up the belt!

far some fel-las can see!

HENRY FORD:  
Speed up the, speed up the, speed up the, speed up the belt!

WOMEN:  
Speed up the, speed up the, speed up the, speed up the belt!

MEN:  
Speed up the, speed up the, speed up the, speed up the belt!

#10—Henry Ford
Mass production will sweep the nation, a simple notion, the world's reward.

Mass production will sweep the nation, a simple notion, the world's reward.

Even people who ain't too clever can learn to tighten a nut forever.

HENRY FORD: *alt. melody:*

Even people who ain't too clever can learn to tighten a nut forever.

HENRY FORD: *alt. melody:*

touch one pedal or pull one lever.

WOMEN:

for Henry Ford!

MEN:

for Henry Ford!

WOMEN:

Henry Ford!

MEN:

Henry Ford!

#10—Henry Ford
WOMEN:

ry Ford!

MEN:

ry Ford!

HENRY FORD:

Grab your goggles!

WOMEN:

And climb aboard!

MEN:

(=FORD:) And climb aboard!

COALHOUSE:

I'm ready, Lord!!

APPLAUSE SEGUE TO "Ford Playoff"

#10 – Henry Ford
Cue:
LITTLE BOY: “Mother!”
MOTHER: “I see! I see! He’s afraid of losing her. Immigrants are terrified of losing their children. So are we but just not so conspicuously. Don’t stare. It’s not polite to stare.”

TATEH: “He’s a rude little boy. Ignore him. People of good breeding do not stare at other people. They acknowledge them politely with a bow. Like this.”

MOTHER: “Good day, Sir.”
TATEH: “She called me “Sir.”

Fine weather.

Without a doubt, we’re really out of New York City.”
MOTHER:

isn't it?

TATEH:

Is - n't it?  Now that we're out of the city,

Nothing like the city...

isn't it?  Nothing like the city...

LITTLE GIRL: "He's still staring."  TATEH: "Never mind."

LITTLE BOY:

My father's at the North Pole, with

MOTHER:

Edgar!

LITTLE BOY:

Admiral Peary and Eskimos!  Where is your mother?

LITTLE GIRL:

Dead.

#11 - Nothing Like the City
My name is Edgar. We're off to visit our fireworks factory. What is your name?

That's impossible. Everyone has a name. Even the little Negro baby who lives in our attic!

I never knew anyone who stayed on a rope like a puppy dog.
MOTHER:
He also stares. You'd think he'd never see that.

LITTLE BOY:
What does it feel like? Safe?

LITTLE GIRL:
Safe.

seen someone from New York City.

That's children.

Ev'ryone's safe in New Rochelle.

Yes.

#11—Nothing Like the City
MOTHER:

Isn't it? Always another surprise,

TATEH:

isn't it?

LITTLE BOY:

Always another surprise,

LITTLE GIRL:

(spoken:) Safe?

MOTHER:

CONDUCTOR: "Boston Post Road trolley! Boston!"

TATEH:

isn't it?

MOTHER:

Well...

TATEH:

Well...

Have a pleasant day, Ma'am.

#11 - Nothing Like the City
RAGTIME

MOTHER:

Have a pleasant trip, Sir. Nothing like the city...

TATEH:

Nothing like the city...

CONDUCTOR:

A Tempo

"Mamaroneck! All aboard for Mamaroneck!"

LITTLE BOY:

"We know those people."

MOTHER:

"That's ridiculous. They're poor foreigners."

LITTLE BOY:

"Then we're going to know them."

MOTHER:

"Who put such thoughts in your head?"

(Trolley bell rings)

SEGUE AS ONE

11a

FIREMEN / COALHOUSE

CROSSOVER

TACET
YOUR DADDY'S SON

Cue:
WILLIE CONKLIN:
"...he won't pass this way again."

[SARAH is in her attic room, rocking her baby.]

SARAH:

[Music]

Dad-dy played pi-a-no, played it ve-ry well.

Mu-sic from those hands could catch you like a spell. He could make you love him 'fore the tune was done. You have your Dad-dy's hands.

You are your Dad-dy's son.
RAGTIME

Dad-dy never knew that you were on your way. He had other ladies and other tunes to play. When he up and left me, I just up and run.

Only thing in my head... You were your Dad-dy's son.

A Bit Faster

Could n't hear no music. Could n't see no light. Ma-ma, she was fright-enied, crazy from the fright. Tears with-out no com-fort, screams with-out

#12—Your Daddy's Son
no sound.        On - ly dark - ness and pain, the

poco rall.

anger and pain, the blood and the pain! I bu - ried my heart in the

A Tempo

ground! In the ground... when I

Slower

buried you in the ground.

A Tempo

Dad - dy played pi - a - no. Bet he's play - in' still. Ma - ma can't for - get him.

Don't sup - pose I will. God wants no ex - cus - es. I have on - ly one...

You had your Dad - dy's hands. For - give me. You were your Dad - dy's

A Tempo

son.

#12 – Your Daddy’s Son
Alternate

12

YOUR DADDY'S SON

Cue:

WILLIE CONKLIN:
"...he won't pass this way again."

[SARAH is in her attic room, rocking her baby.]

SARAH:

Ooh — Ooh — Ooh

...get him.

A Tempo

Daddy played piano, played it very well.

Music from those hands could catch you like a spell. He could make you love him 'fore the tune was done. You have your Daddy's hands. You are your Daddy's son.

Più Mosso

SEGUE

Ooh — Ooh
RAGTIME

Dad- dy nev- er knew that you were on your way. He had oth- er la- dies and other tunes to play. When he up and left me, I just up and run.

Only thing in my head... You were your Dad- dy's son.

A Bit Faster

Could n't hear no mu- sic. Could n't see no light. Ma- ma, she was fright- ened, cra- zy from the fright.

Tears with- out no com- fort, screams with- out

#12—Your Daddy's Son [Alternate]
lies and no sound. Only darkness and pain, the

anger and pain, the blood and the pain! I buried my heart in the

in the ground... when I

buried you in the ground.

Daddy played piano. Bet he's playin' still. Mama can't forget him.

Don't suppose I will. God wants no excuses. I have only one...

You had your Daddy's hands. Forgive me. You were your Daddy's

son.

\textbf{#12—Your Daddy's Son [Alternate]}
THE COURTSHIP

MOTHER: “Sarah, let me take him for awhile. You haven’t slept.”

COALHOUSE: “I’m looking for a young woman of color whose name is Sarah. She is said to reside in one of these houses.”

LITTLE BOY: “She’s here. She’s living in our attic.”

COALHOUSE: “Will you tell her, please, that Coalhouse Walker Jr. desires to speak with her?”

MOTHER: “Certainly. Please wait there. Edgar?”

LITTLE BOY: “This is Sarah’s baby. You want a cookie?”

MOTHER: “Certainly. Please wait there. Edgar?”

SARAH: “No ma’am. Send him away, please.”

MOTHER: “Sarah, you have a caller. A Mr. Walker. Will you come down to the kitchen?”

MOTHER: “Well, that’s the most words you’ve spoken since you’ve been here.”

COALHOUSE: (singing to child) poco rit.  A Tempo

(Ooh)  (Mm)
MOTHER: "Sarah is unable to see you. Good day."

COALHOUSE: "Tell her I'll come back next Sunday."

GRANDFATHER: "Such was the coming... of the colored man in the car to Broadview Avenue."

MOTHER: "I'm sorry, Mr. Walker. Sarah still will not receive you."

COALHOUSE: "Will you see that she gets these flowers ma'am."

ENS. (+M.+GRANDF.+L.B.):

Each Sunday he'd come driving. Curtains would part. Neighbors would peek.

Week after week. And after weeks of Sundays,

MOTHER: sending him off seemed a crime...

A Tempo MOTHER: "Mr. Walker, it must be a long drive for you. Perhaps you would like a cup of tea before you go?"

ENSEMBLE: It was the music of something beginning...

#13 - The Courtship
COALHOUSE: "I am a professional pianist ma'am. I'm now with the Jim Europe Clef Club Orchestra.

They're quite well known. It's important for a musician to find a place that is permanent,

...a job that requires no travelling. I am through with travelling. I am through going on the road."

MOTHER: "Won't you play something for us, Mr. Walker?"

COALHOUSE goes to piano.

COALHOUSE: "This piano is badly in need of tuning."

MOTHER: "Oh, yes. We are terrible about that."

COALHOUSE ad libs chromatic scale down. Stops when GRANDFATHER says:

"Do you know any coon songs?"
COALHOUSE: "Coon songs are made for minstrel shows. White men sing them in black face. This is called ragtime."

SLOWLY, WITH FEELING

YOUNGER BRÖTHER: "Small, clear chords hung in...

...the air like flowers. The melodies were like bouquets. There seemed to be no other possibilities for life than those...

GRANDFATHER: "Ill-tuned or not, the Aolean had never made such sounds."

ENSEMBLE: [WOMEN:]

And months flew by in moments, hearing those melodies

[MEN:]

And months flew by in moments, hearing those melodies

FATHER: "I'm home! Mother! Grandfather!

#13—The Courtship
**Cue:**

**MOTHER:** “I’ll see about your tub.”

"Tenderly"

---

**FATHER:**

Where have I been? How did we change, caught in this strange...

- new music? Say, was I a way too long?

**MOTHER:**

Just like that tune, simple and clear, I’ve come to hear new music.

**FATHER:**

new music.

**MOTHER:**

Why, why can’t you hear the song?

**YOUNGER BROTHER:**

His fingers stroke those keys—and ev’ry note says "please" and ev’ry
MOTHER:
I thought I knew the chord says, "Turn— my way."

FATHER:
I thought I knew the chord says, "Turn— my way."

YOUNGER BROTHER:
what love was but these lovers play__ new music!

FATHER:
what love was but these lovers play__ new music!

YOUNGER BROTHER:
Haunting me—and somehow taunting me... My love was never half—as

FATHER:
Haunting me—and somehow taunting me... My love was never half—as

true.

FATHER:
And I ask—myself, why can't I sing it,
His fingers stroke those keys and every:

WOMEN: (+MOTHER:)

note says "please" and ev'ry chord says, "Turn my way."

MEN: (+YB+FATHER:)

note says "please" and ev'ry chord says, "Turn my way."

I thought I knew what love was, but these lovers play—

new music! Haunting me and somehow taunting me. My love was
SA - rah, you've got to see. Sa rah, we've got a son.

A Tempo

You and your mu sic, sing ing deep in me, mak ing nice to me,
say ing some thing so new. Chang ing ev 'ry thing,
(SARAH:)

62

(meaning every thing, calling my heart to you...

(COALHOUSE:)

mu sic...

All for you, girl...

Play that melody, your sweet melody, calling my heart to you.

You, Sarah,

(SARAH:)

you...

COALHOUSE:

you...

ENSEMBLE WOMEN:

Ooh

Ah

(+MOTHER:)

Just like that tune,

ENSEMBLE MEN:

Ooh

Ah

(+ YOUNGER BROTHER)

Just like that tune,

#14 - New Music
simple and clear, I've come to hear new music...

(MEN:)
simple and clear, I've come to hear new music...

opening a door, changing the world! New music! I'll

opening a door, changing the world! New music! I'll

Slower

hear it forever more.

hear it forever more.

FAST APPLAUSE SEGUE

14a NEW MUSIC PLAYOFF

T A C E T
Wheels of a Dream

Cue:

"Imagine what this child's life can be."

(Sarah gives the baby to Coalhouse)

Coalhouse:

Moderato

I see his face.
I hear his heart-beat. I look in those eyes. How wise they seem. Well, when he is old enough, I will show him America and he will ride on the wheels of a dream...

A Tempo

We'll go down—
Go down south

See my folks.

south and see your people

Won't they take to his

They'll take to him

Mmm

him like cats to cream!

Then we'll travel

California or who knows where!

and we will

on from there...

and we will

A Bit Faster

ride on the wheels of a dream

ride on the wheels of a dream

#15—Wheels Of A Dream
Yes, the wheels are turning for us, girl, and the times are starting to roll. Any man can get where he wants to if he's got some fire in his soul. We'll see justice, Sarah, and plenty of men who will stand up and give us our due. Oh, Sarah, it's more than promises. Sarah, it must be true. A country that lets a man like me own a car, raise a child, build a life with you... with

#15 - Wheels Of A Dream
A Tempo

SARAH:

With you...  

COALHOUSE:

Be-yond that

road, beyond this lifetime, that car full of

hope will always gleam, with the promise of

(SARAH:)

(COALHOUSE:)

hope will always gleam, with the promise of

SARAH ossia*

hap-piness. And the free-dom he'll live to know.

SARAH:

hap-piness. And the free-dom he'll live to know.

COALHOUSE:

hap-piness. And the free-dom he'll live to know.

*It is the composer's preference that the ossia line not be used unless necessary.
(SARAH:)

He'll travel with head held high just as far as his heart can go and he will ride, our son will ride on the wheels of a dream.

(COALHOUSE:)

He'll travel with head held high just as far as his heart can go and he will ride, our son will ride on the wheels of a dream.
EMMA: "But there is hope, comrades. Eight weeks ago these same workers... It was

...Italians, Poles, Belgians, Russian Jews -- with one voice said "No!" to the millowners...

...and went on strike. They are starving, their children are dying...

...but they are holding firm and we must support them."
winter in New York as the snow began to fall and the
Workmen's Hall had not a seat to spare, when a
young man ducked inside just to warm himself, was all. The
night that Goldman spoke at Union Square.

EMMA: "What is happening in Lawrence is happening everywhere.

...Let us at last make this the land of opportunity for all people and not just the owners!

#16a—The Night That Goldman Spoke, Part 1
...The land of opportunity for Tatch and his little girl. We cannot rest!"

(Roar from the CROWD)

YOUGHER BROTHER:

She was speaking loud and fast through a haze of noise and heat and the smell of sweat and anger in the air. The police were standing by but the crowd was on its feet, the night that Goldman spoke at Union Square.

YOUNGER BROTHER:

He thought he heard her say:

EMMA:

You!!

What brings you here to-day?
The Night That Goldman Spoke, Part 2

EMMA:

Poor young rich boy masturbates for a vaudeville tart!

RALLYERS (M+W):

Poor young rich boy

(EMMA:)

What a waste of a fiery heart, dear!

YOUNGER BROTHER:

He thought she said:

Poor young bourgeois, there are things that you've never thought.

RALLYERS (M+W):

Poor young bourgeois,
Come to Emma and you'll be taught here.

His head was spinning!

People feathered and tarred, my friend. Unions broken and why for?

Children laboring, women still enslaved!
Leave your little back yard, my friend, there are causes to die for!

In the gutters of the city I have tried to find some meaning.

In the arms of fallen women, in the thought of suicide.
YOUNGER BROTHER:

Like a fire-work un-ex-plo-ded, wan-ting life, but ne-ver know-ing

My bro-ther, life has mean-ing! I'll show you how.

(RALLYERS roar!)

My bro-ther, you are with us now!

(YOUNG BROTHER:

cal-ling out her name, shou-ting what, he did not know and he

found that he was stand-ing on a chair with a heart as clean and new as the

EMMA:

"I've been waiting for you."

fresh-ly fal-len snow, the night that Gold-man spoke... at U-nion

SEGUE AS ONE
YOUNGER BROTHER: "The strike in Lawrence became famous. The press called it the Children's Crusade.

...Public indignation grew. The mill owners were not slow in calling in the militia to protect their property."

ORGANIZERS: "Take the bread. It's not charity. Your bosses want you weak."

(Shouts from the CROWD.)

TATEH: "This is a wise plan. It's too dangerous here. You're going to a nice Jewish home in Philadelphia.

...Kosher. I made certain. These are your mittens. See? I put a string, so you don't lose them..."
...Your Tateh thinks of everything."

ORGANIZER: "Put the children on the train! Get them out of here."

TATEH: "Mrs. Wittstein will be on the train with you children. I'll come for you soon.

...Now hurry! You'll miss the train!"

(A riot begins. TATEH tries to protect a woman, and is struck down.)

TATEH: "I hate you, goddamned America!"

(The train begins to pull away.)

LITTLE GIRL: "Tateh! Tateh!"

(TATEH chases the train)

LITTLE GIRL: "Tateh! Tateh!"

LITTLE GIRL: "Tateh! Tateh!"

(TATEH pulls himself onto the train)

SEGUE AS ONE

#16c—Lawrence, Mass. Sequence
GLIDING (PART 1)

With Motion

TATEH: “Don’t cry. Don’t be afraid. I’m here. We’re together.

...Ssshh. Ssshhh. Look what I made for you.”

See the silhouettes. It’s a little book of silhouettes.

When you flip the pages, they move. Look how nice!

This is you on skates, turning...
pretty figure eights on the smooth, cool,

Freely

ice...

A Tempo

gliding, gliding on a pond.

Close your eyes, close your eyes.

We are
gliding, gliding far beyond.

Close your eyes, close your eyes.

We are

ok how

Field the wind as you pirouette.

Are you

#17—Gliding (Part 1)
Are you happy yet? Are you happy yet? Your

Mameh would tell you, "I-magine you're fear-less. I-

I am afraid, I i-magine your Mameh. She

skates just a-head. Can you see her? She's here! And we're

A Tempo

gli-ding, gli-ding far a-way.

Pir-bou-ettes, fig-ure eights, sil-ver skates just

#17 - Gliding (Part 1)
down the track. Glide with me, little one. 

A Bit Slower

Glide with your TATEH. We'll never look back.

...Philadelphia!...

(calling to an unseen engineer) ...

All clear!

TATEH begins to flip the pages.

CONDUCTOR: "Philadelphia! Last stop..."

"My kid would like that. How much?" TATEH: "It's not for...

One dollar?"

"It's a deal." "What do you call it?"

"I."

CONDUCTOR: "It's gotta have a name..."

"I call them movie books."

"...I'm not paying this much money for something without a name."
**GLIDING (PART 2)**

*With Excitement (Not Faster)*

**TATEH:**

*(TATEH takes dollar bill.)* "Your father is a smart man. With this money, we'll get a clean bed and a hot bath..."

...and tomorrow we'll make more of these and we will sell them for two dollars!

...Tateh's movie books! Everyone will want them! ...They just don't know that yet!"

**A Tempo**

We are
gli - ding, gli - ding far a - way...

Pir - hou - ettes, fig - ure eights, sil - ver skates just
down the track.

Glide with me, lit - tle one,

Slower
glide with your Ta - teh...

**A Tempo**

We'll ne - ver look

back.

*FAST APPLAUSE SEGUE*
18 **Booker T. Washington’s Car**

\[ \text{Tacet} \]

18a **The Trashing of the Car**

\[ \text{Tacet} \]
Cue: CONKLIN: Come on, fellas, let’s roll her into the pond and see if she floats!

(CONKLIN and the FIREMEN exit, laughing and pushing COALHOUSE’S car as SARAH returns)

SARAH: Come on, Coalhouse. It doesn’t matter.

COALHOUSE:

We’ll see just - ice, Sa - rah, and plen - ty of men who will

Rhythmic, Tense

TOWN HALL BUREaucrat:
“W ell you can sign another complaint, Mr. Walker... stand up and give us our due!

...but volunteer firemen are not municipal employees and therefore do not come under the jurisdiction of the city. I’m sor 

SECOND BUREaucrat:
“I’m still tracing your first complaint, Mr. Walker. Are you sure you filed it with this office?...

...Let me look again.”

COALHOUSE:

Jus - tice, Sa - rah. This is A - me - ri - ca.
MOTHER: "I am ashamed that our community is represented in his mind by that bunch of toughs."

FATHER: "Let me talk to my laywer."

YOUNGER BROTHER: "That's all it will be: talk, talk, talk!"

COALHOUSE: "The law's the law. The law's been broken. Why should I turn the other cheek?"

(COALHOUSE):

What about justice?

PEOPLE OF HARLEM:

WOMEN:
The

MEN:
The

WHITE ATTORNEY: "My advice to you..."

bur-eau-crats and bun-glers, the at- tor-neys who smiled...

#19—Justice
...and forget the whole matter."

The clerks and the officials and the forms that were filed...

So

BLACK LAWYER: “I want justice...

man - y roads to just - tice a - round the bend...

...for our people so bad I can taste it. But I won’t waste my time on a mere case of vandalism...

...when I have real injustices to take to the courts!”

#19—Justice
"Ev'ry road a new dead end."

Slower (Angry Cakewalk)

justice...

will not move from where I'm standing till what's mine is returned to me... I'm not some fool. I'm not their nigger! I will have what's fairly owed me. And till then, I will not marry...

A Tempo

poco rit.
MOTHER: "We understand Mr. Walker's outrage. We share it. All decent people do."

SARAH: (Vocal last x:)

SARAH: "But I'm sure there's a way to settle this affair without calling off the wedding."

He said,

"Wheels are turning for us, girl..."

MOTHER: "Times are starting to roll."

Well, I know he'll get where he wants to 'cause he's got that fire in his soul. Said, "There's justice, Sarah, and plenty of men who will stand up and give us our due..."

Well, you'll have your due, Coal-house,

yes, you'll have your due... SEGUE AS ONI
The Republican vice-presidential candidate was to be in the city that evening.

...to attend a rally. The Secret Service was at the ready.

...The recent assassination of President McKinley...

...had been a lesson well learned. Guns were going off everywhere.

I'll tell him:

President, I am coming to you on behalf of Coalhouse
Walker. He don't know I'm here. He's much too proud! And_

I ain't much of a talker. But

President, he needs your help. Sir, you're the only one, 'cause Coal-house, he won't marry me till this thing is done. And President, we got a son!

Rally Scene SARAH: "Mr. President!!"  MORGAN: "She's got a gun!"

Dictated (SARAH falls to the ground) MORGAN: "I saw a gun!"

(SARAH is beaten) SEGUE AS ONE

#19a – President
�n the city that evening...

...to attend a rally. The Secret Service was at the ready.

...The recent assassination of President McKinley...

...had been a lesson well learned. Guns were going off everywhere."

I'll tell him:

President, I am coming to you on behalf of Coal-house.
Walker.

He don't know I'm here. He's much too proud! And...

I ain't much of a talker.

But

President, he needs your help. Sir, you're the only one. 'cause Coal-house, he won't marry me till this thing is done. And President, we got a son!

Rally Scene

SARAH: "Mr. President!!"

MORGAN: "She's got a gun!"

Dictated

(SARAH is beaten)

(SARAH falls to the ground)

MORGAN: "I saw a gun"

Segue as 0

#19a – President (Alternate)
TILL WE REACH THAT DAY

Very Slowly  (Cue out)  Dictated: COALHOUSE: "Noooo!!"

(4x)

ALL: WOMEN

mf

Oh

ALL: MEN

mf

Oh — poco a poco cresc.

Oh

SARAH'S FRIEND:

mf

(ALL W:)

div.

fff

There's a

(ALL M:)

div.

fff

Oh

Oh

Simple

(Funeral Procession Begins.)

(SARAH'S FRIEND:)

12

13

14

15

16

day of hope——— may I live to see——— when our
hearts are happy and our souls are free. Let the

new day dawn, Oh Lord, I pray. We'll

ne- ver get to hea- ven till we reach that day.

Mmm day of peace day of pride
day of peace, a day of pride,
It's a day of justice we have been denied.

SARAH'S FRIEND:"

Justice been denied when a day of justice we have been denied.

HARLEM WOMEN:"

Man and a child can play. Mmm--We'll man can live and a child can play. Mmm--We'll man can live and a child can play. We'll

RAGTIME

#20—Till We Reach That Day
What they did to her, what they took from her.

She was nothing to them. She was a woman. Nothing and no one to them.
Ragtime

So they beat her and beat her and beat her and...
MOTHER: EMMA: (M. & E.)
so they beat her and beat her and beat her and...
WOMEN:

FULL ENSEMBLE

A MEN:*

* (ALTOS: on TENOR line)

COALHOUSE: (COALHOUSE:)

There was blood on the ground!

day of peace, a

F Ple
day of peace, a

COALHOUSE: (COALHOUSE:)

TATEH:

She was only a girl.

MOTHER: EMMA:

FULL ENSEMBLE:

She was only a girl.

day of pride, a day of jus-
day of pride, a day of jus-

#20 Till We Reach That Day
TATEH:

YOUNGER BROTHER:

MOTHER, EMMA, Y. BRO., TATEH

+ SOME IMMIGRANTS & BLACKS:

It will happen again!

(SOULS:)

Why does nobody care?

We have voices and souls!

There is blood in the air!

Lord...

Lord...

#20 – Till We Reach That Day
WHITE ENSEMBLE:  HARLEM MEN:

She was somebody's child! There are Negroes out there!

TATEH:

EMMA + YOUNG. BRO.:

What is wrong— with this country?

FULL ENSEMBLE EXCEPT CENTER GROUP
+ MOTHER, Y. BRO., LITTLE-BOY
+ EMMA (Shouting over):

There are people out there!

FULL ENSEMBLE (Except FATHER + GRANDFATHER)

rallando

WOMEN:

ALL:

MEN:

Give the people a

A Bit Slower, Resolute

SARAH'S FRIEND: (riffs on words)

Give the people a

day of peace, a day of pride,

day of peace, a day of pride,

WOMAN SOLOIST: (riffs on words)

SARAH'S FRIEND: (quasi ad lib)

Mmm justice,

—a day of justice we have

—a day of justice we have

#20—Till We Reach That Day
(SARAH'S FRIEND:)

it's been denied

(FULL ENSEMBLE:)

been denied Let the new day dawn

been denied Let the new day dawn

(+ad lib "wail" solo:)

Oh

Lord, pray!

Oh

Lord, I pray!

Oh

Lord, I pray!

We'll never get to heaven

We'll never get to heaven

We'll never get to heaven

#20—Till We Reach That Day
(SARAH'S FRIEND:)

Oh, till we reach that
dawn.

(FULL ENSEMBLE:)

till we reach that
day!

(Blackout)
END OF ACT I

21

ENTR'ACTE

TACET
SAFETY  (Vocal last time:)

COALHOUSE:

Say good-bye to music.

poco a poco cresc.

Say good-bye to light.

Anything I care for, take it from my sight.

Let me see no future.

Let me hear no sound.

Resolutely

darkness and pain, the anger and pain, the blood and the pain. They buried my heart in the ground.

In the ground. When they
Buried you in the ground.

I see your face.

And we will ride

On the wheels of a new dream, Sarah, a new time, Sarah, now I'll

Play them the music of something beginning, an era exploding, a century spinning. My law and my justice in rhythm and rhyme.

(He fires his gun.)

Listen to that Rag-time!

SEGUE AS ONE

#23—Coalhouse’s Soliloquy
SAFETY (Vocal last time:)

COALHOUSE:

Say good-bye to music,

poco a poco cresc.

Say good-bye to light.

Anything I care for, take it from

my sight.

Let me see no future.

Let me hear no sound.

On ly

Resolutely

darkness and pain, the anger and pain, the blood and the pain. They

poco rall.

buried my heart in the ground.

In the

ground.

When they buried you in the
Slow, Defiant

ground.

I see your face and we will ride

on the wheels of a new dream, Sarah, a new time, Sarah, Now!

play them the music of something beginning, an era exploding, a century spinning. My law and my justice in rhythm and rhyme.~

(He fires his gun.)

Listen to that Rag-time!

SEGUE AS ONE

#23—Coalhouse’s Soliloquy [Alternate]
24 COALHOUSE DEMANDS
(PART 1)

TACET
Somewhere in the city there's a mad man waiting,
Somewhere in the city there's a mad man waiting,
Standing in the shadows with a gun in his hands!
Standing in the shadows with a gun in his hands!
A man of color who is calmly stating: Coalhouse demands!
A man of color who is calmly stating: Coalhouse demands!
Coalhouse demands!
Coalhouse demands!
Segue as one
**Coalhouse Demands**

*(Part 3)*

**MOTHER:**

"Edgar."

**WHITE MEN+WOMEN:**

He de-mands!

**BLACK WOMEN:** (except Sarah's Friend)

He de-mands! Coal-house de-

**BLACK MEN:**

He de-mands! Coal-house de-

**WHITE WOMEN:**

He de-mands!

**WHITE MEN:**

Who is he to de-mand? He de-mands!

*(BLACK WOMEN:)*

He de-mands!

*(BLACK MEN:)*

He de-mands!
Three firemen were killed. One of them was Mrs. Gallagher's nephew. Six more were badly injured when the boiler exploded.
LITTLE BOY:  
"And one of them will be dead by tonight. It was Coalhouse, wasn't it?"

FATHER:  
"I said, go to your room."

GRANDFATHER:  
"I told you we hadn't heard the last of that Negro."

BLACK MEN + Y. BROTHER:  
( Coalhouse's Gang )

WOMEN:  
It's an eye— for an eye. Call it jus - tice, friend!

MEN:  
Coal - house de - mands!

BLACK WOMEN + SARAH'S FRIEND:

Peo - ple's lives— for a car— ain't jus - tice. An eye—

FIREMEN:

BLACK WOMEN + SARAH'S FRIEND:  
He wants Wil - lie Conk - lin!

WILLIE CONKLIN:  
for an eye,— that ain't!

WILLIE CONKLIN:

Conk - lin! He e - ven mis - spelled my name.

Wouldn't you know it! (Laughs) With a "K"! He can't take a joke.

#24b—Coalhouse Demands (Part 3)
end!)

(A hollow laugh.)

now can— he? Sensi-tive, ain't— he? Does

he think on-ly nig-gers get shit? We I-rish had— to get used—

FIREMAN: "You goddamned gutless Mick, look what you got us into."

WILLIE CONKLIN:

to it!

You're
gon-na pro- tect— me, ain't— ya? Hide— me, ain't— ya?!

FIREMAN:
"Get out of town, Will, before they kill us all!"

COALHOUSE'S MEN: (To Coalhouse)

What they did— to you,

what they took— from— you. We are one— with you. Now the world— will know

there are Ne-groes out there— to make them lis-ten!

(joke.

We're all Coal-house!

SEGUE AS ONE

#24b— Coalhouse Demands (Part 3)
Do you have a statement for us, Mr. Washington? What do you think of these Negro renegades, Mr. Washington?

I deplore Mr. Walker's actions and the irreparable harm he has done to my people.

For the sum of my life I have lived in hope we might all be Christian brothers. I have worked to persuade every white-skinned man that he need not fear our race.

And I wish that I might tell him face to face.

Segue as one
24d  COALHOUSE DEMANDS
(PART 5)

HARLEM WOMEN:
(GROUP 1:)

ON: the

ian

hat he

the people."

HARLEM WOMEN:
(GROUP 2:)

Never heard of him.

Not one of ours.

We don’t want any trouble.

Don’t want any trouble.

Not one of ours.

Don’t know anything.

And I

Not one of ours.

Don’t know anything.

And I

wouldn’t tell those pecker-woods even if I did!

wouldn’t tell those pecker-woods even if I did!
WOMEN:

No one knows what he looks like. No one knows where he is.

MEN:

No one knows what he looks like. No one knows where he is.

WILLIE CONKLIN: + FIREMEN + REPORTERS + SOME WOMEN:

Some where in the ci-ty, wait - ing in the
dark! Stop— him! Somewhere in the ci - ty there's a

mad - man wait - ing, standing in the shadows with a

mie - ty stan - ding in the

#24d—Coalhouse Demands (Part 5)
gun in his hands! A man of color who is

(W.C. + FIREMEN + REPORTERS + SOME WOMEN)

A man of color who is

coating de-mands!

COALHOUSE +

CoALHOUSE’S MEN:

We'll

Some where in the ci-ty...

Angry

COALHOUSE + COALHOUSE’S MEN:

Some where in the ci-ty...

play them the mu-sic of some-thing be-gin-ning! An e-ra ex-plo-ding...

#24d –Coalhouse Demands (Part 5)
(They fire their guns.)

Coal - house!

MEN:

Coal - house!

COALHOUSE + COALHOUSE'S MEN:

cen - tury spin - ning! Listen to that Rag - time!

FATHER:

"We are suffering a tragedy that should not have been ours. What in God's name possessed you? You took that woman in...

...without sufficient thought. And she brought Coalhouse into our lives. You have victimized us all with your foolish female sentimentality."

(Scene continues dry)

25

WHAT A GAME!

Cue:

FATHER: "...It's a civilized pastime."

Moderato

Conversationally

FATHER:

In a world gone mad, there is com - fort to be had in the game Fa - ther played at

school. Men of class com - pe - ting on the grass, where sports - man - ship and

UMPIRE: "Play Ball"

fel - low - ship and cour - te - sy are the rule.
Ain’t this the kind o’ wea- ther for smack-in’ lea- ther, for play-in’ base-ball!

The kind o’ wea- ther makes a man hit like hell!

Let’s go you sons o’ bitch-es! Let’s see some pitch-es! Let’s play some base-ball!

The Kraut is stri-kin’ out—a-gain! Schmidt, ya smell!

GIANTS FANS:

Aah, yer un- der-wear!

BRAVES FANS:

The Gi-ants have-n’t got a pray’r!

Up yer al-ley!

#25—What a Game!
GIANTS FANS:

Go back to where your mother once came! (Rude gestures!)

BRAVES FANS:

Go back to where your mother once came! (Rude gestures!)

ALL:

Hit that ball! Hit that ball!

Run you bastard! Kill the Kraut!

What a game!

ALL:

(Hock! Spit!)

FAN: “Hey, Schnabel! Take your head out of your ass!” (to LITTLE BOY) “I guess that’s telling him.”

FATHER:

At Harvard, we were gentlemen. Men were gentlemen.

EVERYONE ELSE:

So’s your sister!

#25 – What a Game!
We called each other Mister and...

Don't listen!

Doyle, ya suck!

Our games were very quiet. We'd never riot, we'd...

Eat that baseball!!

The worst we ever said would be...

Don't listen!

Run, ya schmuck!

Now here's this noisy rabble. This foreign babble. Who let this happen?

There's hardly one American name!

Yah! Herzog!

#25 – What a Game!
It's Braves and Giants two to two.
The pitcher's name is Hub Purdue.
The pitcher's name is Hub Purdue.
(SFX:)
(Crack!)
Jack Murray's now up at bat...

#25—What a Game!
ALL: (Except. FATHER+LIT. BOY)  (LITTLE BOY catches ball)

My God, would some-body look at that!

MEN:

Ain't this the kind o' wea-ther to get to-gether and

Bash his teeth in!

MEN:

The kind o' wea-ther makes a man hit like hell!

A fine up-lif-ting at-mos-phere. Bring your child-ren here. Teach them base-ball.

The game all true Amer-i-cans do damn well.

ALL + LITTLE BOY:

It's like the Con-sti-tu-tion, the in-sti-tu-tion of dear ol' base-ball,

#25—What a Game!
ALL LITTLE BOY:

where ev'ry man is treated the same!

MEN:

Kill that Mick! Strike the Kike!

SOLO:

Run, you Po-lack! Kill the Kraut!

MEN:

What a, what a,

LITTLE BOY:

what a

FATHER:

Up yer al-ley! Sshh! Ed-gar!

MEN:

(Hock! Spit!) Yeah!

SEQUE AS ONE

25a  FIRE IN THE CITY

TACET
**Cue:**

**MOTHER:** “No one will ever do enough for this child.”

(EVELYN appears in a spotlight.)

**EVELYN:** “Whee!”

**FATHER:** “Atlantic City is only a temporary answer, Mother, but I can’t think of a better one. They can’t take the child away from you if we’re in residence down there and it’s close enough for me to come and go (Cue out) as business dictates.”

**SAFETY 2**

**EVELYN:**

Sharing a grand— and ro— ma— tic ci— ty, sea and sal— ty air—.

**FATHER:** “Besides, the change of air will do everyone good. Did you pack my razor?”

**MOTHER:** “Yes.”

**FATHER:**

“I hope you reserved us a parlor car?”

**MOTHER:**

“I did.”

**EVELYN:**

Train’s gon— na take— us to the sun— ni— est hide— a— way.”
Troubles will slide—away, just a ride—away...

FATHER: It was clear to Father that the crisis was driving the spirit from their lives. He had always felt secretly that as a family they were touched by an extra light.

...He felt it going now.
(to MOTHER) ...Mother. I...

MOTHER: "There's the cab."

FATHER: Where have I been? How did we change, caught in this strange new music? Say, was I away too long?—

Say, when did they change the song?

#26—Atlantic City (Part 1)
ATLANTIC CITY
(PART 2)

Strolling Tempo—Light and Breezy

VACATIONERS WOMEN:
(+ some Offstage Singers)
unis. (breathy)

VACATIONERS MEN:
(+ some Offstage Singers)
div. (breathy)

P Let's run a-way—to Atl-ant-ic Ci-ty. Let's feel the wind—in our

P Let's run a-way—to Atl-ant-ic Ci-ty. Let's feel the wind—in our

Let's feel the wind—in our hair.

Sharing a grand—and ro-man-tic ci-ty,

Let's feel the wind—in our hair.

Sharing a grand—and ro-man-tic ci-ty,

(More full-voiced)

WOMEN:
div.

(More full-voiced)

MEN:

(SOME MEN:)

the

sea and sal-ty air.

Train'gon-na take—us to the

sea and sal-ty air.

Train'gon-na take—us to the

sea and sal-ty Sea and sal-ty air.

to the
WOMEN:

\[ \text{sun-ni-est hide-away. Troubles will slide away, Just a ride away, So} \]

ALL MEN:

\[ \text{sun-ni-est hide-away. Troubles will slide away, So} \]

**Fuller, and Build**

\[ \text{let's run away to Atlantic City, No one will find us} \]

\[ \text{let's run away to Atlantic City, No one will find us} \]

\[ \text{there.} \]

\[ \text{there.} \]

\[ \text{(A Ragtime Band enters)} \]

VACATIONERS WOMEN:

\[ \text{Down} \]

VACATIONERS MEN:

\[ \text{Down} \]

**#26a – Atlantic City (Part 2)**
on the sand there's a Rag-time band with a brand new Rag-time tune.

on the sand there's a Rag-time band with a brand new Rag-time tune.

And up in the sky—there's a grand new Jersey moon!

Let's go—there soon!

Let's go—there soon!

SEGUE AS ONE
L’istesso Tempo (Harsh, Jazzy Ragtime)

(We see the Million Dollar Pier) (We see EVELYN NESBIT onstage.)

EVELYN:

Whee!

EVELYN:

I was once the lady friend of Stanford White—— Made me a celebrity

o-ver-night!—— Well, o-ver-night things change, I guess——

I’m in New Jersey... wearing even less!

Ladies, there’s a lesson in my tawdry tale—— Be-ware the path you——

choose. Oh! Oh! Justice is never fair.
Bang! Bang! There goes your millionaire! Boo hoo! No money, no ring— and you could end up on a swing. And it's a crime...

HOUDINI:

Harry Houdini, Master Escapist, buried and chained and tied...

Reaching for danger,

EVELYN:

Oh, justice can be so unfair!

darker and stranger, now that his Mama's died.

Bang! There goes your—
RAGTIME

Houdini:
Conquering fear in hopes he will hear a

Evelyn:
Millionaire!

voice from the other side...

Whee!

Come see Houdini's daring display!

Come see Miss Nesbit do

Thrilling the crowd and making 'em say:

four shows a day... Thrilling the crowd and making 'em say:

#26b—Atlantic City (Part 3)
(HOUDINI:)
Let's run a way...

(EVELYN:)
Let's run a way...

(HOUDINI:)
A way...

(EVELYN:)
A way...

GROUP 1 (M+W):
Let's run a way to Atlantic City!

GROUP 2 (M+W):
(HARLEM ENSEMBLE)
Let's run a way to Atlantic City!

#26b—Atlantic City (Part 3)
Why should we stay in the frantic city, laden with worry and care? Oh, let's run away to Atlantic City. No one will find us.

(WOMEN:)

No one will find us.

(MEN: div.)

Atlantic City. No one will find us.

EVELYN:

No one will find us.

BARON ASHKENAZY:

No one will find us...

CUT!
Cue: TATEH: "Where is Mary Pickford when I need her?"

Gentle

Optional Repeat

TATEH: 

MOTHER: (BARON looks through lens as FATHER+LITTLE BOY enter.)

Good day, Sir.

(TATEH:)

day.

LITTLE BOY: "Father, that man—"

Scene continues dry
Cue:
THE BARON (TATEH): "I remind myself of this every day."

Allegro

Broadly

Freely, off-the-cuff

The first nickel I ever earned, I keep in a little silver frame. It's how I gave my company a name, reminding me how very far I came! I was a maker of the silhouettes who made a small improvement: a little book of silhouettes that simulated movement! Well, people seemed to like it, soon the money's going "Clink!" And I'm Buffalo Nickel Photoplay, Inc. I go from
silhouettes to photos. I invent a small projector. And soon I'm making movies and they're calling me director! An industry is dawning and I'm standing on the brink, Mister Buffalo Nickel Photoplay, Inc.!

Life shines— from the shadow screen!—

Comical, yet infinitely true. People love to see what people do, here where everybody is someone—new...

Such tales from the shadow screen! Little men who never get the breaks, fighting on till something finally takes...

What a lovely movie it all makes! Well,
business is booming, I'm happy to say.

just made a contract to film for Pathé, a series of chapters that end in suspense.

Each week, see what's next for another five cents!

And I am walking every morning filled with such anticipation!

frame the sea! I frame the sky! And this is my vacation!

#27—Buffalo Nickel Photoplay, Inc.
shake your hand! I kiss your hand! I buy you all a drink! And
maybe if you chance to see a movie that was made by me, re-
member when my name goes by (That's Ash-KENAZ-Y!) The
Baron, now American, who happened once to think of
silhouette and flicker book and movies as they're meant to look and
Buffalo Nickel
Buffalo Nickel Photoplay, Inc.

#27—Buffalo Nickel Photoplay, Inc.
Alternate

BUFFALO NICKEL PHOTOPLAY, INC.

Cue: THE BARON (TATEH): "I remind myself of this every day."

Allegro

Broadly

Freely, off-the-cuff

The first nickel I ever earned, I keep in a little silver frame. It's how I gave my company a name, reminding me how very far I came! I was a maker of the silhouettes who made a small improvement: a little book of silhouettes that simulated movement! Well, people seemed to like it, soon the money's going "Clink!" And I'm Buffalo Nickel Photoplay, Inc.! I go from
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just made a contract to film for Pa the, a

series of chapters that end in sus pense, Each

week, see what's next for an oth er five
cents! And I am

wa king ev ry mor ning filled with such an ti ci pa tion! I

frame the sea! I frame the sky! And this is my va ca tion! I

#27—Buffalo Nickel Photoplay, Inc.[Alternate]
shake your hand! I kiss your hand! I buy you all a drink! And
may-be if you chance to see a mo-vie that was made by me, re-
member when my name goes by (That's Ash-K-E-N-A-Z-Y!)
The
Ba-ron, now A-mer-i-can, who hap-pened once to think of
sil-hou-ette and flick-er book and mo-vies as they're meant to look and
Buf-fa-lo Nick-el
Buf-fa-lo Nick-el Pho-to-play, Inc.

SEGUE AS ONE

#27—Buffalo Nickel Photoplay, Inc.[Alternate]
27a  B.N.P., Inc. Playoff

27b  Houdini and the Little Boy

27c  A Day at the Beach
Cue:
MOTHER: "Look! Down there on the beach! The children!"

TATEH: (to LITTLE GIRL)
"Not too fast. (to MOTHER) She doesn't hear me. No, she hears me but she doesn't listen."

MOTHER: "I'm very glad ours have become such friends."

MOTHER: "All children are like that."

MOTHER: "How they play, finding treasure in the sand. They're forever hand in hand, our children."

TATEH: "How they laugh. She has never laughed like this."
(MOTHER:)

moment bliss.

Our children.

(TATEH:)

Our children. See them toward the running down the beach. Children run so fast...

future.

How they From the past.

dance, unembarassed and alone, hearing music

hearing music

#28 – Our Children
(MOTHER:)

of their own, our children.

(TATEH:)

of their own, our children.

One so

And the other lithe and dark.

Solemn joy and fair.

Sudden spark, our children.

See them

Sudden spark, our children.

See them

**A Tempo**

running down the beach.

Children run so fast

running down the beach.

Children run so fast

#28 - Our Children
MOTHER:

toward the future, from the

TATEH:

toward the future, from the

past... There they

past... There they

A Tempo

stand, making footprints in the sand, and forever

stand, making footprints in the sand, and forever

hand in hand, our children. Two small

hand in hand, our children. Two small

#28 - Our Children
Our Children Scene

Scene continues w/u.s.
Here he comes again -
that cracker who doesn’t know he’s a cracker.
We should have kicked his ass the first time he came looking for Coalhouse.
Harlem Sequence
(Part 2)
Tacet

Harlem Pas De Deux
Tacet
SARAH BROWN EYES

COALHOUSE:  "What's your name?"
SARAH:     "Sarah."
COALHOUSE: "I'm Coalhouse."
SARAH:     "I know."

There was no music in my heart to-night.—— Melodies kept re-

fu-sin' to flow.—— One look at you,— now ev-ry note feels right.

(COALHOUSE:)

You tell— sto ries like your co-min' out all sweet and slow.

hands play tunes——

Swee-test tune— I know is
(COALHOUSE:)

Sarah Brown Eyes, don't be shy—now. Sarah Brown Eyes, oughta take a chance. The stars are silver notes across that sky—now.

A Tempo

SARAH:

I never heard no music quite like yours. Where'd you learn how to dance.

(SARAH:)

play it that way? Was I smart, I'd walk right out those doors.

(COALHOUSE:)

Then I've got to make you stay. Nothin' for it but a

#30—Sarah Brown Eyes
Rag-time tune on that piano...

(SARAH:)

Rag-time tune on that piano...

(COALHOUSE:)

Rag-time tune on that piano...

Sarah Brown Eyes, don't be shy now.

Sarah Brown Eyes, oughta take a chance.

The stars are silver notes across that sky now.

Sarah Brown Eyes, come, let's dance.
**A Bit Slower, Easy**

They dance without touching.

Silver notes across that sky now. Sarah Brown Eyes.

**Tempo Primo**

(Sarah recedes as Coalhouse comes back to the present.)

Come let's dance.

Coalhouse: "I said no music!"

(Music out)

(Scene continues dry)

#30 - Sarah Brown Eyes
Sarah Brown Eyes

Coalhouse: "What's your name?"
Sarah: "Sarah."
Coalhouse: "I'm Coalhouse."
Sarah: "I know."

Coalhouse: There was no music in my heart tonight. Melodies kept rushing to flow. One look at you, now every note feels right.

(Coalhouse:) You tell stories like your coming out all sweet and slow.
(SARAH:)

hands play tunes.

(COALHOUSE:)

Swee-test tune— I know is

(COALHOUSE:)

Sarah Brown Eyes, don't be shy, now. Sarah Brown Eyes, oughta

take a chance. The stars are silver notes across that sky— now.

A Tempo

SARAH:

I never heard— no music quite like yours—. Where'd you learn how to

(COALHOUSE:)

dance.

(SARAH:)

play it that way?— Was I— smart, I'd walk right out those doors—.
Then I've got to make you stay. Nothin' for it but a Rag-time tune on that piano...

Sarah Brown Eyes, don't be shy now. Sarah Brown Eyes, oughta take a chance. The stars are silver notes across that sky now.

#30 - Sarah Brown Eyes [Alternate]
A Bit Slower, Easy

[They dance without touching.]
Cue:
YOUNGER BROTHER:
"I know how to blow things up."

Moderato, Defiantly

EMMA GOLDMAN:

Two men meeting for a moment in the darkness, for a

COALHOUSE'S MEN:

Two men meeting for a moment in the darkness, for a

moment in the darkness!

moment in the darkness!

EXPLOSION! (SFX) OVER, THEN V.S. SEGUE AS ONE
Alternate

HE WANTED TO SAY

Cue:
COALHOUSE:
"What is it you want?"

Moderato, Insistent

EMMA GOLDMAN:

He wanted to say, "I am here because I have to be."

He wanted to say, "I am here for what is right. Every day I wake up knowing what you've lost and what is owing."

I would shed this skin if I could to stand with you and fight."

EMMA:

He wanted to say..."

YOUNGER BROTHER:

I am not who I appear to be..."
Do not blame me for my past. We have different lives and faces but our hearts have common places. This was deep inside me and you helped me find it at last.

EMMA GOLDMAN:
Two men meeting for a moment in the darkness...

COALHOUSE:
EMMA GOLDMAN:

YOUNGER BROTHER:

COALHOUSE:

Two men finding for a moment in the darkness they're the same.

poco rall.

COALHOUSE'S MEN:

He

#31 - He Wanted to Say [Alternate]
A Tempo

COALHOUSE:

How I envy you your innocence.

EMMA:

He wanted to say...—

C.H.'s MEN:

He wanted to say...—

YOUNGER BROTHER:

"By your side I could be brave. If there's
ted to say—

C.H.'s MEN:

ted to say—

YOUNGER BROTHER:

such a thing as justice, let me help you find your justice.

This, I do for you and for Sarah who lies in her grave."

#31—He Wanted to Say [Alternate]
But all he said was:

**EMMA GOLDMAN:**

Two men meeting for a moment in the darkness, for a

**COALHOUSE'S MEN:**

Two men meeting for a moment in the darkness, for a

**EMMA GOLDMAN:**

moment in the darkness!

**COALHOUSE'S MEN:**

moment in the darkness!

**EXPLOSION! (SFX) OVER, THEN V.S. SEGUE AS ONE**

---

**31a**

**Explosion / 2^{nd} Speech**

**Tacet**
Cue:
FATHER: “Everything will be fine, Mother.”
(FATHER exits.)

In "I"

(Simply, conversationally)

MOTHER:

There was a time our happiness seemed never-ending.

I was so sure that where we were heading was right.

Life was a road so certain and straight and unbounding.

Our little road with never a cross-road in sight.

Back in the days when we spoke in civilized voices,

women in white and sturdy young men at the oar.
(MOTHER:)

Back in the days when I let you make all my choices...

(A Tempo) poco rit.

We can never go back to before.

There was a time my feet were so solidly planted.

You'd sail away while I turned my back to the sea.

-I was content, a princess asleep and enchanted.

If I had dreams, then I let you dream them for me.

Back in the days when everything seemed so much clearer.
(MOTHER:)

Women in white who knew what their lives held in store.

Where are they now, those women who stared from the mirror?

We can never go back to before.

A Tempo poco piu mosso

There are people out there unafraid of re-

#32—Back to Before
(MOTHER:)

veal - ing

(ENSEMBLE WOMEN:)

that they might have a

(Ah)

feeling,

or they might have been

(Ah)

wrong.

There are

#32—Back to Before
(MOTHER:)

sor - row,

(ENSEMBLE WOMEN:)

un - a - fraid of to -

(Ah)

mor - row,

un - a - fraid to be

(Ah)

poco a poco cresc.

weak...

un - a - fraid to be

(Ah)

strong...

poco rall.

rall.

(Ah)

#32—Back to Before
There was a time when you were the person in motion.

I was your wife. It never occurred to want more.

You were my sky, my moon and my stars and my ocean.

We can never go back...
Look What You've Done, Part 1

(Rain. Harlem Women appear in vigil.)

With Motion

HARLEM WOMEN:

A day of peace,

a day of pride.

A day of justice we have been denied!

Let the new day dawn, oh,

WHITMAN: "Mr. Walker, this is District Attorney Charles S. Whitman..."

Lord, I pray!
...Do you hear me? I have Fire Chief Willie Conklin with me. He is restoring your car. Will you come out, sir?"

(WOMEN in Vigil continue their prayers:)

WILLIE CONKLIN:  
"You gonna let me be a martyr!"

WHITMAN:  
"Mr. Conklin will receive due process. ...You both will."

MORGAN:  
"How much longer are you going to stand for this? Give him his car and then hang the savage."

CONKLIN:  
"This is a conspiracy of nigger lovers, that's all it is."

FATHER:  
"Sir, if I might suggest."

WHITMAN:  
"Who the hell are you?"

FATHER:  
"You sent for me. I know Mr. Walker and I..."

...believe there's one man he will listen to. Mr. Booker T. Washington."

SEGUE AS ONE

#33—Look What You've Done, Part 1
Look What You've Done, Part 2

Harlem Women:

(Ah!)

Booker T. Washington:

For the sum of my life I have lived in hope we might

Harlem Women:

(Booker T.:)

Day of peace.

all be Christian brothers. I have worked to persuade every

Day of pride.

white skinned man that he need not fear our race. What has

Justice!

your selfish recklessness cost us, we who work so hard to
still the white man's hate? Look what you've done.

WHITMAN:
"You are surrounded by militia. They are cutting off your water even as we speak."

J.P. MORGAN:
"Four Shakespeare folios! A Gutenberg bible on vellum. The treasures of civilization are at stake!

CONKLIN:
"White people should be grateful for what I done!"

EMMA GOLDMAN:
"I deplore the taking of human life, but I applaud Mr. Walker's capture of the Morgan library. His actions speak for all oppressed people. It is the cry of revolution."

#33a—Look What You've Done, Part 2
(The Scene shifts to the Interior)
(COALHOUSE’S FOLLOWERS have guns drawn at BOOKER T.)

BOOKER T. WASHINGTON:

*L’stesso Tempo* “With guns and dynamite, you are destroying everything I have fought for, sir.”

COALHOUSE: “Despite the respect I have for you, Mr. Washington, you have come in vain.”

WASHINGTON:  
“Had you been ignorant of the tragic struggle of our people, I could have pitied you this adventure.

...But you are a trained musician, an educated man.”

COALHOUSE: “It is true, sir.

...But I hope this might suggest to you the solemn calculation of my mind. We are both men of color who insist...
...on the truth of our manhood, and the respect it demands!

HOURS PASSING BY AND NOT A

Sign from Coalhouse! Hours passing by, the situation hopeless!

SEGUE AS ONE

#33b—Look What You’ve Done, Part 3
Look What You've Done, Part 4

BOOKER T. WASHINGTON:
(conversationally)

And you dare to teach your lessons to these wild, unthinking youths. Yet your own son you abandon to be raised on white men's truths.

A Bit Slower

SLOWLY, FREELY

SARAH'S VOICE:

Look what you've done. Think of your son.

(SARAH'S VOICE:)

(Ooh) (Ooh) (Ooh) (Ooh)

Think of your son.
Look What You've Done, Part 5

COALHOUSE:

Go
MAKE THEM HEAR YOU

With Urgency and Emotion

out and tell our story. Let it echo far and wide. Make them hear you. Make them

how justice was our battle and how justice was denied. Make them

hear you. Make them hear you. And say to those who blame us for the

way we chose to fight that sometimes there are battles that are

more than black or white. And I could not put down my sword when

justice was my right. Make them hear you. Go

Piu Mosso

out and tell the story to your daughters and your sons. Make them

hear you. Make them hear you. And
tell them, in our struggle, we were not the only ones. Make them hear you. Make them hear you. Your sword can be a sermon or the power of the pen. Teach every child to raise his voice and then, my brothers, Defiantly! A Tempo then will justice be demanded by ten million righteous men. Make them hear you. When they hear you, I'll be near you a gain!

(COALHOUSE turns and says goodbye to the men)

#34—Make Them Hear You
**UNCERSCORE**

**TA C E T**

Alternate

**Look What You’ve Done, Part 5**

```
\( \text{\#\#\# \#\# \#\#\#} \)
```

```
1 5 6 7 2 9 2 10
```

```
\( \text{\#\#\# \#\# \#\#\#} \)
```

```
\( \text{\#\#\# \#\# \#\#\#} \)
```

```
3 25 Go
```

COALHOUSE:
Alternate

[34] MAKE THEM HEAR YOU

With Urgency and Emotion

out and tell our story. Let it echo far and wide. Make them hear you. Make them

hear you. How justice was our battle and how justice was denied. Make them

hear you. Make them hear you. And say to those who blame us for the

way we chose to fight that sometimes there are battles that are

more than black or white. And I could not put down my sword when

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Mournful

ALL WOMEN:

Oh

ALL MEN:

Oh

(+ad lib "wail" solo:)

Oh poco a poco cresce.  

Ah

Oh poco a poco cresce.  

Ah

ALL:

La - la-la - la - la...
EMMA GOLDMAN: “The signs of the coming world war were everywhere...

BOOKER T. WASHINGTON: “Booker T. Washington’s Tuskegee Institute became, in time,...

...When he died, flags were flown at half mast. President and Mrs. Wilson attended his funeral.”

GRANDFATHER: “Grandfather resided now in a cemetery...

HOUDINI: “Harry Houdini was hanging upside down high over Times Square when ...

MOTHER: “Mother wore black for a year. At the end of this time,...

SEQUE AS ONE
EPILOGUE, PART 2

L’Istesso

He would be first in line to see it.”

A Tempo

I see his eyes, how wise they seem.

Well, when he is

COALHOUSE:

I see his face.

I look in those eyes.

SARAH: I hear his heart-beat.

I look in those eyes, how wise they seem.

COALHOUSE+

TATEH:

Well, when he is

SARAH+MOTHER:

(+WOMEN:)

eyes, how wise they seem.

(+MEN:)

eyes, how wise they seem.
A Tempo

SARAH+MOTHER: (+WOMEN:)

old e - nough I will show him A - me - ri - ca. And he will

COALHOUSE+TATEH:
(+MEN:)

old e - nough I will show him A - me - ri - ca. And he will

ride, our son will ride on the wheels of a

ride, our son will ride on the wheels of a

dream.

dream.

BOWS

T A C E T

EXIT

T A C E T
# Ragtime

Daily Rehearsal Call  
Monday, February 4th  
Sophia Gordon Rehearsal Room

<table>
<thead>
<tr>
<th>Time</th>
<th>What</th>
<th>Who</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:00</td>
<td>Set Up</td>
<td>A.Boisvert, S.Leger, A.Pitchford, A.Ray, C.Sullivan</td>
</tr>
<tr>
<td>5:45</td>
<td>Measurement</td>
<td>T. Frederick</td>
</tr>
<tr>
<td>6:00-10:00</td>
<td>Meet &amp; Greet Read/Sing Through</td>
<td>Full Company</td>
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</table>

## Sign In Sheet

<p>| | | | | |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Peter Sampieri</td>
<td>Kevin Dunn</td>
<td>Jane Hillier-Walkowiak</td>
<td>Cloud Cruz</td>
<td>Schanaya Barrows</td>
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<td>Raini Callahan</td>
<td>Tom Brabant</td>
<td>Harlan White</td>
<td>Ryan Doyle</td>
<td>Jackie Hammond</td>
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<tr>
<td>Katie Meuse</td>
<td>Hunter Mountz</td>
<td>Kalyn Kosh</td>
<td>Delaney Jenkins</td>
<td>Jeomil Tovar</td>
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<td>Ashley Pitchford</td>
<td>Topher Morris</td>
<td>JJ Castillo</td>
<td>Margaret Sweeney</td>
<td>Jerry Johnson</td>
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<td>Cassidy Sullivan</td>
<td>Stacey Horne-Harper</td>
<td>Maddie Roth</td>
<td>Nathan King</td>
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<td>Abby Ray</td>
<td>Laura Chipman</td>
<td>Symphony Shea</td>
<td>Anthony White</td>
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<td>Alex Boisvert</td>
<td>Isaac Goldbaum</td>
<td>Becky Jo Roland</td>
<td>Tristan Burke</td>
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<tr>
<td>Sara Leger</td>
<td>Caitlyn Buja</td>
<td>Alyssa Bene</td>
<td>Jon Gray</td>
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<td>Joe Stroup</td>
<td>Stu Grieve</td>
<td>Clifman Leroy</td>
<td>Jake Flynn</td>
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<tr>
<td>Jenna Pollack</td>
<td>Jacob Crosbie</td>
<td>Chris Vega</td>
<td>Isabella Carrol</td>
<td></td>
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<tr>
<td>Theophile Victoria</td>
<td>Mackenzie Kimball</td>
<td>Kenny Bonilla</td>
<td>Trevor Frederick</td>
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</tr>
</tbody>
</table>
# Ragtime

Daily Rehearsal Call

Monday, February 4th

Sophia Gordon Rehearsal Room

<table>
<thead>
<tr>
<th>Dan Jentzen</th>
<th>Sam Nudler</th>
<th>Grace Graham</th>
<th>Ted Silva</th>
</tr>
</thead>
<tbody>
<tr>
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</tbody>
</table>
Ragtime

Daily Rehearsal Call

Monday, February 4th

Sophia Gordon Rehearsal Room
# Ragtime

Daily Rehearsal Schedule

Tuesday, February 5, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>SGRR (Music)</th>
<th>Time</th>
<th>Main Stage (Scene)</th>
<th>Time</th>
<th>PCR (Dance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:35</td>
<td>R. Doyle, T. Frederick, D. Jenkins, M. Kimball, S. Nudler</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>8:00</td>
<td>T. Frederick</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>8:20</td>
<td>C. Cruz</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>9:00</td>
<td>T. Burke</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>9:15</td>
<td>N. King</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
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</tbody>
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**SUBJECT TO CHANGE**

SM: Ashley P. & Cassidy S.

ASMs: Alex B. Sara L. & Abby R.
## Ragtime

Daily Rehearsal Schedule

Wednesday, February 6, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>SGRR (Music)</th>
<th>Time</th>
<th>Main Stage (Scene)</th>
<th>Time</th>
<th>PCR (Dance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00</td>
<td>I. Carrol, S. Nudler</td>
<td>NA</td>
<td></td>
<td>6:00</td>
<td>S. Barrows, C. Cruz, T. Frederick, J. Hammond, J. Johnson, C. Leroy, J. Tovar, A. White</td>
</tr>
<tr>
<td>6:45</td>
<td>M. Kimball</td>
<td>NA</td>
<td></td>
<td>7:30</td>
<td>M. Sweeney</td>
</tr>
<tr>
<td>7:15</td>
<td>C. Cruz</td>
<td>NA</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:00</td>
<td>R. Doyle, D. Jenkins</td>
<td>NA</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:50</td>
<td>R. Doyle</td>
<td>NA</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
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**End of Day**

<table>
<thead>
<tr>
<th>Time</th>
<th>Main Stage (Scene)</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:05</td>
<td>NA</td>
<td>8:15</td>
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## Ragtime

Daily Rehearsal Schedule

Thursday, February 7, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>SGRR (Scene)</th>
<th>Time</th>
<th>Main Stage</th>
<th>Time</th>
<th>PCR</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00</td>
<td>R. Doyle, J. Flynn, J. Gray, M. Kimball, T. Silva</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>7:00</td>
<td>I. Carrol, D. Jenkins, S. Nudler</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
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<tr>
<td>7:30</td>
<td>T. Burke, J. Castillo, C. Cruz, T. Fredrick, J. Gray, N. King</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>7:50</td>
<td>T. Burke, T. Silva, J. Tovar</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>8:00</td>
<td>T. Burke, J. Castillo, C. Cruz, R. Doyle, T. Fredrick, G. Graham, J. Gray, N. King, M. Kimball, S. Shea, T. Silva, M. Sweeney, C. Vega, A. White</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
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</tbody>
</table>

**End of Day**

<table>
<thead>
<tr>
<th>Time</th>
<th>SGRR (Scene)</th>
<th>Time</th>
<th>Main Stage</th>
<th>Time</th>
<th>PCR</th>
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<tbody>
<tr>
<td>9:15</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
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</tbody>
</table>
## Ragtime

Daily Rehearsal Schedule

Friday, February 8, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>Song</th>
<th>SGRR (Music)</th>
<th>Time</th>
<th>Scene</th>
<th>Main Stage (Scene)</th>
<th>Time</th>
<th>Song</th>
<th>PCR (Dance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00</td>
<td>Henry Ford</td>
<td>J. Gray</td>
<td>NA</td>
<td></td>
<td></td>
<td>7:00</td>
<td>Henry Ford</td>
<td>J. Gray</td>
</tr>
<tr>
<td>7:10</td>
<td>Our Children</td>
<td>M. Kimball, S. Nudler</td>
<td>NA</td>
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<tr>
<td>7:40</td>
<td>Atlantic City</td>
<td>N. King, M. Sweeney,</td>
<td>NA</td>
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<tr>
<td>8:10</td>
<td>Buffalo Nickel</td>
<td>S. Nudler</td>
<td>NA</td>
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</tr>
<tr>
<td>8:55</td>
<td>New Music</td>
<td>C. Cruz, R. Doyle, M. Kimball, T. Silva</td>
<td>NA</td>
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</tbody>
</table>

End of Day

<table>
<thead>
<tr>
<th>Time</th>
<th>Song</th>
<th>SGRR (Music)</th>
<th>Time</th>
<th>Scene</th>
<th>Main Stage (Scene)</th>
<th>Time</th>
<th>Song</th>
<th>PCR (Dance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:25</td>
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**SUBJECT TO CHANGE**

SM: Ashley P. & Cassidy S.

ASMs: Alex B., Sara L. & Abby R.
# Ragtime

Daily Rehearsal Schedule

Monday, February 11, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>Song</th>
<th>SGRR (Dance)</th>
<th>Time</th>
<th>Song</th>
<th>Main Stage (Music)</th>
<th>Time</th>
<th>Scene</th>
<th>PCR</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00</td>
<td>Crime of the Century</td>
<td>M. Sweeney</td>
<td>6:00</td>
<td>What Kind of Woman</td>
<td>M. Kimball</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>6:45</td>
<td>Gettin' Ready Rag</td>
<td>S. Barrows, C. Cruz, T. Frederick, J. Hammond, J. Johnson, C. Leroy, J. Tovar, A. White T. Fredrick</td>
<td>6:45</td>
<td>Nothing Like the City</td>
<td>I. Carrol, J. Flynn,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>6:55</td>
<td>Nothing Like the City</td>
<td>I. Carrol, J. Flynn, M. Kimball, S. Nudler</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>7:25</td>
<td>Nothing (repr)</td>
<td>M. Kimball, S. Nudler</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>7:30</td>
<td>What a Game!</td>
<td>T. Silva</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>7:55</td>
<td>Gliding</td>
<td>S. Nudler</td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>8:25</td>
<td>Solo Work</td>
<td>T. Frederick</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>End of Day</strong></td>
<td></td>
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<td><strong>End of Day</strong></td>
<td><strong>End of Day</strong></td>
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<tr>
<td>8:15</td>
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<td></td>
<td>9:20</td>
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**SUBJECT TO CHANGE**
SM: Ashley P. & Cassidy S.

ASMs: Alex B., Sara L. & Abby R.
## Ragtime

Daily Rehearsal Schedule

Tuesday, February 12, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>Song</th>
<th>SGRR (Music)</th>
<th>Time</th>
<th>Scene</th>
<th>Main Stage (Scene)</th>
<th>Time</th>
<th>Song</th>
<th>PCR (Dance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00</td>
<td><strong>What a Game!</strong></td>
<td>K. Bonilla, T. Burke, J. Castillo, R. Doyle, J. Gray, J. Johnson, N. King, J. Tovar, C. Vega</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
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<tr>
<td>6:45</td>
<td><strong>CH Demands</strong></td>
<td>A. White</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>8:30</td>
<td><strong>C. Cruz</strong></td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>8:50</td>
<td><strong>S. Nudler</strong></td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
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</tbody>
</table>

End of Day | End of Day | End of Day
---|---|---
9:10pm | NA | NA

**SUBJECT TO CHANGE**
SM: Ashley P. & Cassidy S.
ASM: Alex B., Sara L. & Abby R.
# Ragtime

Daily Rehearsal Schedule

Wednesday, February 13, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>Song</th>
<th>SGRR (Dance)</th>
<th>Time</th>
<th>Scene</th>
<th>Main Stage (Scene)</th>
<th>Time</th>
<th>Song</th>
<th>PCR (Dance)</th>
</tr>
</thead>
</table>

**End of Day**

**SUBJECT TO CHANGE**

SM: Ashley P. & Cassidy S.

ASMs: Alex B., Sara L. & Abby R.
**SUBJECT TO CHANGE**

SM: Ashley P. & Cassidy S.

ASMs: Alex B., Sara L. & Abby R.
## Ragtime

Daily Rehearsal Schedule

Thursday, February 14, 2019

<table>
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<tr>
<th>Time</th>
<th>Song</th>
<th>SGRR (Music)</th>
<th>Time</th>
<th>Scene</th>
<th>Main Stage (Scene)</th>
<th>Time</th>
<th>Song</th>
<th>PCR (Dance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>NA</td>
<td>NA</td>
<td></td>
<td>6:00</td>
<td>Nothing Like The City</td>
<td>K. Bonilla, I. Carrol, J. Flynn, M. Kimball, S. Nudler</td>
<td>NA</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>NA</td>
<td>NA</td>
<td></td>
<td>7:00</td>
<td>His Name Was Coalhouse Walker</td>
<td>S. Barrows, C. Cruz, T. Fredrick, G. Graham, J. Hammond, J. Johnson, C. Leroy, J. Tovar, A. White</td>
<td>NA</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>NA</td>
<td>NA</td>
<td></td>
<td>8:15</td>
<td>Gliding</td>
<td>K. Bonilla, S. Nudler</td>
<td>NA</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>NA</td>
<td>NA</td>
<td></td>
<td>8:30</td>
<td>Justice</td>
<td>A. Bene, C. Cruz, T. Burke, T. Fredrick, J. Gray, J. Johnson, N. King, M. Roth, A. White</td>
<td>NA</td>
<td>NA</td>
<td></td>
</tr>
</tbody>
</table>

End of Day | End of Day | End of Day
NA | 9:15 |
<table>
<thead>
<tr>
<th>Time</th>
<th>Song</th>
<th>SGRR (Music)</th>
<th>Time</th>
<th>Scene</th>
<th>Main Stage (Scene)</th>
<th>Time</th>
<th>Song</th>
<th>PCR (Dance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:10</td>
<td>Sarah Brown Eyes</td>
<td>C. Cruz</td>
<td>NA</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:35</td>
<td>Sarah Brown Eyes, Wheels of a Dream, He Wanted to Say, The Courtship, New Music</td>
<td>T. Fredrick</td>
<td>NA</td>
<td></td>
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</tbody>
</table>

**SUBJECT TO CHANGE**
SM: Ashley P. & Cassidy S.

ASMs: Alex B., Sara L. & Abby R.
Ragtime
Daily Rehearsal Schedule
Friday, February 15, 2019

<table>
<thead>
<tr>
<th>End of Day</th>
<th>End of Day</th>
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</thead>
<tbody>
<tr>
<td>9:35</td>
<td>NA</td>
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</tbody>
</table>

**SUBJECT TO CHANGE**
SM: Ashley P. & Cassidy S.

ASMs: Alex B., Sara L. & Abby R.
# Ragtime

**Daily Rehearsal Schedule**

Monday, February 18, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>Song</th>
<th>SGRR (Music)</th>
<th>Time</th>
<th>Scene</th>
<th>Main Stage (Scene)</th>
<th>Time</th>
<th>Song</th>
<th>PCR (Dance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:55</td>
<td>#4</td>
<td>M. Kimball</td>
<td></td>
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</tr>
<tr>
<td>1:10</td>
<td>#32</td>
<td>M. Kimball</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:55</td>
<td>#7d</td>
<td>S. Nudler</td>
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<td></td>
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</tr>
<tr>
<td>2:15</td>
<td>#4</td>
<td>S. Nudler, T. Silva</td>
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<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>3:00</td>
<td>#24</td>
<td>A. White</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:10</td>
<td>#33a</td>
<td>A. White</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:25</td>
<td>#33c</td>
<td>A. White</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:45</td>
<td>Solo work</td>
<td>T. Frederick</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:30</td>
<td>#15</td>
<td>C. Cruz</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:50</td>
<td></td>
<td>C. Cruz, T. Frederick</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:00</td>
<td>#33-33b</td>
<td>S. Barrows, K. Bonilla, A. Bene, T. Burke, J. Castillo, C. Cruz, J. Gray, J. Hammond, D. Jenkins, N. King, B. Roland, M. Roth, S. Shea, T. Silva, M. Sweeney, C. Vega, A. White</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SUBJECT TO CHANGE**

SM: Ashley P. & Cassidy S.  

ASMs: Alex B., Sara L. & Abby R.
<table>
<thead>
<tr>
<th>Time</th>
<th>Song</th>
<th>SGRR (Music)</th>
<th>Time</th>
<th>Scene</th>
<th>Main Stage (Scene)</th>
<th>Time</th>
<th>Song</th>
<th>PCR (Dance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:25</td>
<td>#32</td>
<td>A. Bene, G. Graham, M. Kimball, K. Kosh, B. Roland, M. Roth, S. Shea,</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>End of Day</td>
<td>9:30</td>
<td></td>
<td>End of Day</td>
<td>NA</td>
<td>End of Day</td>
<td>NA</td>
</tr>
</tbody>
</table>

**SUBJECT TO CHANGE** SM: Ashley P. & Cassidy S.

ASMs: Alex B., Sara L. & Abby R.
# Ragtime

Daily Rehearsal Schedule

Tuesday, February 19, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>Song</th>
<th>SGRR (Music)</th>
<th>Time</th>
<th>Scene</th>
<th>Main Stage (Scene)</th>
<th>Time</th>
<th>Song</th>
<th>PCR (Dance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:20</td>
<td>Journey On</td>
<td>M. Kimball, S. Nudler, T. Silva</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>7:40</td>
<td>He Wanted To Say</td>
<td>J. Johnson, C. Leroy, J. Tovar</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td></td>
</tr>
</tbody>
</table>

**SUBJECT TO CHANGE**

SM: Ashley P. & Cassidy S.  

ASMs: Alex B., Sara L. & Abby R.
<table>
<thead>
<tr>
<th>Time</th>
<th>Storyline</th>
<th>NA</th>
<th>NA</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:05</td>
<td>He Wanted to Say</td>
<td>R. Doyle, T. Frederick, D. Jenkins, J. Johnson, C. Leroy, J. Tovar</td>
<td>NA</td>
</tr>
<tr>
<td>8:25</td>
<td>Sarah Brown Eyes</td>
<td>C. Cruz, T. Frederick</td>
<td>NA</td>
</tr>
<tr>
<td>8:55</td>
<td>Look What You’ve Done</td>
<td>C. Cruz</td>
<td>NA</td>
</tr>
<tr>
<td></td>
<td><strong>End of Day</strong></td>
<td>End of Day</td>
<td>End of Day</td>
</tr>
<tr>
<td>9:15</td>
<td></td>
<td>NA</td>
<td>NA</td>
</tr>
</tbody>
</table>
# Ragtime

Daily Rehearsal Schedule

Wednesday, February 20, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>SGRR (Music)</th>
<th>Main Stage (Dance)</th>
<th>PCR (Dance)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Song</td>
<td>Time</td>
<td>Scene</td>
</tr>
<tr>
<td>6:00</td>
<td>Reach That Day</td>
<td>6:00</td>
<td>Gliding</td>
</tr>
<tr>
<td>7:00</td>
<td>Success</td>
<td>6:30</td>
<td>Crime of the Century</td>
</tr>
<tr>
<td>7:45</td>
<td>Shtel</td>
<td>8:00</td>
<td>Ragtime</td>
</tr>
<tr>
<td>8:30</td>
<td>Atlantic City (1)</td>
<td>9:00</td>
<td>Gettin’ Ready/ His Name</td>
</tr>
<tr>
<td>8:35</td>
<td>Courtship</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:50</td>
<td>What a game!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:20</td>
<td>His Name Was</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:35</td>
<td>Break</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:40</td>
<td>End of Day</td>
<td>10:00</td>
<td>End of Day</td>
</tr>
</tbody>
</table>

**SUBJECT TO CHANGE**

SM: Ashley P. & Cassidy S.

ASMs: Alex B., Sara L. & Abby R.
## Ragtime

Daily Rehearsal Schedule

Thursday, February 21, 2019

<table>
<thead>
<tr>
<th>SGRR (Music)</th>
<th>Main Stage (Scene)</th>
<th>PCR (Dance)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Time</strong></td>
<td><strong>Song</strong></td>
<td><strong>Time</strong></td>
</tr>
<tr>
<td>NA</td>
<td>NA</td>
<td>6:00</td>
</tr>
<tr>
<td>NA</td>
<td>NA</td>
<td>6:15</td>
</tr>
<tr>
<td>NA</td>
<td>NA</td>
<td>9:00</td>
</tr>
</tbody>
</table>

End of Day

End of Day

End of Day

| NA | 10:00 | NA |
## Ragtime

### Daily Rehearsal Schedule

Friday, February 22, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>SGRR (Music)</th>
<th>Main Stage (Dance)</th>
<th>Peter (sm group)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Song</td>
<td>Time</td>
<td>Scene</td>
</tr>
<tr>
<td>6:00</td>
<td>#1 Ragtime</td>
<td>5:30</td>
<td>Joe: Piano</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>testing/auditions</td>
</tr>
<tr>
<td>7:00</td>
<td>#26a-b Atlantic City (2&amp;3) (no solos)</td>
<td>7:00</td>
<td>#30 Sarah Brown Eyes</td>
</tr>
<tr>
<td>8:00</td>
<td>#26 Atlantic City (1)</td>
<td>8:15</td>
<td>#29b Harlem Pas De Deux</td>
</tr>
<tr>
<td>8:20</td>
<td>#26 Atlantic City (ALL)</td>
<td>8:45</td>
<td>#5 Crime Of The Century</td>
</tr>
<tr>
<td>8:35</td>
<td>#24a-d Coalhouse Demands</td>
<td>9:30</td>
<td>#26b Atlantic City (3)</td>
</tr>
<tr>
<td>9:15</td>
<td>#9 Gettin’ Ready Rag (1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>End of Day</td>
<td>End of Day</td>
<td>End of Day</td>
</tr>
<tr>
<td>9:20</td>
<td></td>
<td>10:00</td>
<td>TBD</td>
</tr>
</tbody>
</table>

**SUBJECT TO CHANGE**

SM: Ashley P. & Cassidy S.

ASMs: Alex B., Sara L. & Abby R.
# Ragtime

Daily Rehearsal Schedule  
Monday, February 25, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>Song</th>
<th>NA</th>
<th>Time</th>
<th>Scene</th>
<th>Time</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:00</td>
<td>Crime (1)</td>
<td>NA</td>
<td>6:00</td>
<td></td>
<td>7:00</td>
<td>Gettin’ Ready to Rag</td>
</tr>
<tr>
<td>7:40</td>
<td>Crime (3)</td>
<td>NA</td>
<td></td>
<td></td>
<td>8:30</td>
<td>Crime of the Century</td>
</tr>
<tr>
<td>7:55</td>
<td>BREAK</td>
<td>NA</td>
<td></td>
<td></td>
<td>9:00</td>
<td>Henry Ford</td>
</tr>
<tr>
<td>8:30</td>
<td>Wheels of a Dream</td>
<td>NA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:10</td>
<td>Journey On</td>
<td>NA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:30</td>
<td>Our Children</td>
<td>NA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>End of Day</th>
<th>End of Day</th>
<th>End of Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:50</td>
<td>NA</td>
<td>10:00</td>
</tr>
</tbody>
</table>

**SUBJECT TO CHANGE**  
SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R.
Ragtime

Daily Rehearsal Schedule
Tuesday, February 26, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>SGRR Song</th>
<th>Time</th>
<th>Main Stage Scene</th>
<th>Time</th>
<th>PCR Scene</th>
</tr>
</thead>
<tbody>
<tr>
<td>NA</td>
<td></td>
<td>6:00pm</td>
<td>Work Becky Jo lift/passing in Henry Ford</td>
<td>6:00pm</td>
<td>Work Mother, Little Boy scene/moments</td>
</tr>
<tr>
<td>NA</td>
<td></td>
<td>6:30pm</td>
<td>ALL called Warm Ups</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>NA</td>
<td></td>
<td>6:45pm</td>
<td>Work through Act One</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>NA</td>
<td></td>
<td>9:00pm</td>
<td>Release Kids</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td></td>
<td>End of Day</td>
<td></td>
<td>End of Day</td>
<td>10:00</td>
<td>End of Day</td>
</tr>
</tbody>
</table>
### Ragtime

Daily Rehearsal Schedule

**Wednesday, February 27, 2019**

<table>
<thead>
<tr>
<th>Time</th>
<th>SGRR</th>
<th>Main Stage</th>
<th>PCR</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Song</td>
<td>6:00pm</td>
<td>#19 Justice</td>
</tr>
<tr>
<td>NA</td>
<td></td>
<td>6:30pm</td>
<td>#24d &amp; #24b Coalhouse Demands</td>
</tr>
<tr>
<td>NA</td>
<td></td>
<td>7:00pm</td>
<td>#8 His Name Was Coalhouse Walker</td>
</tr>
<tr>
<td>NA</td>
<td></td>
<td>7:20pm</td>
<td>#6 Shtetl</td>
</tr>
<tr>
<td></td>
<td></td>
<td>7:40pm</td>
<td>#17 Lawrence Mass</td>
</tr>
<tr>
<td></td>
<td></td>
<td>7:50pm</td>
<td>#9a Gettin’ Ready Rag</td>
</tr>
<tr>
<td></td>
<td></td>
<td>8:10pm</td>
<td>#29 Harlem Sequence</td>
</tr>
<tr>
<td>8:25pm</td>
<td></td>
<td></td>
<td>#1 Ragtime, #7 Success, #14 New Music, #16 Tateh at the Loom, #20 Till We Reach That Day, &amp; #33 Look What You’ve Done</td>
</tr>
<tr>
<td>End of Day</td>
<td></td>
<td>End of Day</td>
<td>End of Day</td>
</tr>
<tr>
<td>NA</td>
<td></td>
<td>9:25pm</td>
<td>6:30pm</td>
</tr>
</tbody>
</table>
Ragtime
Daily Rehearsal Schedule
Thursday, February 28, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>SGRR</th>
<th>Main Stage</th>
<th>PCR</th>
</tr>
</thead>
<tbody>
<tr>
<td>NA</td>
<td></td>
<td>6:00</td>
<td>NA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cloud working with Peter</td>
<td>NA</td>
</tr>
<tr>
<td>NA</td>
<td></td>
<td>6:30</td>
<td>NA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ALL called for Warm-Ups</td>
<td>NA</td>
</tr>
<tr>
<td>NA</td>
<td></td>
<td>6:45</td>
<td>NA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Continue working through Act 1 staging</td>
<td>NA</td>
</tr>
<tr>
<td>End of Day</td>
<td></td>
<td>End of Day</td>
<td>End of Day</td>
</tr>
<tr>
<td>NA</td>
<td></td>
<td>10:00pm</td>
<td>NA</td>
</tr>
</tbody>
</table>
# Ragtime

Daily Rehearsal Schedule

Friday, March 1, 2019

<table>
<thead>
<tr>
<th>SGRR</th>
<th>Main Stage</th>
<th>PCR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time</td>
<td>Song</td>
<td>Time</td>
</tr>
<tr>
<td>NA</td>
<td></td>
<td>6:00</td>
</tr>
<tr>
<td>NA</td>
<td></td>
<td>6:30</td>
</tr>
<tr>
<td>End of Day</td>
<td>End of Day</td>
<td>End of Day</td>
</tr>
<tr>
<td>NA</td>
<td></td>
<td>10:00pm</td>
</tr>
<tr>
<td>Time</td>
<td>SGRR</td>
<td>Main Stage</td>
</tr>
<tr>
<td>--------</td>
<td>--------------------------------------------------</td>
<td>------------------------------------------------</td>
</tr>
<tr>
<td>6:00pm</td>
<td>ALL in Shtetl/Success with Peter and Jenna in SGRR (No Sam)</td>
<td>6:00pm New Music trio with Joe -Mackenzie, Ted, Ryan</td>
</tr>
<tr>
<td>6:30pm</td>
<td>Jeomil with Joe -Till We Reach That Day</td>
<td></td>
</tr>
<tr>
<td>7:00pm</td>
<td>ALL in RAGTIME with Jenna and Joe for Dance break (Jenna moves downstairs) until end of number</td>
<td></td>
</tr>
<tr>
<td>8:00pm</td>
<td>ALL in Henry Ford for cleaning with Jenna and Joe</td>
<td></td>
</tr>
<tr>
<td>8:20pm</td>
<td>ALL in Getting Ready Rag for cleaning with Jenna and Joe</td>
<td></td>
</tr>
<tr>
<td>8:40pm</td>
<td>ALL in Crime of the Century for cleaning with Jenna and Joe</td>
<td></td>
</tr>
<tr>
<td>9:00pm</td>
<td>ALL for singing Till We Reach That Day with Joe</td>
<td></td>
</tr>
<tr>
<td>9:25pm</td>
<td>ALL for staging Till We Reach That Day with Peter and Joe</td>
<td></td>
</tr>
</tbody>
</table>

**End of Day**

<table>
<thead>
<tr>
<th>End of Day</th>
<th>End of Day</th>
<th>End of Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>NA</td>
<td>10:00pm</td>
<td>NA</td>
</tr>
</tbody>
</table>
Ragtime
Daily Rehearsal Schedule
Tuesday, March 5th

<table>
<thead>
<tr>
<th>Time</th>
<th>Song</th>
<th>Time</th>
<th>Scene</th>
<th>Time</th>
<th>Scene</th>
</tr>
</thead>
<tbody>
<tr>
<td>NA</td>
<td>NA</td>
<td>6:00pm</td>
<td>Mother/Father scene work with Peter</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>NA</td>
<td>NA</td>
<td>6:15pm</td>
<td>ALL called Warm Ups</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>NA</td>
<td>NA</td>
<td>6:30pm</td>
<td>Finish Working through Act 1</td>
<td>NA</td>
<td>NA</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>End of Day</th>
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<th>End of Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>NA</td>
<td>10:00</td>
<td>NA</td>
</tr>
</tbody>
</table>
Ragtime

Daily Rehearsal Schedule

Wednesday, March 6th

<table>
<thead>
<tr>
<th>Time</th>
<th>SGRR</th>
<th>Main Stage</th>
<th>PCR</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:00pm</td>
<td></td>
<td>Wheels of a Dream</td>
<td></td>
</tr>
<tr>
<td>6:15pm</td>
<td></td>
<td>Harlem #18</td>
<td></td>
</tr>
<tr>
<td>6:25pm</td>
<td></td>
<td>Crime of the Century</td>
<td></td>
</tr>
<tr>
<td>6:45pm</td>
<td></td>
<td>Henry Ford</td>
<td></td>
</tr>
<tr>
<td>7:05pm</td>
<td></td>
<td>Shtetl</td>
<td></td>
</tr>
<tr>
<td>7:25pm</td>
<td></td>
<td>New Music- Ens.</td>
<td></td>
</tr>
<tr>
<td>7:50pm</td>
<td>ALL Called- work through trouble spots/TBD</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**End of Day**

10:00pm
### Ragtime

**Daily Rehearsal Schedule**

**Thursday, March 7, 2019**

<table>
<thead>
<tr>
<th>SGRR</th>
<th>Main Stage</th>
<th>PCR</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Time</strong></td>
<td><strong>Song</strong></td>
<td><strong>Time</strong></td>
</tr>
<tr>
<td>6:00pm</td>
<td>6:00pm</td>
<td>Back to Before/What Kind of Woman</td>
</tr>
<tr>
<td>6:30pm</td>
<td>6:30pm</td>
<td>Coalhouse’s Soliloquy</td>
</tr>
<tr>
<td>7:00pm</td>
<td>7:00pm</td>
<td>Journey On</td>
</tr>
<tr>
<td>7:30pm</td>
<td>7:30pm</td>
<td>Make Them Hear You with Younger Brother, Coalhouse and Coalhouse gang/Harlem Ens. (no Sarah)</td>
</tr>
<tr>
<td>8:00pm</td>
<td>8:00pm</td>
<td>ALL Called to work Till We Reach That Day/Sarah’s Funeral</td>
</tr>
<tr>
<td>9:00pm</td>
<td>9:00pm</td>
<td>TBD</td>
</tr>
</tbody>
</table>

**End of Day**

<table>
<thead>
<tr>
<th><strong>Time</strong></th>
<th><strong>Scene</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00pm</td>
<td>TBD</td>
</tr>
</tbody>
</table>
# Ragtime

## Daily Rehearsal Schedule

Monday, March 18th, 2019

<table>
<thead>
<tr>
<th>SGRR</th>
<th>Main Stage</th>
<th>PCR</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Time</strong></td>
<td><strong>What</strong></td>
<td><strong>Time</strong></td>
</tr>
<tr>
<td>6:00pm</td>
<td>All singers in #31 He Wanted to Say</td>
<td>6:00pm</td>
</tr>
<tr>
<td>6:45pm</td>
<td>All singers in #25 What a Game</td>
<td>6:45pm</td>
</tr>
<tr>
<td>7:30pm</td>
<td>All singers in #24 a,b,c,d Coalhouse Demands Parts 1-5</td>
<td>7:00pm</td>
</tr>
<tr>
<td>8:00pm</td>
<td>All singers in #36 Atlantic City</td>
<td>7:15pm</td>
</tr>
<tr>
<td>8:25pm</td>
<td>Joe move to onstage</td>
<td>8:30pm</td>
</tr>
<tr>
<td>9:00pm</td>
<td></td>
<td>9:00pm</td>
</tr>
</tbody>
</table>

**End of Day**

<table>
<thead>
<tr>
<th>SGRR</th>
<th>Main Stage</th>
<th>PCR</th>
</tr>
</thead>
<tbody>
<tr>
<td>NA</td>
<td>10:00pm</td>
<td>NA</td>
</tr>
</tbody>
</table>

**SUBJECT TO CHANGE**

SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R.

Questions?  
a_pitchford@salemstate.edu / c_sullivan22@salemstate.edu
# Ragtime

## Daily Rehearsal Schedule

**Tuesday, March 19th, 2019**

<table>
<thead>
<tr>
<th>SGRR</th>
<th>Main Stage</th>
<th>PCR</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Time</strong></td>
<td><strong>What</strong></td>
<td><strong>Time</strong></td>
</tr>
<tr>
<td>6:00pm</td>
<td>All singers in Look What You’ve Done (no Evelyn or Edgar) #33, #33a, #33b, #33c</td>
<td>6:00pm</td>
</tr>
<tr>
<td>6:30pm</td>
<td>#26 Atlantic City All singers, no Sam or Mackenzie</td>
<td>6:30pm</td>
</tr>
<tr>
<td>6:50pm</td>
<td>Coalhouse alone for Soliloquy, Make Them Hear You</td>
<td>7:30pm</td>
</tr>
<tr>
<td>7:05pm</td>
<td>All singers/speakers in Harlem Sequence</td>
<td></td>
</tr>
<tr>
<td>7:30pm</td>
<td>Joe move to onstage</td>
<td></td>
</tr>
</tbody>
</table>

**End of Day**

<table>
<thead>
<tr>
<th>SGRR</th>
<th>Main Stage</th>
<th>PCR</th>
</tr>
</thead>
<tbody>
<tr>
<td>End of Day</td>
<td>End of Day</td>
<td>End of Day</td>
</tr>
<tr>
<td>NA</td>
<td>10:00pm</td>
<td>NA</td>
</tr>
</tbody>
</table>

**SUBJECT TO CHANGE**

SM: Ashley P. & Cassidy S.

ASMs: Alex B., Sara L. & Abby R.

Questions? a_pitchford@salemstate.edu / c_sullivan22@salemstate.edu
**Ragtime**

Daily Rehearsal Schedule

Wednesday, March 20th, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>SGRR What</th>
<th>Main Stage Time</th>
<th>What</th>
<th>PCR Time</th>
<th>What</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00pm</td>
<td>Mother, Tateh – Our Children, Nothing like the City</td>
<td>6:00pm</td>
<td>Evelyn, Houdini – Atlantic City and Entracte choreography</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:30pm</td>
<td>All singers in #32 Back to Before</td>
<td>6:30pm</td>
<td>All singers in #25 What a Game work/review staging</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:00pm</td>
<td>Joe move to onstage</td>
<td>7:00pm</td>
<td>FULL COMPANY Drill Henry Ford and Ragtime</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>7:30pm</td>
<td>Continue work through of Act Two with music and dance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>End of Day</td>
<td></td>
<td>End of Day</td>
<td>End of Day</td>
<td>End of Day</td>
<td></td>
</tr>
<tr>
<td>NA</td>
<td></td>
<td>10:00pm</td>
<td></td>
<td>NA</td>
<td></td>
</tr>
</tbody>
</table>

**SUBJECT TO CHANGE**

SM: Ashley P. & Cassidy S.

ASMs: Alex B., Sara L. & Abby R.

Questions? a_pitchford@salemstate.edu / c_sullivan22@salemstate.edu
### Ragtime

Daily Rehearsal Schedule

Thursday, March 21, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>SGRR</th>
<th>Main Stage</th>
<th>PCR</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Time</td>
<td>Song</td>
<td>Time</td>
</tr>
<tr>
<td>6:00pm</td>
<td>6:00pm</td>
<td>Mother, Father, Younger Brother for scene work</td>
<td></td>
</tr>
<tr>
<td>6:30pm</td>
<td>6:30pm</td>
<td>Add Harlem gang</td>
<td></td>
</tr>
<tr>
<td>7:00pm</td>
<td>7:00pm</td>
<td>ALL called to continue to work/review</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>through ACT Two staging</td>
<td></td>
</tr>
</tbody>
</table>

**End of Day**

<table>
<thead>
<tr>
<th>Time</th>
<th>Main Stage</th>
<th>PCR</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00pm</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
# Ragtime

Daily Rehearsal Schedule

Friday, March 22, 2019

<table>
<thead>
<tr>
<th>SGRR</th>
<th>Main Stage</th>
<th>PCR</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Time</strong></td>
<td><strong>Song</strong></td>
<td><strong>Time</strong></td>
</tr>
<tr>
<td><strong>6:00pm</strong></td>
<td>Finish Buffalo Nickel w/Sam, Bella, Jake, Maddie, Alyssa, Becky Jo, Nathan, Kenny</td>
<td></td>
</tr>
<tr>
<td><strong>6:45pm</strong></td>
<td>ALL called for Warmups</td>
<td></td>
</tr>
<tr>
<td><strong>7:00pm</strong></td>
<td>Work through ACT TWO</td>
<td></td>
</tr>
</tbody>
</table>

**End of Day**

<table>
<thead>
<tr>
<th><strong>Time</strong></th>
<th><strong>Scene</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00pm</td>
<td></td>
</tr>
</tbody>
</table>
# Ragtime

Daily Rehearsal Schedule
Saturday, March 23, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>Song</th>
<th>Time</th>
<th>Scene</th>
<th>Time</th>
<th>Scene</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:45pm</td>
<td>ALL called</td>
<td></td>
<td>Sitzprobe</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>End of Day</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**End of Day**

- 10:00pm

**SUBJECT TO CHANGE**

SM: Ashley P. & Cassidy S.

ASMs: Alex B., Sara L. & Abby R.

Questions? a_pitchford@salemstate.edu / c_sullivan22@salemstate.edu
### Ragtime

Daily Rehearsal Schedule  
Monday, March 25th, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>SGRR w/ Joe</th>
<th>Main Stage w/ Peter</th>
<th>PCR</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00pm</td>
<td>Younger Brother</td>
<td>6:00pm</td>
<td>Little Boy alone for transition moments</td>
</tr>
<tr>
<td>6:15pm</td>
<td>Father</td>
<td>6:30pm</td>
<td><em>Look What You’ve Done</em> with Coalhouse, Coalhouse’s gang, Younger Brother, Father, Willie Conklin, Whitman, Vigil Women, Booker</td>
</tr>
<tr>
<td>6:30pm</td>
<td>Mother</td>
<td>7:00pm</td>
<td>Schanaya/Theo work Getting Ready Rag with all in dance</td>
</tr>
<tr>
<td>6:45pm</td>
<td>Tateh</td>
<td>7:30pm</td>
<td>Katie/Raini work on Tateh/Emma scenes onstage</td>
</tr>
<tr>
<td>7:00pm</td>
<td>Emma</td>
<td>8:30pm</td>
<td>FULL COMPANY call (no kids) – work through all musical numbers in ACT TWO singing and acting</td>
</tr>
<tr>
<td>7:15pm</td>
<td>Coalhouse</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:45pm</td>
<td>Sarah</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:25pm</td>
<td>Joe move to onstage</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**End of Day**

<table>
<thead>
<tr>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>NA</td>
</tr>
</tbody>
</table>

**SUBJECT TO CHANGE**

SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R.

Questions?  
a_pitchford@salemstate.edu / c_sullivan22@salemstate.edu
Ragtime
Daily Rehearsal Schedule
Tuesday, March 26, 2019

<table>
<thead>
<tr>
<th>SGRR</th>
<th>Main Stage</th>
<th>PCR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time</td>
<td>What</td>
<td>Time</td>
</tr>
<tr>
<td>6:00</td>
<td>All for The Courtship</td>
<td></td>
</tr>
<tr>
<td>6:30</td>
<td>ALL CALLED (no kids) to work Act One plus all transitions between scenes/songs</td>
<td></td>
</tr>
<tr>
<td></td>
<td>End of Day</td>
<td>10:00pm</td>
</tr>
</tbody>
</table>

**SUBJECT TO CHANGE**
SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R.
# Ragtime

Daily Rehearsal Schedule

Wednesday, March 27, 2019

<table>
<thead>
<tr>
<th>SGRR</th>
<th>Main Stage</th>
<th>PCR</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Time</strong></td>
<td><strong>Song</strong></td>
<td><strong>Time</strong></td>
</tr>
<tr>
<td>6:00pm</td>
<td>Cloud and Trevor</td>
<td>6:00pm</td>
</tr>
<tr>
<td></td>
<td>Sarah Brown Eyes</td>
<td></td>
</tr>
<tr>
<td>6:30pm</td>
<td>Joe join Peter</td>
<td>6:45pm</td>
</tr>
<tr>
<td></td>
<td>onstage</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>7:00pm</td>
</tr>
<tr>
<td><strong>End of Day</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Ragtime

Daily Rehearsal Schedule

Thursday, March 28th, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>SGRR</th>
<th>Main Stage</th>
<th>PCR</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00pm</td>
<td></td>
<td>Anyone who needs to work fight choreo with Peter-Lawrence Mass fight, “How much for little girl”, Sarah with the cops, What a Game, Pick pocketing of Younger brother</td>
<td></td>
</tr>
<tr>
<td>6:30pm</td>
<td></td>
<td>ALL CALLED (no kids) to work Act Two plus all transitions between scenes/songs</td>
<td></td>
</tr>
</tbody>
</table>

### End of Day

10:00pm
# Ragtime

Daily Rehearsal Schedule

Friday, March 29th, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>SGRR</th>
<th>Main Stage</th>
<th>PCR</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:00pm</td>
<td>Joe/ Jenna/ Peter - notes/ fixes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:30pm</td>
<td>ALL CALLED for warm ups</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:45pm</td>
<td>Work/ Run through Act Two</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**End of Day**

10:00pm
Ragtime
Daily Rehearsal Schedule
Monday, April 1st, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>What</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:30pm</td>
<td>Actor Call / Mic Talk / Into Mics</td>
</tr>
<tr>
<td>7:30pm</td>
<td>Continue Mic work / Fight Call</td>
</tr>
<tr>
<td>8:00pm</td>
<td>Review musical numbers</td>
</tr>
</tbody>
</table>

**End of Day**

<table>
<thead>
<tr>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00pm</td>
</tr>
</tbody>
</table>

**SUBJECT TO CHANGE**
SM: Ashley P. & Cassidy S.

ASMs: Alex B., Sara L. & Abby R.

Questions?  a_pitchford@salemstate.edu / c_sullivan22@salemstate.edu
Ragtime
Daily Rehearsal Schedule
Tuesday, April 2nd, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>What</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:00pm</td>
<td>Actor Call / Warm Ups</td>
</tr>
<tr>
<td>5:15pm</td>
<td>Into Mics / Fight Call</td>
</tr>
<tr>
<td>5:45pm</td>
<td>Mic Check</td>
</tr>
<tr>
<td>6:00pm</td>
<td>Joe Review</td>
</tr>
<tr>
<td>6:20pm</td>
<td>Vocal Warm Up</td>
</tr>
<tr>
<td>6:30pm</td>
<td>GO</td>
</tr>
</tbody>
</table>

**End of Day**
TBD (Roughly 10pm)

**SUBJECT TO CHANGE**
SM: Ashley P. & Cassidy S.
ASMs: Alex B., Sara L. & Abby R.

Questions? a_pitchford@salemstate.edu / c_sullivan22@salemstate.edu
Ragtime

Daily Rehearsal Schedule

Wednesday, April 3rd, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>Main Stage</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:00pm</td>
<td>Warm up</td>
</tr>
<tr>
<td>5:15pm</td>
<td>Gun talk</td>
</tr>
<tr>
<td>5:30pm</td>
<td>Hair/ Makeup</td>
</tr>
<tr>
<td>6:50pm</td>
<td>Vocal Warm up</td>
</tr>
<tr>
<td>7:00pm</td>
<td>Work Notes</td>
</tr>
<tr>
<td>8:30pm</td>
<td>Run Act One</td>
</tr>
<tr>
<td></td>
<td>End of Day</td>
</tr>
<tr>
<td></td>
<td>TBD (roughly 10pm)</td>
</tr>
</tbody>
</table>

**SUBJECT TO CHANGE**

SM: Ashley P. & Cassidy S.

ASMs: Alex B., Sara L. & Abby R.

Questions? a_pitchford@salemstate.edu / c_sullivan22@salemstate.edu
Ragtime
Daily Rehearsal Schedule
Thursday, April 4th, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>What</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:00pm</td>
<td>Warm up</td>
</tr>
<tr>
<td>5:15pm</td>
<td>Hair/Makeup/Into Mics</td>
</tr>
<tr>
<td>6:15pm</td>
<td>Fight Call</td>
</tr>
<tr>
<td>6:45pm</td>
<td>Vocal Warm up</td>
</tr>
<tr>
<td>7:00pm</td>
<td>Work Notes</td>
</tr>
<tr>
<td>8:45pm</td>
<td>Run Act Two</td>
</tr>
<tr>
<td></td>
<td><strong>End of Day</strong></td>
</tr>
<tr>
<td></td>
<td>TBD (roughly 10pm)</td>
</tr>
</tbody>
</table>

**SUBJECT TO CHANGE**
SM: Ashley P. & Cassidy S.
ASMs: Alex B., Sara L. & Abby R.

Questions?  a_pitchford@salemstate.edu / c_sullivan22@salemstate.edu
# Ragtime

Daily Rehearsal Schedule  
Friday, April 5th, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>What</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:30pm</td>
<td>Warm ups</td>
</tr>
<tr>
<td>5:45pm</td>
<td>Into Mics</td>
</tr>
<tr>
<td>6:15pm</td>
<td>Fight Call</td>
</tr>
<tr>
<td>6:30pm</td>
<td>Vocal Warm up</td>
</tr>
<tr>
<td>6:35pm</td>
<td>Notes</td>
</tr>
<tr>
<td>6:55pm</td>
<td>Mic Check</td>
</tr>
<tr>
<td>7:00pm</td>
<td>Full Run of Show</td>
</tr>
</tbody>
</table>

**End of Day**  
TBD (roughly 10pm)
# Ragtime

**Daily Rehearsal Schedule**

Saturday, April 6th, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>What</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00am</td>
<td>ASM Call</td>
</tr>
<tr>
<td>9:00am</td>
<td>Scenic / Props Run Crew Call</td>
</tr>
<tr>
<td>9:30am</td>
<td>Board Op Call</td>
</tr>
<tr>
<td>9:50am</td>
<td>Actor Call</td>
</tr>
<tr>
<td>10:00am</td>
<td>Q2Q Act One</td>
</tr>
<tr>
<td>4:30pm</td>
<td>Dinner Break</td>
</tr>
<tr>
<td>6:00pm</td>
<td>Crew Back</td>
</tr>
<tr>
<td>6:25pm</td>
<td>Actor Back</td>
</tr>
<tr>
<td>6:30pm</td>
<td>Continue Q2Q</td>
</tr>
<tr>
<td>10:00pm</td>
<td>End of Day for Actors / Crew Clean Up</td>
</tr>
</tbody>
</table>

**End of Day**

TBD (roughly 10pm)

---

**SUBJECT TO CHANGE**

SM: Ashley P. & Cassidy S.

ASMs: Alex B., Sara L. & Abby R.

Questions?  a_pitchford@salemstate.edu / c_sullivan22@salemstate.edu
Ragtime

Daily Rehearsal Schedule

Sunday, April 7th, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>What</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00am</td>
<td>Scenic / Props Run Crew Call</td>
</tr>
<tr>
<td>9:30am</td>
<td>Board Op Call</td>
</tr>
<tr>
<td>9:50am</td>
<td>Actor Call</td>
</tr>
<tr>
<td>10:00am</td>
<td>Q2Q (no kids)</td>
</tr>
<tr>
<td>4:30pm</td>
<td>Dinner Break/ Sound Crew Call</td>
</tr>
<tr>
<td>6:15pm</td>
<td>Crew Back</td>
</tr>
<tr>
<td>6:25pm</td>
<td>Actor Back ADD KIDS</td>
</tr>
<tr>
<td>6:30pm</td>
<td>Continue Q2Q</td>
</tr>
<tr>
<td>10:00pm</td>
<td>End of Day for Actors / Crew Clean Up</td>
</tr>
</tbody>
</table>

End of Day

TBD (roughly 10pm)

**SUBJECT TO CHANGE**
SM: Ashley P. & Cassidy S.

ASMs: Alex B., Sara L. & Abby R.

Questions? a_pitchford@salemstate.edu / c_sullivan22@salemstate.edu
Ragtime
Daily Rehearsal Schedule
Monday, April 8th, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>What</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:30pm</td>
<td>SM/ASM Call</td>
</tr>
<tr>
<td>4:30pm</td>
<td>Mic Tech/ Props Crew/ Scenic Crew Call</td>
</tr>
<tr>
<td>5:00pm</td>
<td>Warm-ups</td>
</tr>
<tr>
<td>5:15pm</td>
<td>Into Mics/ Start Hair + Make-up</td>
</tr>
<tr>
<td>5:30pm</td>
<td>Fight Call/ Cont. Hair + Make-up</td>
</tr>
<tr>
<td>5:30pm/Set-up Completed</td>
<td>Scenic/Props/ASM Dinner Break</td>
</tr>
<tr>
<td>5:45pm</td>
<td>Mic Check/Into Costumes</td>
</tr>
<tr>
<td>6:30pm</td>
<td>Board Op. Call</td>
</tr>
<tr>
<td>6:30pm</td>
<td>Scenic/Props/ ASM Back from Dinner</td>
</tr>
<tr>
<td>7:30pm</td>
<td>GO</td>
</tr>
</tbody>
</table>

End of Day
TBD (roughly 10pm)

**SUBJECT TO CHANGE**
SM: Ashley P. & Cassidy S.
ASMs: Alex B., Sara L. & Abby R.

Questions? a_pitchford@salemstate.edu / c_sullivan22@salemstate.edu
Ragtime
Daily Rehearsal Schedule
Tuesday, April 9th, 2019

<table>
<thead>
<tr>
<th>Time</th>
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</thead>
<tbody>
<tr>
<td>4:30pm</td>
<td>SM/ASM Call</td>
</tr>
<tr>
<td>4:30pm</td>
<td>Mic Tech/ Props Crew/ Scenic Crew Call</td>
</tr>
<tr>
<td>5:00pm</td>
<td>Actor call/warm ups</td>
</tr>
<tr>
<td>5:15pm</td>
<td>Into Mics/Start hair/makeup</td>
</tr>
<tr>
<td>5:30pm</td>
<td>Curtain Call work</td>
</tr>
<tr>
<td>5:30pm/Set-up Completed</td>
<td>Scenic/Props/ASM Dinner Break</td>
</tr>
<tr>
<td>5:45pm</td>
<td>Hair/Makeup/Into Costumes</td>
</tr>
<tr>
<td>6:30pm</td>
<td>Board op call</td>
</tr>
<tr>
<td>6:30pm</td>
<td>Scenic/ Props/ ASM back</td>
</tr>
<tr>
<td>7:00pm</td>
<td>Fight Call</td>
</tr>
<tr>
<td>7:15pm</td>
<td>Mic Check</td>
</tr>
<tr>
<td>7:30pm</td>
<td>GO</td>
</tr>
</tbody>
</table>

End of Day
TBD (roughly 11pm)

**SUBJECT TO CHANGE**
SM: Ashley P. & Cassidy S.
ASMs: Alex B., Sara L. & Abby R.

Questions? a_pitchford@salemstate.edu / c_sullivan22@salemstate.edu
Ragtime

Daily Rehearsal Schedule

Wednesday, April 10th, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>What</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:30pm</td>
<td>SM/ASM Call</td>
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<tr>
<td>5:00pm</td>
<td>Mic Tech Call/ Prop Crew/ Scenic Crew Call</td>
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<tr>
<td>5:30pm</td>
<td>Actor Call/Warm-ups</td>
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<tr>
<td>5:30pm/Set-up</td>
<td>Scenic/Props/ASM Dinner Break</td>
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<td>Completed</td>
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</tr>
<tr>
<td>5:45pm</td>
<td>Into Mics/Start Hair/Makeup/Into Costumes</td>
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</tr>
<tr>
<td>6:30pm</td>
<td>Scenic/ Props/ ASM back</td>
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<tr>
<td>7:10pm</td>
<td>Mic Check</td>
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<tr>
<td>7:30pm</td>
<td>GO</td>
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<tr>
<td></td>
<td><strong>End of Day</strong></td>
</tr>
<tr>
<td></td>
<td>TBD (roughly 11pm)</td>
</tr>
</tbody>
</table>

Questions? a_pitchford@salemstate.edu / c_sullivan22@salemstate.edu
Ragtime

Daily Rehearsal Schedule
Thursday, April 11th, 2019

Happy Opening!!!

<table>
<thead>
<tr>
<th>Time</th>
<th>What</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:30pm</td>
<td>SM/ASM Call</td>
</tr>
<tr>
<td>4:30pm</td>
<td>Mic Tech Call/ Prop Crew/ Scenic Crew Call</td>
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<tr>
<td>5:00pm</td>
<td>Actor Call/Warm-ups</td>
</tr>
<tr>
<td>5:30pm/Set-up Completed</td>
<td>Scenic/Props/ASM Dinner Break</td>
</tr>
<tr>
<td>5:15pm</td>
<td>Into Mics/Start Hair/Makeup/Into Costumes</td>
</tr>
<tr>
<td>6:30pm</td>
<td>Board op call</td>
</tr>
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<td>6:30pm</td>
<td>Scenic/ Props/ ASM back</td>
</tr>
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<td>Fight Call</td>
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<tr>
<td>6:50pm</td>
<td>Mic Check</td>
</tr>
<tr>
<td>7:00pm</td>
<td>Half Hour/House Opens</td>
</tr>
<tr>
<td>7:30pm</td>
<td>GO</td>
</tr>
</tbody>
</table>

End of Day
Roughly 10:30pm

**SUBJECT TO CHANGE**SM: Ashley P. & Cassidy S.
ASMs: Alex B., Sara L. & Abby R.

Questions? a_pitchford@salemstate.edu / c_sullivan22@salemstate.edu
# Ragtime

Daily Rehearsal Schedule

Friday, April 12th, 2019

## Main Stage

<table>
<thead>
<tr>
<th>Time</th>
<th>What</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:30pm</td>
<td>SM/ASM Call</td>
</tr>
<tr>
<td>4:30pm</td>
<td>Mic Tech Call/ Prop Crew/ Scenic Crew Call</td>
</tr>
<tr>
<td>5:00pm</td>
<td>Actor Call/Warm-ups</td>
</tr>
<tr>
<td>5:30pm/Set-up Completed</td>
<td>Scenic/Props/ASM Dinner Break</td>
</tr>
<tr>
<td>5:15pm</td>
<td>Into Mics/Start Hair/Makeup/Into Costumes</td>
</tr>
<tr>
<td>6:30pm</td>
<td>Board op call</td>
</tr>
<tr>
<td>6:30pm</td>
<td>Scenic/ Props/ ASM back</td>
</tr>
<tr>
<td>6:40pm</td>
<td>Fight Call</td>
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<tr>
<td>6:50pm</td>
<td>Mic Check</td>
</tr>
<tr>
<td>7:00pm</td>
<td>Half Hour/House Opens</td>
</tr>
<tr>
<td>7:30pm</td>
<td>GO</td>
</tr>
</tbody>
</table>

## End of Day

Roughly 10:30pm

**SUBJECT TO CHANGE**

SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R.

Questions?  
a_pitchford@salemstate.edu / c_sullivan22@salemstate.edu
Ragtime

Daily Rehearsal Schedule
Saturday, April 13th, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>What</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:30pm</td>
<td>SM/ASM Call</td>
</tr>
<tr>
<td>4:30pm</td>
<td>Mic Tech Call/ Prop Crew/ Scenic Crew Call</td>
</tr>
<tr>
<td>5:00pm</td>
<td>Actor Call/Warm-ups</td>
</tr>
<tr>
<td>5:30pm/Completed</td>
<td>Scenic/Props/ASM Dinner Break</td>
</tr>
<tr>
<td>5:15pm</td>
<td>Into Mics/Start Hair/Makeup/Into Costumes</td>
</tr>
<tr>
<td>6:20pm</td>
<td>All Cast Onstage to work traffic patterns w/ Peter</td>
</tr>
<tr>
<td>6:30pm</td>
<td>Board op call</td>
</tr>
<tr>
<td>6:30pm</td>
<td>Scenic/ Props/ ASM back</td>
</tr>
<tr>
<td>6:40pm</td>
<td>Fight Call</td>
</tr>
<tr>
<td>6:50pm</td>
<td>Mic Check</td>
</tr>
<tr>
<td>7:00pm</td>
<td>Half Hour/House Opens</td>
</tr>
<tr>
<td>7:30pm</td>
<td>GO</td>
</tr>
<tr>
<td>10:30pm</td>
<td>Respondent Talk Back in SGRR</td>
</tr>
<tr>
<td></td>
<td>All Cast and Crew Invited to Join</td>
</tr>
</tbody>
</table>

End of Day

Roughly 11:30pm

**SUBJECT TO CHANGE**
SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R.

Questions?  a_pitchford@salemstate.edu / c_sullivan22@salemstate.edu
# Ragtime

Daily Schedule

Sunday, April 14th, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>What</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00am</td>
<td>SM/ASM Call</td>
</tr>
<tr>
<td>11:00am</td>
<td>Mic Tech Call/ Prop Crew/ Scenic Crew Call</td>
</tr>
<tr>
<td>11:30am</td>
<td>Actor Call/Warm-ups</td>
</tr>
<tr>
<td>11:30am</td>
<td>Scenic/Props/ASM Break</td>
</tr>
<tr>
<td>11:45am</td>
<td>Into Mics/Start Hair/Makeup/Into Costumes</td>
</tr>
<tr>
<td>1:00pm</td>
<td>Board op call</td>
</tr>
<tr>
<td>1:00pm</td>
<td>Scenic/ Props/ ASM back</td>
</tr>
<tr>
<td>1:10pm</td>
<td>Fight Call</td>
</tr>
<tr>
<td>1:20pm</td>
<td>Mic Check</td>
</tr>
<tr>
<td>1:30pm</td>
<td>Half Hour/House Opens</td>
</tr>
<tr>
<td>2:00pm</td>
<td>GO</td>
</tr>
</tbody>
</table>

**End of Day**

Roughly 5pm

**SUBJECT TO CHANGE**

SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R.  
Questions?  a_pitchford@salemstate.edu / c_sullivan22@salemstate.edu
# Ragtime

**Daily Schedule**

**Wednesday, April 17th, 2019**

<table>
<thead>
<tr>
<th>Time</th>
<th>Main Stage</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:30pm</td>
<td>SM/ASM Call</td>
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<tr>
<td>4:30pm</td>
<td>Mic Tech Call/ Prop Crew/ Scenic Crew Call</td>
</tr>
<tr>
<td>5:00pm</td>
<td>Actor Call/Warm-ups</td>
</tr>
<tr>
<td>5:30pm/Set-up</td>
<td>Scenic/Props/ASM Dinner Break</td>
</tr>
<tr>
<td>Completed</td>
<td></td>
</tr>
<tr>
<td>5:15pm</td>
<td>Into Mics/Start Hair/Makeup/Into Costumes</td>
</tr>
<tr>
<td>6:30pm</td>
<td>Board op call</td>
</tr>
<tr>
<td>6:30pm</td>
<td>Scenic/ Props/ ASM back</td>
</tr>
<tr>
<td>6:40pm</td>
<td>Fight Call</td>
</tr>
<tr>
<td>6:50pm</td>
<td>Mic Check</td>
</tr>
<tr>
<td>7:00pm</td>
<td>Half Hour/House Opens</td>
</tr>
<tr>
<td>7:30pm</td>
<td>GO</td>
</tr>
<tr>
<td></td>
<td><strong>End of Day</strong></td>
</tr>
<tr>
<td></td>
<td>Roughly 10:30pm</td>
</tr>
</tbody>
</table>

**SUBJECT TO CHANGE**

SM: Ashley P. & Cassidy S.

ASMs: Alex B., Sara L. & Abby R.

Questions?  a_pitchford@salemstate.edu / c_sullivan22@salemstate.edu
# Ragtime

## Daily Schedule

Thursday, April 18th, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>What</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:30pm</td>
<td>SM/ASM Call</td>
</tr>
<tr>
<td>4:30pm</td>
<td>Mic Tech Call/ Prop Crew/ Scenic Crew Call</td>
</tr>
<tr>
<td>4:30pm</td>
<td>Jackie work w/ Peter (with Jeo)</td>
</tr>
<tr>
<td>5:00pm</td>
<td>Actor Call/Warm-ups</td>
</tr>
<tr>
<td>5:30pm/Set-up Completed</td>
<td>Scenic/Props/ASM Dinner Break</td>
</tr>
<tr>
<td>5:15pm</td>
<td>Into Mics/Start Hair/Makeup/Into Costumes</td>
</tr>
<tr>
<td>6:30pm</td>
<td>Board op call</td>
</tr>
<tr>
<td>6:30pm</td>
<td>Scenic/ Props/ ASM back</td>
</tr>
<tr>
<td>6:40pm</td>
<td>Fight Call</td>
</tr>
<tr>
<td>6:50pm</td>
<td>Mic Check</td>
</tr>
<tr>
<td>7:00pm</td>
<td>Half Hour/House Opens</td>
</tr>
<tr>
<td>7:30pm</td>
<td>GO</td>
</tr>
</tbody>
</table>

**End of Day**

Roughly 10:30pm

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**SUBJECT TO CHANGE**

SM: Ashley P. & Cassidy S.

ASMs: Alex B., Sara L. & Abby R.

Questions?  a_pitchford@salemstate.edu / c_sullivan22@salemstate.edu
Ragtime
Daily Schedule
Friday, April 19th, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>What</th>
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</thead>
<tbody>
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<td>4:30pm</td>
<td>SM/ASM Call</td>
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<tr>
<td>4:30pm</td>
<td>Mic Tech Call/ Prop Crew/ Scenic Crew Call</td>
</tr>
<tr>
<td>5:00pm</td>
<td>Actor Call/Warm-ups</td>
</tr>
<tr>
<td>5:30pm</td>
<td>Scenic/Props/ASM Dinner Break</td>
</tr>
<tr>
<td>5:15pm</td>
<td>Into Mics/Start Hair/Makeup/Into Costumes</td>
</tr>
<tr>
<td>6:30pm</td>
<td>Board op call</td>
</tr>
<tr>
<td>6:30pm</td>
<td>Scenic/ Props/ ASM back</td>
</tr>
<tr>
<td>6:40pm</td>
<td>Fight Call</td>
</tr>
<tr>
<td>6:50pm</td>
<td>Mic Check</td>
</tr>
<tr>
<td>7:00pm</td>
<td>Half Hour/House Opens</td>
</tr>
<tr>
<td>7:30pm</td>
<td>GO</td>
</tr>
</tbody>
</table>

End of Day
Roughly 10:30pm

**SUBJECT TO CHANGE**
SM: Ashley P. & Cassidy S.
ASMs: Alex B., Sara L. & Abby R.

Questions? a_pitchford@salemstate.edu / c_sullivan22@salemstate.edu
## Ragtime

Daily Schedule

Saturday, April 20th, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>What</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:30pm</td>
<td>SM/ASM Call</td>
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<tr>
<td>4:30pm</td>
<td>Mic Tech Call/ Prop Crew/ Scenic Crew Call</td>
</tr>
<tr>
<td>5:00pm</td>
<td>Actor Call/Warm-ups</td>
</tr>
<tr>
<td>5:30pm/Set-up</td>
<td>Scenic/Props/ASM Dinner Break</td>
</tr>
<tr>
<td>Completed</td>
<td></td>
</tr>
<tr>
<td>5:15pm</td>
<td>Into Mics/Start Hair/Makeup/Into Costumes</td>
</tr>
<tr>
<td>6:30pm</td>
<td>Board op call</td>
</tr>
<tr>
<td>6:30pm</td>
<td>Scenic/ Props/ ASM back</td>
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<td>6:40pm</td>
<td>Fight Call</td>
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<td>6:50pm</td>
<td>Mic Check</td>
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<tr>
<td>7:00pm</td>
<td>Half Hour/House Opens</td>
</tr>
<tr>
<td>7:30pm</td>
<td>GO</td>
</tr>
</tbody>
</table>

### End of Day

Roughly 10:30pm

---

**SUBJECT TO CHANGE**

SM: Ashley P. & Cassidy S.

ASMs: Alex B., Sara L. & Abby R.

Questions?  a_pitchford@salemstate.edu / c_sullivan22@salemstate.edu
Ragtime
Daily Schedule
Monday, April 22nd, 2019

<table>
<thead>
<tr>
<th>Time</th>
<th>What</th>
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</thead>
<tbody>
<tr>
<td>7:15am</td>
<td>SM/ASM Call</td>
</tr>
<tr>
<td>7:15am</td>
<td>Mic Tech Call/ Prop Crew/ Scenic Crew Call</td>
</tr>
<tr>
<td>7:30am</td>
<td>Costume Crew Call</td>
</tr>
<tr>
<td>7:30am</td>
<td>Actor Call/Warm-ups</td>
</tr>
<tr>
<td>7:30am/Set-up Completed</td>
<td>Scenic/Props/ASM Breakfast Break</td>
</tr>
<tr>
<td>7:45am</td>
<td>Into Mics/Start Hair/Makeup/Into Costumes</td>
</tr>
<tr>
<td>9:00am</td>
<td>Scenic/ Props/ ASM back</td>
</tr>
<tr>
<td>9:10am</td>
<td>Fight Call</td>
</tr>
<tr>
<td>9:20am</td>
<td>Mic Check</td>
</tr>
<tr>
<td>9:30am</td>
<td>Half Hour/House Opens</td>
</tr>
<tr>
<td>10:00am</td>
<td>GO</td>
</tr>
<tr>
<td>Post-show (10 minutes)</td>
<td>High School Talkback</td>
</tr>
<tr>
<td>11:35pm</td>
<td>Dressing room clean up (Actors)/Prop strike (Crew)</td>
</tr>
</tbody>
</table>

End of Day
Roughly 12:30pm

**SUBJECT TO CHANGE**
SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R.

Questions?  a_pitchford@salemstate.edu / c_sullivan22@salemstate.edu
General Notes:
1. The energy in the room was high as everyone got to experience the world of Ragtime together for the first time.
2. We had introductions, designer presentations, and a Read/Sing Through
3. Act I ran 1 hour 24 minutes, Act II ran 59 minutes

Director:

Music Director:

Choreography:

Scenic:

Props:

Costumes:

Lights:

Sound:
1. Topher, the pedals in the rehearsal piano are weighted in such a way that pressing them with your foot tips the whole piano toward the player. Is there a way to rectify this?
Ragtime

Salem State University
Rehearsal Report #2

Date: 2/5/19
Start: 6:00pm
End: 9:25pm

GENERAL:
1. Rehearsed opening number with the entire ensemble.
2. Worked with principle characters on their individual songs.

DIRECTOR:
1. Regarding the kids blocking, will we be pulling someone from the cast to stand in for them or will it be an additional outside person assigned to their tracks?
2. Still need to Cast: white attorney, umpire, etc (Raini has specific notes)
3. Send Jane and Harlan a list of the Policemen (4-5, beat Sara).

MUSIC DIRECTOR:
1. We did not get to rehearse 35a (Epilogues) tonight. This will need to be rescheduled.

CHOREOGRAPHY:

TECHNICAL DIRECTOR:
1. Would it be possible to get a simple rope swing (or something similar) set up in the PCR for Evelyn’s choreography rehearsal tomorrow?

SCENIC: N/A

PROPS: N/A

COSTUMES: N/A

LIGHTS: N/A

SOUND:
1. Per the note from last night, we were able to get the pedals on the piano functional for tonight’s rehearsal, but we will need to find another solution for this going forward. The detachable pedals we found in the SGRR are not compatible with this piano.
Ragtime
Salem State University
Rehearsal Report # 3

Date: 2/6/19
Start: 6:00pm
End: 9:15pm

GENERAL:
1. Worked through solo songs
2. Choreography for gettin’ ready to rag
3. Worked with Evelyn on the rehearsal swing

DIRECTOR: N/A

MUSIC DIRECTOR: N/A

CHOREOGRAPHY: N/A

TECHNICAL DIRECTOR:
1. Thank you for the rehearsal swing.
2. Jenna would like the performance hoop swing to be hung with two rings so it does not spin.
3. Can we figure out the height of the swing from off the ground so Jenna knows how much space she has to work with underneath?
4. Is there a way to secure the black ropes hanging down on either side of the rehearsal swing so they don’t get in the way?

SCENIC: N/A

PROPS: N/A

COSTUMES: N/A

LIGHTS: N/A

SOUND ENGINEER: N/A


SM: Ashley P. & Cassidy S.
ASMs: Alex B., Sara L. & Abby R.

SM: Ashley P. & Cassidy S.
ASMs: Alex B., Sara L. & Abby R.
GENERAL:
1. Today we did table work to establish character relationships and laid a foundation for the multiple dialects that will be used in the show.
2. The room was full of creativity as everyone tried new things tonight to discover more about their characters.
3. We will be aiming to tape out by 2/14

DIRECTOR:
1. Need to schedule a time to work Hungarian dialect with Nathan King.

MUSIC DIRECTOR:
1. Who are the male/female solos in #8 His Name Was Coalhouse Walker?

CHOREOGRAPHY:
1. Jake Flynn (Little Boy) will be absent 2/13 for dance call
2. What time would you like the ensemble in for #10 Henry Ford on 2/13?

TECHNICAL DIRECTOR: N/A

SCENIC: N/A

PROPS:
1. Crash box for #18a-The Trashing of the Car

COSTUMES:
1. Mackenzie fitting at 4pm tomorrow (2/8)

LIGHTS: N/A

SOUND: N/A


SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R.
Ragtime
Salem State University
Rehearsal Report # 5

Date: 2/8/19
Start: 6:00pm
End: 9:23pm

GENERAL:
1. Tonight we worked the music and dance for Henry Ford as well some solo music work.
2. The creativity was flowing again tonight in the dance rehearsals as the cast began to play with more mechanical movements.
3. An email is being sent to the cast detailing the recommended physical and vocal warm-ups for them to use on their own time.

DIRECTOR: NA

MUSIC DIRECTOR: NA

CHOREOGRAPHY:
1. Your rehearsal on Monday 2/11 will be in the SGRR to allow for pole-free choreography!

TECHNICAL DIRECTOR:
1. Can we coordinate a day to have the monitor in the booth set up with the feed the actors would be getting in the house so Joe can see what it will look like?
2. Joe would like a video monitor of some sort (to see the action happening on stage) set up next to his keyboard to go off of during the show, is this possible?
3. The next time we will be working with the rehearsal swing in the PCR is Monday 2/11.

SCENIC:
1. For the hoop/swing- Margaret (Evelyn) is 30in (2.5ft) when she is sitting down.

PROPS: N/A

COSTUMES: N/A

LIGHTS:
1. We will be emailing you a list of the instruments that will make up the band tonight.


SM: Ashley P. & Cassidy S.  a_pitchford@salemstate.edu
ASMs: Alex B., Sara L. & Abby R.  c_sullivan22@salemstate.edu
SOUND ENGINEER:
1. Joe is going to continue using the Roland piano that is in the rehearsal room, and the pedals are starting to cause problems, can we look at a fast solution to this?
2. We were thinking we would like to introduce mics on Monday 4/1, one week before tech. Does this work for you?
3. Could we also have mic techs/ Topher for an introductory chat the same day as adding the mics?
4. See TD note #1
GENERAL:
1. Tonight we cleaned choreography for Getting Ready to Rag and continued to work small group music numbers.
2. We have started a dialogue about potentially using President’s Day 2/18 to make up for any time lost due to the impending storm, although Jenna will unable to make it that day because of another rehearsal.

DIRECTOR:
1. Management will be in touch tomorrow morning/afternoon regarding the potential cancellation of rehearsal. Should it be cancelled, the cast will be notified via email.

MUSIC DIRECTOR:
1. Reminder you need to spend more time with Coalhouse on #23 Coalhouse’s Soliloquy.

CHOREOGRAPHY:
1. The height of the rehearsal swing is 3’5”. The ideal final hoop height would be around 6’.

TECHNICAL DIRECTOR: N/A

SCENIC: N/A

PROPS:
1. For “Gettin’ Ready to Rag” could we have the hat and rag be hidden inside Coalhouse’s piano bench?

COSTUMES:
1. Please see email regarding the hoop swing.

LIGHTS: N/A


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ASMs: Alex B., Sara L. & Abby R.  
c_sullivan22@salemstate.edu
SOUND ENGINEER:
1. Thank you for fixing the pedals.
2. See costume note #1


SM: Ashley P. & Cassidy S.
ASMs: Alex B., Sara L. & Abby R.
**Ragtime**
Salem State University
Rehearsal Report # 7

**Date: 2/13/19**
Start: 6:00pm
End: 10:00pm

**GENERAL:**
1. The energy in the room was high tonight as we staged and choreographed the opening number of the show.
2. We ended a hard-working night by finishing *Henry Ford*.

**DIRECTOR:** N/A

**MUSIC DIRECTOR:** N/A

**CHOREOGRAPHY:** N/A

**TECHNICAL DIRECTOR:** N/A

**SCENIC:** N/A

**PROPS:**
1. Can we get something to act as the mini house to use in rehearsal?
2. Can the piano and stool for Coalhouse all be on one wheeled platform?
3. Can we get some things to use as car pieces to start working with?

**COSTUMES:**
1. Margaret will have approximately 3 minutes for her quick change from New Rochelle Ensemble to Evelyn Nesbit in the Opening Number.

**LIGHTS:** N/A

**SOUND ENGINEER:**
1. We are currently using the amp connected to a laptop to play music but it seems to be only playing either the right connection of the track or the left


SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R.
connection of the track (so we are missing some underscoring, etc.) is there a way to get the full track?
Ragtime

Salem State University
Rehearsal Report # 8

Date: 2/14/19
Start: 6:00pm
End: 9:15pm

GENERAL:
1. The room tonight was unfocused and scattered as we worked through more blocking.
2. When using the soundtrack in rehearsal please ask “Ready sound?”

DIRECTOR:
1. The Courtship needs 45 more minutes.
2. The Night That Goldman Spoke needs 45 more minutes
3. Justice needs 20-30 more minutes
4. Work with Jenna on transition from His Name was Coalhouse Walker to Gettin Ready Rag

MUSIC DIRECTOR: N/A

CHOREOGRAPHY:
1. Look at Director's note #4
2. For the end of Gliding, page 59, Peter needs help on ending

TECHNICAL DIRECTOR:
1. Is it possible to move the lift, to create a single step to the main stage, for rehearsal?

SCENIC: N/A

PROPS:
1. Can we get a tea tray?

COSTUMES:
1. Cloud is currently blocked in Gettin’ Ready Rag, is it possible to have her in a disguise so she is not recognizable as Sarah.
2. For Nothing Like The City Little Boy will need to be wearing a tie, page 37.

LIGHTS: N/A

SOUND ENGINEER: NA


SM: Ashley P. & Cassidy S.  a_pitchford@salemstate.edu
ASMs: Alex B., Sara L. & Abby R.  c_sullivan22@salemstate.edu

SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R. 

a_pitchford@salemstate.edu  
c_sullivan22@salemstate.edu
GENERAL:
1. Tonight we worked music with the cast.
2. Starting on 2/27 we will be working music, dance, and blocking all in the same space.

DIRECTOR: N/A

MUSIC DIRECTOR:
1. You touched upon Lawrence, Mass today.

CHOREOGRAPHY: N/A

TECHNICAL DIRECTOR: N/A

SCENIC:
1. We are ready for large furniture! Where will these larger items be stored?

PROPS:
1. We have decided to use the prop piano. Can you take a look at some potential touch ups to freshen it up?
2. We’ve moved the majority of the props to the rolling cart and stashed them in the sound closet (The keys are on the cabinet). The rest of the props are still in the rehearsal closet.
3. See scenic note #1

COSTUMES:
1. Jackie Hammond will be in at 3:00 on Monday 2/18 for a fitting.
2. Cloud Cruz will be in at 4:00 on Monday 2/18 for a fitting.

LIGHTS: N/A

SOUND ENGINEER:
1. Thank you for fixing the amp!
Ragtime
Salem State University
Rehearsal Report #10

Date: 2/18/19
Start: 12:55pm
End: 9:30pm

GENERAL:
1. We had solo musical rehearsals in the morning, a props talk with Caitlyn, and ensemble music rehearsals in the evening.

DIRECTOR:
1. Reminder- we need to add more women to Back to Before when we work this song.

MUSIC DIRECTOR: N/A

CHOREOGRAPHY: N/A

TECHNICAL DIRECTOR:
1. Can we get a roll of paper towels for the rehearsal room?

SCENIC: N/A

PROPS:
1. Thank you for coming tonight.
2. Can we set up a time to meet with Michael to talk about firearm safety?
3. Our actor playing Houdini asked about using a straight jacket, is this something we could get to work with in rehearsal?

COSTUMES:
1. Grace will be in for a fitting tomorrow 2/19 at 1:40pm
2. Delaney will be in for a fitting tomorrow 2/19 at 2:30pm
3. Can Coalhouse have a handkerchief to pull out of his pocket to polish the car in Wheels of a Dream (pg.50)?
4. See Props note #3

LIGHTS: N/A

SOUND ENGINEER: N/A


SM: Ashley P. & Cassidy S.  
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ASMs: Alex B., Sara L. & Abby R.  
c_sullivan22@salemstate.edu

SM: Ashley P. & Cassidy S.  a_pitchford@salemstate.edu
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**Ragtime**

Salem State University
Rehearsal Report #11

Date: 2/19/19
Start: 6:00pm
End: 9:00pm

**GENERAL:**
1. Tonight we continued to work music with the cast.

**DIRECTOR:** NA

**MUSIC DIRECTOR:**
1. Reminder- need to review with just the character of Henry Ford.
2. Reminder- need to work with the character of younger brother.

**CHOREOGRAPHY:**
1. Dance rehearsals will be on the stage tomorrow 2/20.

**TECHNICAL DIRECTOR:**
1. Thank you for the paper towels.
2. Can we get a roughly 6-foot ladder to use as the swing on the mainstage for rehearsal tomorrow night?

**SCENIC:**
1. Thank you for the Little Boy’s bed. With the addition of the headboard and some dressing, in the form of a pillow and comforter this will work perfectly!
2. For the piano platform, the suggested 4ft depth does not give us enough space to put the actor comfortably in front of the piano and have him move. Ideally we would like 5ft so the actor can comfortably spin around on the stool without hitting the piano.
3. Is it possible to have the piano stool be higher up? Right now the actor is a little too low when sitting at the piano.
4. We will be working with the train caboose more in depth tomorrow, but we are thinking about having two thick ropes (one on either side of the platform) to pull it off stage. More details to come!

**PROPS:**
1. Thank you for the straight jacket. This will work for rehearsals, but will need to be taken in for the show as it is a bit big on the actor. This will need to be a careful


SM: Ashley P. & Cassidy S.  
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alteration as the tightness of the jacket will impede the actor’s ability to perform the escape trick.

2. Thank you for all the rest of our rehearsal furniture, we can’t wait to start working with it.

3. See Scenic Notes #2 and #3.

**COSTUMES:**

1. See props note #1.

**LIGHTS:** N/A

**SOUND ENGINEER:** N/A
GENERAL:
1. Tonight we continued to work music with the cast.
2. We worked dance on stage with the cast.

DIRECTOR: NA

MUSIC DIRECTOR:
1. Reminder- still need to work Atlantic City (1) and His name was.. With solos.
2. We will be sending you an email with who you lost tonight for specific songs.

CHOREOGRAPHY:
1. Theo- Finish teaching Shine “Getting Ready to Rag”
2. Still need to add Shine into “Ragtime”- Monday
3. We will be working the dance break, along with cleaning “Gettin Ready to Rag” on Monday.

TECHNICAL DIRECTOR: NA

SCENIC:
1. We worked with the caboose today- it seems to work fine without moving the location of the bars at all.

PROPS:
1. Can Grandfather have a pipe he can carry around with him?
2. During the choreography for “Getting Ready to Rag” Coalhouse stands on top of a stool. Can we have a stool that does not spin and is still strong enough for the actor to stand on?
3. Can we have two stools (roughly the size of the piano stool) for ensemble to sit on during “Coalhouse walker”?
4. See scenic note #1


SM: Ashley P. & Cassidy S.
ASMs: Alex B., Sara L. & Abby R.
5. One of the umbrellas seems to be broken or stuck (it won’t open), it has been placed on top of the props cart. Can you take a look at this?

6. Can we get a pocket sized lint brush for them to use during “Gettin Ready to Rag” to clean coalhouse’s jacket?

7. Can we get a towel that can be used to both shine coalhouse’s shoes and act as a haircutting towel for “Gettin Ready to Rag”?

8. Could we get a bottle of fake cologne for coalhouse for “Gettin Ready to Rag”?

9. Can we get a fake straight razor, or bladeless razor for them to mime shaving coalhouse’s face during “Gettin Ready to Rag”?

**COSTUMES:**

1. Can Ryan Doyle (younger brother) wear his prescription glasses for the show? Do they fit the time period?

2. Thank you for the flow sheet, we will be looking at it in-depth and getting back to you soon.

3. Can we get a rehearsal hat for coalhouse?

4. Can we get a rehearsal jacket for coalhouse for “Gettin Ready to Rag”?

**LIGHTS:** N/A

**SOUND ENGINEER:** N/A


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ASMs: Alex B., Sara L. & Abby R.  
c_sullivan22@salemstate.edu
GENERAL:
1. Tonight we ran through the majority of Act 1, with the exception of Shtetl and Success, up to page 43.

DIRECTOR:
1. Could we look into getting more toilet paper and paper towels for the dressing rooms preemptively?

MUSIC DIRECTOR: N/A

CHOREOGRAPHY: N/A

TECHNICAL DIRECTOR:
1. Stu- do we have an estimated date as to when we will have platforms up in the space?
2. See Director’s Note #1

SCENIC:
1. How wide is the doorway when fully opened?
2. Can we have a bench on wheels to act as the Model T car in “Henry Ford”?

PROPS:
1. Can we put a light inside the music box?
2. Can we have a ticket stub for Younger Brother in “Evelyn’s Introduction” for when he enters the theatre?
3. Can we sand the piece of plywood used with the gavel in “Crime of the Century” please? One of our actors got splinters from it. We left it on top of the props cabinet.
4. Could we get a large ship bell to use as a sound effect for “Goodbye My Love”? (pg 9)

COSTUMES:
1. Caleb Dion has a fitting on Monday at 12:30pm


SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R.
LIGHTS:
1. Peter would like a halogen bulb flash effect on Evelyn for “Crime of the Century” to represent cameras flashing.

SOUND ENGINEER: N/A
GENERAL:
1. Tonight we worked new choreography and music, as well as dialects with the cast.

DIRECTOR:
1. We need to finish blocking Sarah Brown Eyes
2. See choreography note #1.

MUSIC DIRECTOR:
1. Coalhouse Demands needs more time with the entire ensemble.

CHOREOGRAPHY:
1. We need to re-block the end of the Pas De Deux into Sarah Brown Eyes.

TECHNICAL DIRECTOR:
1. We would like to hold off on setting up the stairs for now.

SCENIC: N/A

PROPS:
1. For #26 Atlantic City, can we get the following…
   - A bicycle
   - A set of Pom poms (or ribbons, whatever is period appropriate)
   - (2) drum major batons
   - A set of cymbals
   - A tambourine
   - A cotton candy cart
   - A sketch pad
   - (3) over the shoulder concession baskets (1 popcorn, 1 taffy, 1 nuts)

COSTUMES:
1. Caleb will be in for his fitting at 1:30 on Monday.

LIGHTS: N/A


SM: Ashley P. & Cassidy S. a_pitchford@salemstate.edu
ASMs: Alex B., Sara L. & Abby R. c_sullivan22@salemstate.edu
SOUND ENGINEER:

1. Topher: we need to find a time (preferably before Wednesday) to fit Margaret in the harness with Jane
Rehearsal Report #15

GENERAL:
1. Tonight we cleaned choreography and worked Crime of the century vocals and some smaller group songs.

DIRECTOR:
1. We will be sending an email regarding a conversation about the harness/hoop.

MUSIC DIRECTOR:
1. We discovered there may be a possible need for vamping going into “Henry Ford” for a mass costume change.
2. We will be reworking the Becky Jo lift/flip in “Henry Ford” tomorrow.

TECHNICAL DIRECTOR:
1. We will be sending an email regarding a conversation about the harness/hoop.
2. Will it be possible to get the upwards of 39in drums up the stairs of the platform?
3. When the drums are on the platform, will we be able to leave the drums up there for the remainder of the run?

SCENIC:
1. We will be sending an email regarding a conversation about the harness/hoop.

PROPS: NA


SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R.
COSTUMES:
1. Do we still have access to the rehearsal skirts or should we empower the actresses to bring something of their own to rehearse with?
2. Coalhouse’s rehearsal jacket was ripped down the back today during the dance, we have told the actors to be more careful. Can this be repaired? We left it in the upstairs props closet next to the rehearsal shoes.
3. How intense of a costume change are we looking at from “Gettin Ready to Rag” to “Henry Ford” for the ensemble?
4. We will be sending an email regarding a conversation about the harness/hoop.
5. We will be sending an email with the fitting times for tomorrow.

LIGHTS: N/A

SOUND ENGINEER:
1. We will be sending an email regarding a conversation about the harness/hoop.


SM: Ashley P. & Cassidy S.
ASMs: Alex B., Sara L. & Abby R.
Ragtime

Salem State University
Rehearsal Report #16

Date: 2/26/19
Start: 6:00pm
End: 10:00pm

GENERAL:
1. Tonight we cleaned up blocking for Act 1 and pushed forward continuing to block the act.
2. We have decided to go with the crash pad for Crime of the Century.

DIRECTOR:
1. We will need to find 20min to work with the extras (adding Nathan) in Crime of the Century.
2. See General Note #2

MUSIC DIRECTOR: N/A

CHOREOGRAPHY:
1. See General Note #2
2. Since we are deciding to go with the crash pad for Margaret, could we build in some time to work with Margaret on proper ways to fall safely so we have a plan in place with what to do in the case of something going wrong.

TECHNICAL DIRECTOR:
1. See General Note #2

SCENIC:
1. Could we get a curtain to mask inside the platform for Crime of the Century? (Our new blocking track will take advantage of the negative space when the doors are open for choreography)
2. See General Note #2. Would it be possible to decorate the downstage edge of the crash pad to make it a part of the act?

PROPS:
1. For Crime of the Century could we get an oversized judge pad and oversized pencil for the Jury Foreman to take notes with?


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ASMs: Alex B., Sara L. & Abby R.  c_sullivan22@salemstate.edu
Ragtime

Salem State University

Rehearsal Report #16

Date: 2/26/19

Start: 6:00pm
End: 10:00pm

2. For Shtetl, could we have 16 sets of immigration papers for our ensemble to present during the song?
3. Could we have a pocket sized silhouette of Evelyn Nesbit for Tateh to use during Success?
4. See General Note #2. Would it be possible to decorate the downstage edge of the crash pad to make it a part of the act?

COSTUMES:
1. We found the rehearsal skirts! They were moved from where we were storing them.
2. Would it be possible to get Cloud’s rehearsal shoes?
3. Is it possible to get a slightly wider rehearsal shoe for Jeo?

LIGHTS: N/A

SOUND ENGINEER:
1. See Choreography Note #2.


SM: Ashley P. & Cassidy S. 

ASMs: Alex B., Sara L. & Abby R.
GENERAL:
1. Tonight we worked through music and sang through most of Act One.
2. Bios are due to Ashley Preston by 3/21

DIRECTOR: N/A

MUSIC DIRECTOR: N/A

CHOREOGRAPHY: N/A

TECHNICAL DIRECTOR:
1. The caboose is moving a lot while the actors are on it. Can we get something to steady this?
2. It has been rather cold in the theatre the past couple days, is there a way we can get some more heat?

SCENIC: N/A

PROPS: N/A

COSTUMES:
1. Can we get a pair of gardening gloves for Mother?
2. How many prayer tallits do we have in stock?

LIGHTS: N/A

SOUND ENGINEER: N/A

RIGGING: N/A
Ragtime
Salem State University
Rehearsal Report #17

Date: 2/27/19
Start: 6:00pm
End: 9:30pm


SM: Ashley P. & Cassidy S.
ASMs: Alex B., Sara L. & Abby R.

a_pitchford@salemstate.edu
c_sullivan22@salemstate.edu
GENERAL:
1. Tonight we worked through staging and cleaning blocking for Act 1.
2. Bios are due to Ashley Preston by 3/21

DIRECTOR:
1. Strike calls went out to the cast with their daily call for 3/1.

MUSIC DIRECTOR:
1. Are you coming to rehearsal tomorrow? If so, would you be able to function as a rehearsal pianist for the night?

CHOREOGRAPHY:
1. Just to confirm, will you be with us for rehearsal next Monday?
2. Our Rigging Supervisor, Topher, would like to meet with you to discuss Crime of the Century. Can we discuss preferred times for this to happen?

TECHNICAL DIRECTOR:
1. Originally we posed a priority build schedule that included the main platform and connecting stairs coming together before the downstage stairs, would it be possible to shift the priority to get the downstage platforms in and the stairs going into the audience in the correct placement first?

SCENIC:
1. Is it possible to get a rocking chair for Sarah’s room?

PROPS:
1. Is it possible to get a tea tray for The Courtship?
2. Can we also get a coat rack for The Courtship?
3. See Scenic Note #1

COSTUMES:

SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R.
1. In The Courtship, what sort of outerwear will Father be wearing?

**LIGHTS:** N/A

**SOUND ENGINEER:** N/A

**RIGGING:**
1. See Choreography Note #2.
Ragtime
Salem State University
Rehearsal Report #19

Date: 3/1/19
Start: 6:00pm
End: 9:57pm

GENERAL:
1. Tonight we worked through staging and cleaning blocking for Act 1.
2. Bios are due to Ashley Preston by 3/21

DIRECTOR: N/A

MUSIC DIRECTOR: N/A

CHOREOGRAPHY: N/A

TECHNICAL DIRECTOR:
1. The piano platform moves when the actor is on it, is it possible to steady this? Could we maybe use a stage weight or something similar to avoid brakes?

SCENIC:
1. See TD note #1

PROPS:
1. Along with the picture of Evelyn Nesbit for Tateh, can we also get a silhouette of Houdini?
2. Can we get something to use for a ship bell sound?

COSTUMES:
1. We are trying to get Trevor in for a fitting before rehearsal on Monday, dependent on his work schedule.

LIGHTS: N/A

SOUND ENGINEER: N/A


SM: Ashley P. & Cassidy S. a_pitchford@salemstate.edu
ASMs: Alex B., Sara L. & Abby R. c_sullivan22@salemstate.edu
Ragtime
Salem State University
Rehearsal Report #19

RIGGING: N/A

Date: 3/1/19
Start: 6:00pm
End: 9:57pm


SM: Ashley P. & Cassidy S.
ASMs: Alex B., Sara L. & Abby R.
a_pitchford@salemstate.edu
c_sullivan22@salemstate.edu
GENERAL:
1. Tonight we worked with music and dance to clean the dance numbers.
2. Bios are due to Ashley Preston by 3/21

DIRECTOR:
1. Joe is interested in using the amp we are using for rehearsal in the show to plug into his keyboard and have it face the orchestra. Is this something that is doable?

MUSIC DIRECTOR:
1. Reminder- need time to clean Henry Ford and Crime of the Century

CHOREOGRAPHY:
1. Reminder- Need time to clean Henry Ford (transition from Hoedown to car and JJ’s roll)
2. Reminder- Need time to work through Henry Ford with Trevor

TECHNICAL DIRECTOR:
1. Is it possible to get the stairs and platform usable for tomorrow?

SCENIC: N/A

PROPS: N/A

COSTUMES: N/A

LIGHTS: N/A

SOUND ENGINEER:
1. Joe is interested in using the amp we are using for rehearsal in the show to plug into his keyboard and have it face the orchestra. Is this something that is doable?
Ragtime
Salem State University
Rehearsal Report #20

Date: 3/4/19
Start: 6:00pm
End: 10:06pm


SM: Ashley P. & Cassidy S.
ASM: Alex B., Sara L. & Abby R.
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c_sullivan22@salemstate.edu

RIGGING: N/A
Ragtime
Salem State University
Rehearsal Report #21

Date: 3/5/19
Start: 6:00pm
End: 10:00pm

GENERAL:
1. Tonight we finished blocking Act 1 and cleaned some trouble spots in music.
2. Bios are due to Ashley Preston by 3/21

DIRECTOR:
1. See Scenic note #1

MUSIC DIRECTOR: NA

CHOREOGRAPHY: NA

TECHNICAL DIRECTOR:
1. See Scenic note #1

SCENIC:
1. After talking with Joe about his concerns over the increased size of the band (having a total of 11 musicians instead of the initial 7) we believe a larger conversation is needed about the aesthetic and practical usage of the band platform. We’re concerned about his visibility of the stage, and with space already being tight, this will need to be a point of conversation amongst the production team.

PROPS:
1. We’ve sent you guys a list of all the rehearsal props we still need. Can we touch base about what props we already have and what might be able to double as a rehearsal prop for something else to potentially lighten the pull list?

COSTUMES: N/A

LIGHTS:


SM: Ashley P. & Cassidy S.         a_pitchford@salemstate.edu
ASMs: Alex B., Sara L. & Abby R.   c_sullivan22@salemstate.edu
Ragtime
Salem State University
Rehearsal Report #21

Date: 3/5/19
Start: 6:00pm
End: 10:00pm

1. See Scenic note #1

SOUND ENGINEER: N/A

RIGGING: N/A


SM: Ashley P. & Cassidy S.
ASM: Alex B., Sara L. & Abby R.

a_pitchford@salemstate.edu
c_sullivan22@salemstate.edu
GENERAL:
1. Tonight we cleaned/ reviewed music and worked/ finished dances.
2. Bios are due to Ashley Preston by 3/21

DIRECTOR: N/A

MUSIC DIRECTOR:
1. Reminder- need to work Sarah Brown Eyes with Coalhouse

CHOREOGRAPHY: NA

TECHNICAL DIRECTOR:
1. Can we follow up with the work order about the heat in the theatre. It is still extremely cold and people are having to wear jackets.
2. Thank you for rigging the hoop.
3. See scenic note #3

SCENIC:
1. Is the brick on the front wall panel going to be covered by the plaster effect?
2. How much brick will be showing?
3. On the stage right stairs, are there railings and if so, are they on the upstage side or the downstage side?

PROPS:
1. We have moved the dead props to the far left shelving unit in the rehearsal room closet.


SM: Ashley P. & Cassidy S. 
ASMs: Alex B., Sara L. & Abby R.
Ragtime
Salem State University
Rehearsal Report #22

Date: 3/6/19
Start: 6:00pm
End: 10:06pm

COSTUMES:
1. Margaret will be in at 10am.
2. Jon Gray has a fitting at 1pm.
3. Alyssa Bene has a fitting at 2pm.
4. Delaney Jenkins has a fitting at 4:30pm

LIGHTS: N/A

SOUND ENGINEER: N/A

RIGGING:
1. Thank you for rigging the hoop.
GENERAL:
1. The energy in the room was powerful tonight as the cast really started to connect with our final number of Act 1.

DIRECTOR: N/A

MUSIC DIRECTOR: NA

CHOREOGRAPHY: NA

TECHNICAL DIRECTOR:
1. Stu- Can we have an estimated timeline for the removal of the bracing underneath the platform? It would be very beneficial to have this space walkable for the actors.

SCENIC:
1. Can we get some sittable boxes/crates to act as a barricade for the doorway in “Make Them Hear You”?

PROPS:
1. Can we get a kite for “Our Children”? 
2. Is it possible to get a beer bottle and muslin or something of the likes to act as a molotov cocktail? 
3. See Scenic Note #1

COSTUMES:
1. Can we get a travel hat for Father that will also fit Ryan Doyle in #34a?


SM: Ashley P. & Cassidy S. a_pitchford@salemstate.edu
ASMs: Alex B., Sara L. & Abby R. c_sullivan22@salemstate.edu
Ragtime
Salem State University
Rehearsal Report #23

**Date:** 3/7/19
**Start:** 6:00pm
**End:** 9:39pm


**SM:** Ashley P. & Cassidy S.
**ASM:** Alex B., Sara L. & Abby R.

**LIGHTS:** N/A

**SOUND ENGINEER:** N/A

**RIGGING:** NA

[Email addresses for SM and ASMs]
GENERAL:
1. Tonight was our first night back from spring break. We reviewed music and touched up on blocking.

DIRECTOR: N/A

MUSIC DIRECTOR: NA

CHOREOGRAPHY: NA

TECHNICAL DIRECTOR:
1. The facing on the 2nd stair DSL is coming off, Can we re-secure this so it is less of a hazard for the actors?
2. There is a bit of a dip in the stage DSL in the built up part of the apron abutting the proscenium opening, is there a way to make this more even?
3. Can we put gliders on the door so it can be moved easier?

SCENIC: N/A

PROPS:
1. Is it possible to add weight to the baby so it can feel more realistic?
2. Can we get a Clapperboard for #26 Atlantic City

COSTUMES:
1. Thank you for fixing Coalhouse's jacket.


SM: Ashley P. & Cassidy S.  a_pitchford@salemstate.edu
ASMs: Alex B., Sara L. & Abby R.  c_sullivan22@salemstate.edu
Lights: N/A

Sound Engineer: N/A

Rigging:

1. Do we have a timeline on when we will be able to rehearse with the hoop onstage?
Ragtime
Salem State University
Rehearsal Report #25

Date: 3/19/19
Start: 6:02pm
End: 9:55pm

GENERAL:
1. Tonight we reviewed music and worked through Act Two.

DIRECTOR: NA

MUSIC DIRECTOR: NA

CHOREOGRAPHY: NA

TECHNICAL DIRECTOR:
1. The scrim as hung looks as if it will hit the escape stairs when flown in, can this be adjusted?
2. Can we get a hook/nail on the SR facing of the platform? (The brown lining)
3. Can you clarify for us what railings/walls will be in place around the escape stairs on the second platform?

SCENIC:
1. The car blocking will be shifted to move it out of the “house” entirely.
2. The piano platform being smaller works great.
3. Can we get a hook/nail on the SR facing of the platform? (The brown lining)

PROPS:
1. Can we get a kite for Our Children?
2. Can we have a deadline for props to be added?
3. Can we get a baseball and glove for What a Game?
4. Can we get a clipboard for our Clerks/Assistants to use?
5. Can we get 2 different “government forms” for one of our clerks?


SM: Ashley P. & Cassidy S.  a_pitchford@salemstate.edu
ASMs: Alex B., Sara L. & Abby R.  c_sullivan22@salemstate.edu
COSTUMES:
1. Are the men wearing hats for What a Game? If so, what kind of hats are they?

LIGHTS:
1. We have a copy of the score for you! We’ll bring it to production meeting tomorrow.

SOUND ENGINEER: N/A

RIGGING: NA
GENERAL:
1. Reminder- bios are due to Ashley Preston (apreston@salemstate.edu) by 5pm tomorrow.
2. Tonight we reviewed music, cleaned a few dance numbers and continued working through Act Two.

DIRECTOR: NA

MUSIC DIRECTOR: NA

CHOREOGRAPHY:
1. Reminder next time we work Henry Ford to work the square dance part in half time.

TECHNICAL DIRECTOR:
1. Joe doesn’t have an exact amount of space the percussion will need yet. We will know for sure on Saturday and we will let you know.
2. See scenic note #4

SCENIC:
1. We added a green spike on the SL side of the platform (on the side by the stairs) where we would like a hook. The hook will be holding Houdini’s cape.
2. For Henry Ford we will only be using the car pieces we talked about today (wheels, steering wheel, hood) we won’t be needing any extra pieces for the dance, they are just miming the assembly.
3. Do we know when the brown paper on the carpet is going to be pulled up? It is beginning to get in the way of working choreography.
4. We are for sure going to have the car come from off stage left or right and the piano come from the center platform doors.

PROPS:
1. See scenic note #2

SM: Ashley P. & Cassidy S.  a_pitchford@salemstate.edu
ASMs: Alex B., Sara L. & Abby R.  c_sullivan22@salemstate.edu

COSTUMES:
1. The straight jacket is a little frayed, is it possible to clean this up a bit so it looks less shaggy?

LIGHTS:
1. There is a cable that is hanging down on SL that is making it hard for the actors to maneuver set pieces. We have gaff taped it to the set for now, is there a way to adjust this so it won't be in the way?

SOUND ENGINEER: N/A

RIGGING: NA


SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R.

a_pitchford@salemstate.edu  
c_sullivan22@salemstate.edu
GENERAL:
1. The energy in the room was bubbly and light tonight as we worked our way closer to the end of Act 2. We’re planning on being finished laying blocking down after tomorrow’s rehearsal!

DIRECTOR:
1. We need to find time to finesse Buffalo Nickel Photoplay Inc. (Maddie, Mack, Becky Jo, Alyssa, Nathan, Ted, Kenny, Sam, Jake, Bella)

MUSIC DIRECTOR: NA

CHOREOGRAPHY: NA

TECHNICAL DIRECTOR: NA

SCENIC:
1. Thank you for the additional set pieces!
2. The coffin will need handles.
3. We’d prefer to have the back cushion of the car ripped as opposed to the seat cushion.
4. We won’t need the hood of the car reinforced for sitting.
5. The caboose will enter and exit from the side of the stage. It will not go under the platform at all.
6. We’re using the steel table in Act 2 for when Mother, Father, and Younger Brother are in the house. Can we get a tablecloth to use to disguise the table for this scene?

PROPS:
1. Thank you for the last day for props dates!
2. Can we get a blindfold to use for Younger Brother in He Wanted To Say?
3. Can we get a rectangular looking glass for the Baron to use in #26c Nothing Like the City (Reprise)?
4. An actor has made a request for a caricature of Sam and Mackenzie to reveal on the easel during Buffalo Nickel, is this possible?


SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R. 

a_pitchford@salemstate.edu  
c_sullivan22@salemstate.edu
5. As far as car parts are concerned, could we get 4 wheel stand ins? Other than that the wheel and the hood ornament are all we will need.
6. For Crime of the Century, we will need 4 newspapers (we have a video up in the Dance Video folder if you want to see how these are used) and the headlines are flexible. It would be nice to have some from the script, but they don’t have to be.

**COSTUMES:**
1. Jackie couldn’t find her character shoes at rehearsal today, do we know where these might have ended up?
2. Do we have any idea of how many costume racks we will be using for this show? We’re trying to get an idea of how to best organize our space going into tech.
3. See Props Note #2

**LIGHTS:** NA

**SOUND ENGINEER:** NA

**RIGGING:** NA


SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R.
GENERAL:
1. Tonight we finished blocking Act 2.

DIRECTOR: N/A

MUSIC DIRECTOR: N/A

CHOREOGRAPHY: N/A

TECHNICAL DIRECTOR: N/A

SCENIC:
1. Can we get a small rolling table for inside the Morgan Library during “He wanted to say”?

PROPS:
1. We’ve been using a hand towel tucked in Coalhouse’s shirt for a shaving moment in Gettin Ready to Rag. Is it possible to get a towel altered to act as a velcro bib of sorts to make this easier for the actors to set up?
2. We are using 17 candles in Till we reach that day.
3. We are using 4 parasols.
4. We are using 6 strike signs.
5. We are using 12 small flags.
6. We currently have 12 pieces of luggage, is it possible to get about 10 more to laden down the immigrants?
7. For coalhouse demands we are using 2 stacks of newspaper with about 5 in each stack.
8. The North Pole Package will be one brown paper package that can fit inside of one Father’s suitcases.
9. The caricature should be about 18”x15” to fit in the easel.


SM: Ashley P. & Cassidy S. a_pitchford@salemstate.edu
ASMs: Alex B., Sara L. & Abby R. c_sullivan22@salemstate.edu
10. For the funeral flowers, we need 4 single flowers (don’t need to all be the same type of flowers for Coalhouse’s followers and we do not need a wreath for the coffin unless you think it needs it.

11. The four car wheel are being used for assembly in Henry Ford, they aren’t coming off the car.

12. We’re looking to add suffragette sashes to Back to Before? Here are a few links of suggestions.

https://www.etsy.com/listing/678592177/amERICAN-WOMENS-MOVEMENT-SUFFRAGETTE?gpla=1&gao=1&utm_source=google&utm_medium=cpc&utm_campaign=shopping_us&co=1065453715&gclid=EAIaIQobChMIpK2G2oaX4QlIVACh0siw05EAQYAyABEgJ_BvD_BwE


COSTUMES:

1. We had mentioned bringing hair/makeup crew in on 4/3 to start working with that early. Have you had a chance to get in touch with them yet?

2. The rehearsal skirts, petticoats, shoes, and the straight jacket have been stored in the first dressing room.

3. One of the straps on the buckles of the straight jacket has been ripped. Could you fix this for us?

4. Jackie’s shoes (the ones we can’t find) are not her own, they are from the shop.

5. Can Jerry do Trevor’s fitting before/during rehearsal early next week? What day would you like this done by?

6. Clifman will be in at 12:00pm on Monday.

7. Schanaya noticed her petticoat is slipping down on her waist causing it to get caught on her feet, can you take a look at this?
Ragtime
Salem State University
Rehearsal Report #28

Date: 3/22/19
Start: 6:00pm
End: 10:07pm

LIGHTS:

SOUND ENGINEER:

RIGGING:


SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R.  

a_pitchford@salemstate.edu  
c_sullivan22@salemstate.edu
GENERAL:
1. Tonight we had sitzprobe in the Stanley building.

DIRECTOR: N/A

MUSIC DIRECTOR:

Score Cuts/Alterations
#1E -add repeat of measure 8 after measure 16
#5a -cut completely
#7a -cut m 16-51 start at 52
#9a -cut m 31-76 start at 77
   - cut m 85-101 start at 102
#12 -cut completely, go to #12 Alternate
#16c -cut m 19-23 start at 24
   - cut m 31-42 start at 43
   - Cut m 51-55 start at 56
#19a -cut completely
#23 (transposed) -cut completely
#26 -cut m 1-7 start at 8
#27 (Alternate Key) -cut completely
#29a -cut m 1-4 start at 5
   - add fermata to downbeat of m 18
   - Cut m 19-24 start at 25
#30 -after m 65, add 66a and 66b (repeat piano from m 64 and 65)
#30a (scene) -cut completely
#31 (vocal tag) -cut completely

CHOREOGRAPHY: N/A


SM: Ashley P. & Cassidy S.
ASMs: Alex B., Sara L. & Abby R.
TECHNICAL DIRECTOR:
1. The SL drum set tonight was measuring roughly 7ft across the back and 8ft deep to DS of the platform. The SR drum set was measuring roughly 7ft across the back and 5ft deep to the DS of the platform. We have talked to them about changing configuration to make the space work but that is rough what there set up is.
2. The discussion of the platform for Joe is still in progress but if we go that route, the platform would be 4ft wide by 5ft deep.

SCENIC:
1. We would like to add at least one hook behind the percussion (on the SR and SL sides by the backwall) for them to store mallets, etc. while on stage.
2. The discussion of the platform for Joe is still in progress but if we go that route, the platform would be 4ft wide by 5ft deep.

PROPS: N/A

COSTUMES: N/A

LIGHTS: N/A

SOUND ENGINEER:
1. We don’t want the guitarist to be amped, is there a way to patch this in the same way as Joe will be?
2. The guitarist also plays banjo and mandolin and is able to provided his own mics for the acoustic instruments if that would be beneficial?

RIGGING: N/A


SM: Ashley P. & Cassidy S.  a_pitchford@salemstate.edu
ASMs: Alex B., Sara L. & Abby R.  c_sullivan22@salemstate.edu
Ragtime
Salem State University
Rehearsal Report #30

Date: 3/25/19
Start: 6:00pm
End: 9:54pm

GENERAL:
1. We reviewed solo vocal work, reviewed Gettin ready to rag and Henry Ford and worked through musical numbers in act two with vocals and acting.

DIRECTOR:
1. Can we figure out a meeting time to talk costume tracking with Jane?

MUSIC DIRECTOR: N/A

CHOREOGRAPHY: N/A

TECHNICAL DIRECTOR:
1. What are our options for masking the light from the apron doors? Could we use flats? Or should we just keep the doors closed during the show?
2. Do you have a timeline for sanding the lips on the floor?
3. Can we add handles at arm level on the inside of the platform doors?
4. Can the walls that are being stored on SR be moved for tomorrow? They are getting in the pathway of the actors backstage.

SCENIC:
1. Jenna does not have a solution to the slippery floor and it is beginning to cause problems for the dancers in heels, do we have a possible solution to this?

PROPS:
1. Can the music box have a motorized crank or turn key on the side?
2. One of the legs on the piano stool is loose and getting ready to come out. Can you take a look at this?
3. We took all your notes/questions from the props doc and are adding in answers on the doc! Everything should be updated by noon tomorrow.
4. Did we ever find the door from Kafka? If not, is there something else we can use for the foley effect?


SM: Ashley P. & Cassidy S. 
ASMs: Alex B., Sara L. & Abby R.

a_pitchford@salemstate.edu
c_sullivan22@salemstate.edu
COSTUMES:
1. Can we set up a time to talk costume tracking with Peter?
2. Shanaya needs to come in to get her rehearsal skirt hemmed.
3. Trevor’s fitting with Jerry will happen on Tuesday.
4. JJ’s shoes are no longer in the basket, do you know where they ended up?
5. Jee has two pairs of shoes, is there a specific one he is supposed to be using?
6. Cloud’s shoes are good, thank you.
7. See scenic #1.

LIGHTS: N/A

SOUND ENGINEER:
1. Reminder- mic techs are joining us Monday 4/1. You had asked for 2 hours for this day to get mics situated, so we are planning accordingly.

RIGGING: N/A
GENERAL:
1. Tonight we worked through transitions for Act One.

DIRECTOR: N/A

MUSIC DIRECTOR: N/A

CHOREOGRAPHY: N/A

TECHNICAL DIRECTOR: N/A

SCENIC:
1. Do we have a screen door to use for the doorway to the house to draw a clearer
distinction between inside and outside? The script mentions Coalhouse having a need
to gain entry.
2. Can we add a break for the flower box?

PROPS:
1. We like the presidential bunting. Is it possible to extend it so it is larger?
2. One of the handles on the black bag Tateh uses is broken off on one side. Can you
take a look at this? We left it on top of the props cabinet.
3. Can we get a second white lawn chair?
4. Can we get papers Tateh can rip during “Success”?
5. Can we have a toy train that is less sharp on the edges?

COSTUMES:
1. Can we get a hat, scarf, gloves and jacket for father to work with? It determines the
timing of some stage business we would like to work out.

LIGHTS: N/A

White

SM: Ashley P. & Cassidy S.
ASMs: Alex B., Sara L. & Abby R.
SOUND ENGINEER: N/A

RIGGING: N/A


SM: Ashley P. & Cassidy S.
ASMs: Alex B., Sara L. & Abby R.
Ragtime
Salem State University
Rehearsal Report #32
Date: 3/27/19
Start: 6:00pm
End: 9:47pm


SM: Ashley P. & Cassidy S.                 a_pitchford@salemstate.edu
ASMs: Alex B., Sara L. & Abby R.                c_sullivan22@salemstate.edu

GENERAL:
1. Tonight we finished transitions for Act one and worked/ran through Act One.
2. I have attached a broken down schedule for next week.

DIRECTOR: N/A

MUSIC DIRECTOR: N/A

CHOREOGRAPHY: N/A

TECHNICAL DIRECTOR: N/A

SCENIC:
1. The screw part of one of the caboose breaks keeps falling off. Can you take a look at this?
2. We added a spike where we want a break on the flower box.
3. We have a spike on the SL side of the platform (where the one is on the other side) that we would like another hook.
4. We have a spike on the SL proscenium turn back wall where we would like a hook on the flat instead of the coat rack.
5. The train caboose rope has been cut. The dead rope is in the props closet.
6. The rope we are using in rehearsal is enough for little girl.
7. If you choose to repaint the floor, can we request that our spikes are left down so we don't lose them?
8. Will the car wheels be rollable? (The ones the actors take off the car).
9. Can we get one more bat and two pipes to use for the trashing of the car?

PROPS:
1. Can we sand the edges of the strike sign corners?
2. We left the train on top of the props cabinet to be filed down.
3. We would like the paper Tateh can rip to be big enough to be seen (no specific size) and two would be good.
4. Is it possible to add shoulder straps to the riffles?
COSTUMES:
1. The treads on Cloud’s shoes are very bare can we rectify this?

LIGHTS:
1. Is it possible to get run lights of some sort under the platform?

SOUND ENGINEER:
1. The mics we are going to need for the pit are:
   a. Brass- no mics
   b. Percussion- 2 mics (one each)
   c. winds - 1 mic
   d. Violin- 1 mic

RIGGING:
1. Is it possible to have the hoop rigged in such a way that the hoop is already on the line and the bags just need to be taken on and off?
GENERAL:
1. Tonight we cleaned fight moments and worked through transitions for Act Two.

DIRECTOR: N/A

MUSIC DIRECTOR: N/A

CHOREOGRAPHY:
1. We reblocked the Epilogue, the video is in the dance folder.

TECHNICAL DIRECTOR:
1. The SL platform door keeps rolling back to center and won’t stay open. Can you take a look at this?
2. Can we tie the SL soft goods up so they aren’t in the way?

SCENIC:
1. We would like a darker colored table cloth for the metal table.
2. Is the little black bench a stand in bench or the actual show bench?
3. Is there a way to pin the curtains in the USC doors back so they aren’t seen when not being used?

PROPS:
1. Do we have different types of rifles that we can use for some variety throughout?
2. Can we have a stack of programs for “Crime of the Century”?

COSTUMES: N/A

LIGHTS: N/A

SOUND ENGINEER: N/A


SM: Ashley P. & Cassidy S. a_pitchford@salemstate.edu
ASMs: Alex B., Sara L. & Abby R. c_sullivan22@salemstate.edu
Ragtime
Salem State University
Rehearsal Report #33

Date: 3/28/19
Start: 6:00pm
End: 8:56pm

RIGGING: N/A


SM: Ashley P. & Cassidy S. 
ASMs: Alex B., Sara L. & Abby R. 

a_pitchford@salemstate.edu  
c_sullivan22@salemstate.edu
GENERAL:
1. Run through of Act Two.

DIRECTOR:
1. Reminder: Joe needs help getting a van from the college to utilize for band load in 4/8.
2. We need to find some time to work the pick pocketing of Younger Brother moment.
3. We need to find time to clean Shtetl/Success.

MUSIC DIRECTOR:
1. Need to work the top of Buffalo Nickel with Sam.

CHOREOGRAPHY:
1. Need 10-15 minutes to work with Margaret in the hoop. (Mon or Wed, Wed. Preferred)

TECHNICAL DIRECTOR: N/A

SCENIC: N/A

PROPS:
1. In response to a previous question about rifles, we are using the large wooden rifles at multiple moments in the show, for multiple characters. We have the two police officers that come out together a few times, as well as the Harlem Ensemble which brings out 4 to use at a time. We’re looking to have some variety between these so we don’t see the same rifles over and over again. Basically the goal is achieving some visual variety on stage, how exactly we achieve that is up to you.
2. Can we get the strap on the cotton candy vendor box shortened? We have it marked to the desired length.


SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R.  

a_pitchford@salemstate.edu  
c_sullivan22@salemstate.edu
COSTUMES:
1. The sole of Delaney’s right shoe is coming off, can we get this reattached somehow?
2. The straight jacket buckles are ripping off in our Houdini stunt, could these be repaired/reinforced to prevent further tearing?
3. The closure on Symphony’s petticoat is coming off, can this be reattached? (Both pieces are still on the skirt).
4. Grace will be coming in for her fitting 12:00pm on Monday. Let us know if you need a note taker for this!

LIGHTS: N/A

SOUND ENGINEER: N/A

RIGGING: N/A


SM: Ashley P. & Cassidy S.  a_pitchford@salemstate.edu
ASMs: Alex B., Sara L. & Abby R.  c_sullivan22@salemstate.edu
Ragtime
Salem State University
Rehearsal Report #35

Date: 4/1/19
Start: 5:30pm
End: 10:00pm

GENERAL:
1. Tonight we introduced mics and worked through vocal and dance notes.

DIRECTOR: N/A

MUSIC DIRECTOR: N/A

CHOREOGRAPHY: N/A

TECHNICAL DIRECTOR:
1. Jenna got a splinter on one of the downstage railings. Can we take a look at these and possibly re-sand them to ensure actor safety?
2. The floor mics are in DS corners of the stairs, they are being taped down tomorrow, just a heads up for workshop tomorrow that they will be there?
3. We are definitely considering using cue lights to communicate cues from the booth to Music Director onstage, is this something we could get set up prior to tech?
4. See Sound Engineer Note #4.

SCENIC:
1. We added the spike for the hook on the SL proscenium wall.
2. We have separated out the dead furniture items on stage and labeled them so you know which we items we are not using.

PROPS:
1. We have moved a bunch more dead props to the rehearsal room closet!

COSTUMES:
1. How long would you like with the cast for the hair/makeup talk on Wednesday?

LIGHTS: N/A


SM: Ashley P. & Cassidy S.
ASMs: Alex B., Sara L. & Abby R.

a_pitchford@salemstate.edu
c_sullivan22@salemstate.edu
SOUND ENGINEER:
1. Thank you for coming tonight.
2. We will be adding mic #8 to song #8 to provide offstage vocal support.
3. We would really appreciate having Joe in the stage (sound) monitors for the actors.
4. Joe mentioned that he talked to you about editing the video monitor to better suit his needs, is this doable? What would the timeline be for us to use this in rehearsal?

RIGGING: N/A
GENERAL:
1. Tonight we did our first full run of the show!
2. Act 1 ran roughly 1 hour 25 minutes and Act 2 ran an hour.
3. We will be using Wednesday and Thursday to touch upon notes for Acts 1 and 2 and we will go for another full run on Friday.

DIRECTOR:
1. Punch List for Act 1: Ragtime Pyramid, Ragtime Dance Break, Shtetl/Success, Into Courtship, Into New Music, Tateh at the Loom into Lawrence Ma, Trashing the Car, Justice.

MUSIC DIRECTOR: N/A

CHOREOGRAPHY: N/A

TECHNICAL DIRECTOR:
1. Both of the USC doors broke off their tracks tonight and snapped the tracks themselves in the process.
2. Stu, are you available to assist Joe with his van excursion on Friday morning?

SCENIC: N/A

PROPS: N/A

COSTUMES:
1. Schanaya’s petticoat is too big on her, can we get the closure shifted to help this fit her better?


SM: Ashley P. & Cassidy S.  a_pitchford@salemstate.edu
ASMs: Alex B., Sara L. & Abby R.  c_sullivan22@salemstate.edu
Ragtime
Salem State University
Rehearsal Report #36

Date: 4/2/19
Start: 5:00pm
End: 10:00pm

2. Symphony was unable to use her petticoat for rehearsal tonight because the closure is coming off. Can we get this fixed?
3. Shanaya and Jackie are both having issues with the soles of their shoes separating, can we get these fixed?
4. Caleb is coming in for his fitting tomorrow 4/3 at 2pm.
5. Grace is coming in for her fitting Thursday 4/4 at 2pm.
6. Jake is coming in for his fitting Thursday 4/4 at 4pm.

LIGHTS: N/A

SOUND ENGINEER: N/A

RIGGING: N/A


SM: Ashley P. & Cassidy S.
ASMs: Alex B., Sara L. & Abby R.

a_pitchford@salemstate.edu
c_sullivan22@salemstate.edu
Ragtime
Salem State University
Rehearsal Report #37
Date: 4/3/19
Start: 5:00pm
End: 10:04pm


SM: Ashley P. & Cassidy S.          a_pitchford@salemstate.edu
ASMs: Alex B., Sara L. & Abby R.   c_sullivan22@salemstate.edu

GENERAL:
1. Tonight we added hair and makeup, worked through act one notes and ran act one.
2. Act one ran 1 hour and 24 minutes.

DIRECTOR: N/A

MUSIC DIRECTOR:
1. Reminder to make a list of who is singing offstage when for mic purposes.

CHOREOGRAPHY: N/A

TECHNICAL DIRECTOR:
1. Can we get a roll of clear packing tape to go over the spikes?

SCENIC:
1. Can we change the hook on the SL proscenium turn back wall to a hat hook?
2. Can we change the hook on the SR side of the platform to a hat hook?
3. Can we take a look at the “fake” wheels on Tateh’s cart? The bolts holding them in place keep falling off.

PROPS:
1. Can we dress the movie book with drawings?
2. The music box lid is broken off, it’s currently taped with gaff tape. Can you take a look at this?
3. Can we have another stack of fake money to add to our collection?
4. Can we have a small pair of scissors and paper for Tateh to use during “Success” to cut out silhouettes?

COSTUMES: N/A
Ragtime
Salem State University
Rehearsal Report #37

Date: 4/3/19
Start: 5:00pm
End: 10:04pm

LIGHTS:
1. The lights hanging on the first electric are positioned in a way that the baton hits them when flying the hoop in or out. Can you take a look at this?

SOUND ENGINEER: N/A

RIGGING: N/A


SM: Ashley P. & Cassidy S.
ASMs: Alex B., Sara L. & Abby R.

a_pitchford@salemstate.edu

a_pitchford@salemstate.edu
GENERAL:
1. Tonight we worked through Act Two notes and then ran the act.
2. Act Two ran roughly 58 minutes.

DIRECTOR: N/A

MUSIC DIRECTOR: N/A

CHOREOGRAPHY:
1. You will have a couple minutes to work with Margaret on the swing between 6:35pm and 7:00pm tomorrow.

TECHNICAL DIRECTOR:
1. Can we add a small railing on the SR upper platform escape stairs (we added blue spike tape where we would like it).

SCENIC:
1. Did you find out any information about flashlights?
2. Peter would like the two wagon wheels on SR mounted.

PROPS:
1. Can we cut the rolled up tail of the kite off?
2. Can we get a shoulder holster for Coalhouse to store his gun in at the top of Act 2?

COSTUMES: N/A

LIGHTS: N/A

SOUND ENGINEER: N/A


SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R.

a_pitchford@salemstate.edu  
c_sullivan22@salemstate.edu
Ragtime
Salem State University
Rehearsal Report #38

Date: 4/4/19
Start: 5:00pm
End: 9:49pm

RIGGING: N/A


SM: Ashley P. & Cassidy S.                 a_pitchford@salemstate.edu
ASMs: Alex B., Sara L. & Abby R.                c_sullivan22@salemstate.edu
Ragtime
Salem State University
Rehearsal Report #39

Date: 4/5/19
Start: 5:30pm
End: 10:15pm


SM: Ashley P. & Cassidy S.                  a_pitchford@salemstate.edu
ASMs: Alex B., Sara L. & Abby R.              c_sullivan22@salemstate.edu

GENERAL:
1. We had a full run through of the show.
   a. Act 1- 1 hour and 24 minutes
   b. Act 2- 1 hour and 2 minutes

DIRECTOR: N/A

MUSIC DIRECTOR: N/A

CHOREOGRAPHY: N/A

TECHNICAL DIRECTOR:
1. Is it possible to get the cue light for Joe set up for by the second half of tech tomorrow? We would like it on the USR backwall (we have added a pink spike).

SCENIC:
1. One of the breaks on the caboose was ripped off and the other one is barely hanging on. Can you take a look at these?

PROPS:
1. Can you write “HARRY’S NOT GUILTY” on the jury foreman’s pad/ plank of wood.
2. The shoulder holster we were given is a lefty shoulder holster. Can we have a right handed one?
3. Can we add the black fabric to cover the presidential bunting for “Till we reach that day”?
4. We have one blank left for the semi-automatic. Is it possible to get more ASAP?

COSTUMES:
1. A piece of Delany’s shoe heel broke off. Can this be looked at?
2. The arms of the straight jacket have begun to come unstitched and the buckle in the back is still broken. Can you take a look at the jacket?

**LIGHTS:** N/A

**SOUND ENGINEER:** N/A

**RIGGING:** N/A
Ragtime
Salem State University
Technical Report #1

Date: 4/6/2019
Start: 10:00am
End: 10:07pm


SM: Ashley P. & Cassidy S. a_pitchford@salemstate.edu
ASMs: Alex B., Sara L. & Abby R. c_sullivan22@salemstate.edu

GENERAL:
1. Today we tech’d Act 1 and did a run of the act with lights. We will be starting from the Lawrence Ma. sequence when we pick up tomorrow.
   a. Act 1 ran 1 hour 24 minutes.

DIRECTOR: N/A

MUSIC DIRECTOR:
1. Thanks again for coming in today!

CHOREOGRAPHY: N/A

TECHNICAL DIRECTOR:
1. Thank you for your help today!
2. We’d like to get at least 8 clip lights to use under the platform and in the stairwells. We currently only have one. Do we possibly have 7 more kicking around somewhere we can use?
3. Just the drums will need the homasote and carpet. Monday’s timeline for that is great.

SCENIC:
1. See TD Note #3.

PROPS: N/A

COSTUMES:
1. Thank you for offering to bring in Nathan’s costumes tomorrow so he can start working quick changes, we really appreciate it!

LIGHTS:
1. See TD Note #3

Ragtime
Salem State University
Technical Report #1

Date: 4/6/2019
Start: 10:00am
End: 10:07pm

SOUND ENGINEER:
1. See TD Note #3.

RIGGING: N/A
GENERAL:
1. Today we finished teching the show!
2. SMs would like to move into the booth on Tuesday.

DIRECTOR:
1. Reminder- we want to work the curtain call on Tuesday.

MUSIC DIRECTOR:
1. Thanks again for coming in today!
2. We will be blocking out 10-15 min each day of the week for the band to rehearse onstage.

CHOREOGRAPHY: N/A

TECHNICAL DIRECTOR:
1. Thank you for your help today!
2. We confirmed today that Joe will need an 18" platform for his piano on the platform.
3. Is there some sort of padding/protection we can add to the US side of the platform doors for the handles so they won't slam into the wall? This may also help solve the issue of the SR door getting stuck behind the stopper.
4. SMs would like to move into the booth on Tuesday.

SCENIC:
1. See TD Note #3.

PROPS:
1. Thank you for the drop buckets!


SM: Ashley P. & Cassidy S.  a_pitchford@salemstate.edu
ASMs: Alex B., Sara L. & Abby R.  c_sullivan22@salemstate.edu
COSTUMES:
1. Thank you for Nathan’s costumes!
2. Reminder- costume crew are getting their calls from you guys. We have attached a daily call of our planned times for you to reference.

LIGHTS: NA

SOUND ENGINEER:
1. Devin: the time frame for Monday’s load in will be percussion in at 6pm, the rest of the band in at 6:30pm.
   SMs would like to move into the booth on Tuesday.

RIGGING: N/A


SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R.  

a_pitchford@salemstate.edu  
c_sullivan22@salemstate.edu
GENERAL:
1. Today we had our first dress of the show.
   a. Act 1 ran 1 hour and 27 minutes
   b. Act 2 ran 59 minutes.
2. Peter will be sending out notes to everyone early tomorrow.

DIRECTOR: N/A

MUSIC DIRECTOR: N/A

CHOREOGRAPHY: N/A

TECHNICAL DIRECTOR: N/A

SCENIC: N/A

PROPS: N/A

COSTUMES: N/A

LIGHTS:
1. Can we do something to address the hanging cables on SL? They are very visible from the audience?


SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R.
Ragtime
Salem State University
Technical Report #3

Date: 4/8/2019
Start: 5:00pm
End: 11:05pm

SOUND ENGINEER: N/A

RIGGING: N/A


SM: Ashley P. & Cassidy S.
ASMs: Alex B., Sara L. & Abby R.

a_pitchford@salemstate.edu
c_sullivan22@salemstate.edu
GENERAL:
   1. Today we had our second dress rehearsal.
      a. Act 1 ran 1 hour and 24 minutes.
      b. Act 2 ran 1 hour and 2 minutes with curtain call.
   2. We worked curtain call today.
   3. Photo Call is going to be pushed back from this Saturday. Please have all photo lists in to Management by Friday at the latest.

DIRECTOR: N/A

MUSIC DIRECTOR:
   1. We will be taking some time to rehearse the cue light transitions tomorrow.

CHOREOGRAPHY: N/A

TECHNICAL DIRECTOR:
   1. Can we get the loading dock cleared of extra ladders and equipment so we have as much space as possible for scenery/costume changes?

SCENIC: N/A

PROPS: N/A

COSTUMES: N/A


SM: Ashley P. & Cassidy S. a_pitchford@salemstate.edu
ASMs: Alex B., Sara L. & Abby R. c_sullivan22@salemstate.edu
LIGHTS:
  1. Can we get the blue lights in the loading dock covered with black so there is less light spill onstage?

SOUND ENGINEER: N/A

RIGGING: N/A
GENERAL:
1. Today we had our final dress rehearsal.
   a. Act 1 ran 1 hour and 24 minutes.
   b. Act 2 ran 1 hour with curtain call.
2. We restaged curtain call today.
3. Please have all photo lists to management by **Friday 4/12**.
4. Our actor playing Houdini was injured (hurt knee) tonight during the run and went home toward the beginning of Act 2.
5. Peter will be emailing his notes.

DIRECTOR: N/A

MUSIC DIRECTOR: N/A

CHOREOGRAPHY: N/A

TECHNICAL DIRECTOR: N/A

SCENIC: N/A

PROPS: N/A

COSTUMES: N/A


SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R.
LIGHTS: N/A

SOUND ENGINEER:

1. In the transition from “Sarah Brown Eyes” to “He Wanted to Say”, we couldn’t hear Joe’s piano. Is there a way to bump this?

RIGGING: N/A


SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R.  
a_pitchford@salemstate.edu  
c_sullivan22@salemstate.edu
### PERFORMANCE REPORT

**Ragtime**  
Salem State University  
SM: A. Pitchford & C. Sullivan

**Thursday, April 11th 2019**  
#1 – 7:30pm

### This Performance:

<table>
<thead>
<tr>
<th>Act I: PM</th>
<th>Act II: PM</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:50</td>
<td>3:05</td>
<td>0:55</td>
</tr>
</tbody>
</table>

**Total Running Time:** 45:00

**Intermission:** 0:17:30

**Total Time Elapsed:** 0:32:30

### Next Rehearsal / Performance:

**Tuesday, December 11, 2018**  
5:30pm  
Crew Call 6:30pm  
Fight Call 7:00pm  
Half Hour 7:30pm  
Performance

### Performance Notes:

- **House Count:** 2  
  - Great

### House Response:

- 

### Tech Notes:

-
<table>
<thead>
<tr>
<th>Position</th>
<th>Contact Person</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENERAL</td>
<td></td>
</tr>
<tr>
<td>1. Photo lists are due to management by <strong>tomorrow</strong>.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Position</th>
<th>Contact Person</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIRECTOR</td>
<td>N/A</td>
</tr>
<tr>
<td>MUSIC DIRECTOR</td>
<td>N/A</td>
</tr>
<tr>
<td>CHOREOGRAPHY</td>
<td>N/A</td>
</tr>
<tr>
<td>TECHNICAL DIRECTOR</td>
<td>N/A</td>
</tr>
<tr>
<td>SCENIC</td>
<td>N/A</td>
</tr>
<tr>
<td>PROPS</td>
<td>N/A</td>
</tr>
<tr>
<td>COSTUMES</td>
<td>N/A</td>
</tr>
<tr>
<td>LIGHTS</td>
<td>N/A</td>
</tr>
<tr>
<td>SOUND ENGINEER</td>
<td>N/A</td>
</tr>
<tr>
<td>RIGGING</td>
<td>N/A</td>
</tr>
</tbody>
</table>


SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R.
## Performance Report

**Ragtime**  
Friday, April 12th 2019  
#2 – 7:30pm  
Salem State University  
SM: A. Pitchford & C. Sullivan

<table>
<thead>
<tr>
<th>This Performance:</th>
<th>Next Rehearsal / Performance:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>UP</strong></td>
<td><strong>DOWN</strong></td>
</tr>
<tr>
<td>Act I: 7:39 PM</td>
<td>9:04 PM</td>
</tr>
<tr>
<td>Act II: 9:24 PM</td>
<td>10:30PM</td>
</tr>
<tr>
<td>Total Running Time:</td>
<td>2hr 29min</td>
</tr>
<tr>
<td>Intermission:</td>
<td></td>
</tr>
<tr>
<td>Total Time Elapsed:</td>
<td>2HR 49 MIN</td>
</tr>
</tbody>
</table>

### Performance Notes:

- Less vocal than last night, but still very enthusiastic
- Standing ovation from most of crowd

### Tech Notes:

**GENERAL:**  
1. Photo lists are due to management!

**DIRECTOR:**  
1. We had multiple instances of actors hitting their heads on the booms tonight. At least one was due to a traffic jam during the opening number.

**MUSIC DIRECTOR:** N/A

**CHOREOGRAPHY:** N/A

**TECHNICAL DIRECTOR:** N/A

**SCENIC:**  
1. See Prop Note #1.

**PROPS:**  
1. The Presidential bunting (Red/White/Blue side) ripped during the show and we whip stitched it back together so it could go onstage.

**COSTUMES:** N/A

**LIGHTS:**  
1. The music stand lights went out during the show tonight, Hunter isolated the issue down to a pulled plug up on the platform. He will be taping this tomorrow to ensure it doesn’t happen again.

**SOUND ENGINEER:**  
1. The band lost sound during Act 2 tonight, Joe will be in touch with specific notes.

**RIGGING:** N/A
GENERAL:
1. We had brush up tonight and put in Caleb doing Chris’ track.
   a. Act 1- 1 hour and 24 minutes
   b. Act 2- 59 minutes

DIRECTOR: N/A

MUSIC DIRECTOR: N/A

CHOREOGRAPHY: N/A

TECHNICAL DIRECTOR: N/A

SCENIC: N/A

PROPS:
1. Can we cut the burlap sack that the smallest baby is wrapped in? It’s really big and we would like it to fit him without looking bulky?

COSTUMES: N/A

LIGHTS: N/A

SOUND ENGINEER: N/A

RIGGING: N/A


SM: Ashley P. & Cassidy S.  
ASMs: Alex B., Sara L. & Abby R.  

a_pitchford@salemstate.edu  
c_sullivan22@salemstate.edu

SM: Ashley P. & Cassidy S.  a_pitchford@salemstate.edu
ASMs: Alex B., Sara L. & Abby R.  c_sullivan22@salemstate.edu
PERFORMANCE REPORT
Thursday, April 18th 2019
Salem State University
#1 – 7:30pm
SM: A. Pitchford & C. Sullivan

<table>
<thead>
<tr>
<th>This Performance</th>
<th>Next Rehearsal / Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>UP</td>
<td>DOWN</td>
</tr>
<tr>
<td>Act I:</td>
<td>7:33PM</td>
</tr>
<tr>
<td>Act II:</td>
<td>9:12PM</td>
</tr>
<tr>
<td>Total Running Time:</td>
<td>2hr 29min</td>
</tr>
<tr>
<td>Intermission:</td>
<td>0:16:00</td>
</tr>
<tr>
<td>Total Time Elapsed:</td>
<td>2HR 28MIN</td>
</tr>
</tbody>
</table>

Performance Notes:

- House Count: 266
- House Response: Great

- Very responsive crowd tonight, we had excellent responses to our Act 2 soloists as well as the gun shots
- Standing ovation from the whole crowd!

Tech Notes:

**DIRECTOR:** N/A

**MUSIC DIRECTOR:** N/A

**CHOREOGRAPHY:** N/A

**TECHNICAL DIRECTOR:** N/A

**SCENIC:**
1. The back left bumper of the car started to crack again (the wacky wod). We gaff taped the cracked piece for the show this evening.

**PROPS:**
1. The handle on the tennis racket is starting to unravel again, this seems to be caused by the rubber stopper on the butt of the handle coming off and causing the wrapping to fall off.

**COSTUMES:** N/A

**LIGHTS:** N/A

**SOUND ENGINEER:** N/A

**RIGGING:** N/A
PERFORMANCE REPORT

Friday, April 19th 2019

#6 –7:30pm

Ragtime

Salem State University

SM: A. Pitchford & C. Sullivan

This Performance:

<table>
<thead>
<tr>
<th>Act</th>
<th>UP</th>
<th>DOWN</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>7:36PM</td>
<td>9:00 PM</td>
<td>1hr 24min</td>
</tr>
<tr>
<td>II</td>
<td>9:15PM</td>
<td>10:17PM</td>
<td>1hr 2min</td>
</tr>
</tbody>
</table>

Total Running Time: 2hr 26min

Intermission: 0:15:00

Total Time Elapsed: 2HR 41MIN

Next Rehearsal / Performance:

Saturday, April 20th, 2019

6:40pm  Fight Call
6:50pm  Mic Check
7:00pm  Half Hour
7:30pm  Performance

Performance Notes:

House Count: 351

House Response: Great

- Very responsive crowd tonight, we had excellent responses to our Act 2 soloists as well as the gun shots
- Standing ovation from the whole crowd!

Tech Notes:

DIRECTOR: N/A

MUSIC DIRECTOR: N/A

CHOREOGRAPHY: N/A

TECHNICAL DIRECTOR: N/A

SCENIC:

1. The back left of the wacky wood was broken again. We have talked to the actors about how to handle it more carefully. Can you take a look at this again?

PROPS:

1. The fan for the snow is broken, can you take a look at this?
2. Can we get more black paper for the silhouettes?

COSTUMES: N/A

LIGHTS: N/A

SOUND ENGINEER: N/A

RIGGING: N/A
**PERFORMANCE REPORT**

**Ragtime**
Saturday, April 20th 2019
#7 –7:30pm

_**Salem State University**_
_SM: A. Pitchford & C.Sullivan_

<table>
<thead>
<tr>
<th>This Performance:</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Act I:</strong></td>
<td><strong>UP</strong></td>
</tr>
<tr>
<td>Act I:</td>
<td>7:34PM</td>
</tr>
<tr>
<td>Act II:</td>
<td>9:12PM</td>
</tr>
<tr>
<td><strong>Total Running Time:</strong></td>
<td><strong>2hr 25min</strong></td>
</tr>
<tr>
<td><strong>Intermission:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Total Time Elapsed:</strong></td>
<td></td>
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</table>

**Monday, April 22nd, 2019**
9:10am Fight Call
9:20am Mic Check
9:30am Half Hour
10:00am Act 1

**Performance Notes:**

- Quieter crowd tonight but still really dedicated.
- Standing ovation from the whole crowd!

**Tech Notes:**

- **DIRECTOR:** N/A
- **MUSIC DIRECTOR:** N/A
- **CHOREOGRAPHY:** N/A
- **TECHNICAL DIRECTOR:** N/A
- **SCENIC:** N/A
- **PROPS:** N/A
- **COSTUMES:** N/A
- **LIGHTS:**
  1. Tonight we were experiencing flashing of the floor lights in the house balcony, the lights in the booth, the movers and the scrolls. This would only happen when we called cues involving the VL lights. The booth lights would flicker and the scrollers would scroll through colors before settling on the cue color.
- **SOUND ENGINEER:** N/A
- **RIGGING:** N/A
Production Meeting  
Wednesday, January 16, 2019  
Sophia Conference Room 12:15pm-1:15pm

**Present:** Peter Sampieri, Jane Hillier-Walkowiak, Topher Morris, Michael Harvey, Jerry Johnson, Stu Grieve, Brianne Beatrice, Michele Sansone, Caitlyn Buja, Cassidy Sullivan, Ashley Pitchford, Harlan White, Liam Conlon, Rachel Burke, Tom Brabant, Ally Kinch, Katrina Tuck, Kevin Dunn, Ashley Preston, and Tim O’Toole

**Absent:** Stacey Horne-Harper, Dan Jentzen, Mathias Cardona, Ethan Dunford, and Jacob Crosbie

1. Production staff introductions

2. *Uncommon Women and Others*
   a. Director
      i. Concept: Brianne likes “simple and clean”; adhering to the playwright’s intent, and then bringing the play to modern times so it is still relevant and meaningful. We can connect the play to what’s happening now with the #metoo movement. What does it mean to be a woman today? What are our rights? How has the world changed since the play was written, and how much has it changed? Not that much; we’re still in a place where we want equal rights. In process, we’re asking the actors “how do you feel about this right now? Can the audience can relate to this right now?” Do we understand who we are, and why we are doing the things we’re doing? What do we want, moving forward, and how do we feel about ourselves? What’s the takeaway? “I can take care of myself” that exploration- what do I want to do with my life? What happens after these four years? What’s going to become of me?
      
      I love it; we’re having the best time. These young women are so professional and intelligent. We keep digging in and having this really positive experience. We laugh a lot! So much of directing is casting; we did a good job.
      
      ii. Rehearsals began before classes. We’ve blocked the entire show, and we’ve already moved through act one for moment-to-moment work. The cast are 90% off-book.
      
      iii. Design presentations yesterday went very well.
      
      iv. There is good communication among the production team and crew.
   
   b. SM
      
      i. Jenna is out sick today
      
      ii. Jenna: Add Topher and Michael to the rehearsal reports.
   
   c. Scenic
      
      i. Everything is going well; Rachel has been in contact with Stu.
ii. Rachel created a paint crew Facebook group and sent out the call times.
iii. The floor is the most time consuming treatment, but none of the treatments are particularly difficult. The floor already has a base coat.

d. Technical Director
   i. Half of the flats have been constructed. The shelves are usable, but they will make them more stable for rehearsal.
   ii. The set should be in after the all-day build call.
   iii. Rachel, Michael, Stu, and Mathias need to coordinate dark time/build/paint times after focus.

e. Props
   i. They are going to Emerson on Monday to pull props. Liam has been in touch with facilities about borrowing/reupholstering chairs.
   ii. Jocey Marone is not doing props on Uncommon, but she may be interested in Ragtime.

f. Costumes
   i. We had a great meeting last night. Brianne is on board with most things, but we are still working on two characters’ costumes.
   ii. Charlie emailed Brianne some images for wigs.

g. Lighting
   i. Michael: reach out to Matthias about attending production meetings.
   ii. Mathias’ schedule: out of state Friday 2/1-Monday 2/4. We have rescheduled hang for Monday 1/28 and Tuesday 1/29, with Focus on Wednesday 1/30 and Thursday 1/31.
   iii. Becky, faculty, and staff members felt confident that this show can be hung and focused in four days, but we will be keeping all the calls (Friday in Saturday) intact for notes.
   iv. Michael thinks this will be a very easy show to cue; he believes Mathias can probably cue the show in a few hours. Michael is not concerned about getting it all done in the timeframe.

h. Sound
   i. Topher: reach out to Ethan about attending production meetings.

i. House/Lobby
   i. Ally Kinch: Check in with Ashley about the lobby display.

j. Other Notes
   i. Reminder: Students who miss class/mandatory meetings during the day can’t attend rehearsal. (We also don’t want students who are ill spreading germs to cast and crew.)
   ii. Rachel Burke: Check in with Ashley about the scenic artist position.

3. Staged Reading: *She Kills Monsters*
   a. Ashley: reach out to Esme and Hannah Morris about attending production meetings.
   b. Peter: Check in with Esme about sound needs.
   c. Auditions are this Wednesday, and they will be performing March 1, 2, and 3.
d. Ashley: one week out, post TPP calls for setting up seats/moving music stands. Friday 3/1 3:00pm, and Sunday 3/3 4:00pm.

4. **Ragtime**
   a. Director
      i. Nothing today.
   b. SM
      i. Ashley Pitchford/Cassidy: Reach out to Ashley for missing cast email addresses.
      ii. They are working on setting up kid’s measurement appointments with Jane.
      iii. Ashley Preston: Request SM keys for the PCR to go with the SM key cards.
      iv. Michael: follow up with Rob Thayer in the Clippercard Office/Nick Difranco about SM cards.
      v. Michael: submit a work order on School Dude to can change the single person dressing room lock.
      vi. Ashley Preston: update the cast members on the Facebook group.
         (✓ Completed)
      vii. Peter: update the cast list on the callboards.
   c. Scenic
      i. Stacey is out sick today.
      ii. The set was highly over budget. They’ve made some dramatic cuts, and Stu is working on the revised cost out.
      iii. Stacey is still waiting to hear about borrowing the car from North Shore Music Theatre.
   d. Technical Director
      i. Nothing today.
   e. Props
      i. Stu keeps the log for the student key cards. Caitlyn Buja’s #3 card will go to Cassidy.
      ii. The props budget is $1500. Stacey already spent some of it on some great stools!
      iii. Rehearsals start 2/4 at 6:00pm in the SGRR. No props are needed that night, but Caitlyn and all the other designers are invited to attend. Peter will discuss his concept for the show, they will have design presentations, and then they’ll do a sing through/read through.
      iv. Peter: let Caitlyn know the deadline for rehearsal props.
   f. Costumes
      i. Jane has started rendering and taking measurements.
      ii. Jane has concerns about budget; her budget is currently $5,500. $2000 of that is dedicated for hair and hats, leaving $100/per actor for costumes. Character shoes are $30, leaving $70/per actor. Fabric is at least $10/yard x roughly 10 yards/per woman’s costume, so there is a $1,500 discrepancy. We need to figure out how to allocate more money. Coalhouse’s suit alone is ~$170.
      iii. Peter- We need to do a version of a cost out for costumes.
1. Jane is going by a rough estimate. Fabric is not a set price, so it is difficult to do an exact cost out.

2. Jerry- the only way to figure it out is per person. They need something to wear; he doesn’t think we can cost out/cut like scenic does.

3. Jane- we’re making all of the petticoats for the women in the costuming class. Can the money we’re spending on muslin come out of the classroom expenses budget?

4. Peter: go back to the drawing board to look at the budget.

g. Lighting
   i. They are very early in the design process. Dan and Kevin are still discussing research/inspiration images.
   ii. They’re talking about using a lot of sidelight, so they’d be spending much of their budget on hardware for more pipe/taller booms to allow for movement.
   iii. We still have the ladders that can be positioned above the apron; Dan is interested in having a sidelight position there.

h. Sound
   i. Topher: Email Ashley to set up a meeting with Peter.
   ii. Peter and Topher need have an engineering conversation (balancing the orchestra and the voices on stage.)
   iii. Peter is interested in having some of the sound effects created live by the actors/small objects on stage. The orchestra could also have objects to fill in textural sound.
   iv. Ashley: Post about the A1 position again.

i. House/Lobby
   i. Nothing today.

5. Student Theatre Ensemble
   a. We have auditions for Hir this Friday, with callbacks on Saturday, and a read through on Monday. They have booked rehearsals spaces for when they return from KCACTF. Peter agreed to be the faculty coverage for their Thursday and Friday night performances, as long as they finish in the space at the same time as Ragtime rehearsal (10:00pm). Need coverage sat and sun.
   b. Katrina (or other STE member assigned by Katrina): time the first read through and let Peter know the running time.
   c. Katrina: will follow up with the STE board about sharing your callboard with UAT. (✓ Completed)

6. Urban Arts Theatre
   a. Peter: reach out to Anthony and Sherly about a UAT representative attending production meetings.
Production Meeting
Wednesday, January 23, 2019
Sophia Conference Room 12:15pm-1:15pm

Present: Peter Sampieri, Jane Hillier-Walkowiak, Michael Harvey, Jerry Johnson, Stacey Horne Harper, Stu Grieve, Brianne Beatrice, Esme Allen, Cassidy Sullivan, Ashley Pitchford, Harlan White, Liam Conlon, Rachel Burke, Ally Kinch, Katrina Tuck, Kevin Dunn, Jenna Glass, Charlie Kellogg, Hannah Morris, Mathias Cardona, Jacob Crosbie, Ethan Dunford, Ashley Preston, and Tim O’Toole

Absent: Topher Morris, Tom Brabant, and Caitlyn Buja, Dan Jentzen

1. **Uncommon Women and Others**
   a. **Director/SM**
      i. We lost a rehearsal due to the storm, but they’re in a good place, and everyone is off-book. They’ve worked through Act I and Act II, and feel confident about the process; they just need to nail down the tech aspect.
      ii. Brianne will check in with Stu about space needs today.
      iii. They are having an open run through tonight if any designer wants to sit in. Rachel will attend after work.
      iv. **Brianne: text Peter about coming into a rehearsal.**

   b. **Scenic**
      i. The paint crew started painting last week.
      ii. Any weekend paint calls require faculty coverage. They are all set for Saturday, as they have set-in at the same time.
      iii. The build crew lost some time with the Tuesday class cancellations, but they were ahead of schedule thanks to the extra Monday build call, so they’re still on schedule.
      iv. Everything is cut out for the scenery, and they’re just assembling now. The build crew is on track for set in on Saturday.
      v. **Stu: call Shipping & Receiving to track down the Plexiglas shipment.**

   c. **Props**
      i. **Stacey: pick up bread and crackers for rehearsal prop food.**
      ii. The Puff and Go stage cigarettes have been ordered. It is fine to use herbals cigarettes for rehearsals right now. **Jenna: time how long the “cigarettes” need to be “smoked” during the run. Liam: find out how long the Puff and Go cigarettes “puff”. Then we can determine how many we need for the run.**
      iii. Stacey and Liam will be driving down to Emerson this Monday (since Emerson was closed this past Monday for MLK Day.) After the trip to Emerson they’ll have a clearer picture of what they are using in the show, and what still needs to be purchased.
      iv. There is a new couch in the Callan that they will be reupholstering.
v. Stacey: follow up with Dale’s email about the Facilities chairs. Let Peter or Ashley know if they need to reach out.

d. Costumes
   i. Things are arriving in the mail, Brianne and Jerry are communicating frequently, and they have two fittings today before rehearsal.
   ii. Jerry is pulling coats and purses to integrate into rehearsal this week.
   iii. The “past to present” transition will be represented using sweaters, suit jackets, etc.

e. Lighting
   i. Mathias will have the final plot draft to Michael today. They’ll meet tomorrow after class to review it.
   ii. Hang starts this Monday 1/28, and Focus starts Wednesday 1/30. Mathias will be back on Tuesday 2/5. We’re all clear on the schedule.
   iii. Dan asked if we can leave the plot up for stage lighting class. Mathias, Becky, Michael and Dan will all communicate about the instruments/logistics.

f. Sound
   i. Ethan is waiting to hear back from David Allen George about recording a voiceover. Brianne will come up with a backup person just in case David is not available.
   ii. We should hear back this week about the Mount Holyoke sheet music.
   iii. Ethan and Brianne: schedule a sound meeting.
   iv. Ethan: finish a preliminary sound plot. (It will be very useful for the sound meeting.)
   v. Michael has an old Macbook Pro with Q-Lab on it. Since Michael already has several laptops signed out under his name, Topher needs to go to IT and have the Macbook Pro signed out under his name, so it can be used in the Callan booth. Ethan will be able to use that laptop for Uncommon.
   vi. Ethan will be in on Friday rehearsal to work with the actors.
   vii. Ethan: Meet with Topher to check in about the sound design.

g. House/Lobby
   i. Ally and Ashley met and discussed the lobby display.
   ii. Peter and Brianne will connect about the director’s notes/chairperson letter for the program.
   iii. The program deadlines have been sent out/post on the callboards/Facebook.

h. Other Notes
   i. Stu: contact Chief Gene Labonte about lighting a match in the Callan.
   ii. Jenna: check in with Stu about the onstage fire protocol (ashtray/water).
   iii. Stu: give Jenna and Sophia SM card so she can have access to the green room fridge and sink.
iv. **Stu:** put in a work order for the Callan paint sink (it keeps clogging.)

v. **Stacey:** let Stu know if you want to keep any of the Uncommon Women bookshelves for prop storage.

### 2. *She Kills Monsters* Staged Reading

a. Auditions are tonight!

b. They will need 10 music stands for rehearsals/productions.

c. **Ashley:** request an SGRR key for Esme.

d. Esme is welcome to rotate the seating toward the window - the space has flexible seating.

e. Esme can have access to the rehearsal blocks.

f. The staged reading will not have an intermission.

g. Esme can use any music she wants for the performances - they do not need to use the music that is suggested in the script.

h. They will be using the standard on/off lighting in the SGRR.

i. Esme would be interested in reaching out to students who illustrate: Shannon Keelan, Ilisa Flum.

j. Hannah Morris, the Stage manager for the staged reading, is also a Dungeon Master!

### 3. *Ragtime*

**Director**

i. Peter is dying to know about the scenery. Stacey, Peter and Stu will meet today to solidify decisions. Stacey will give Peter the model Monday afternoon so he can take it with him to KCACTF.

ii. **Stacey:** follow up with the car from NSMT.

iii. **Topher:** Joe is looking to have the sound feed of the actors singing and the band playing into a single audio line of headphone so he can hear the mix.

iv. Topher is going to be the A1/sound engineer for *Ragtime*. (Peter is using the pit band and actors to create on-stage sound effects, so the sound “design” for the show is very minimal. Those objects used to create the sound effects will be considered **props**.)

v. Peter would like to set up a camera/monitor system so the actors can see the conductor (who is upstage on the second level) on a downstage/balcony monitor. Michael - we could pull that monitor out of the booth. We can use the camera that’s already up, and zoom in. Who is going to do it? The rigging is tricky.

1. **Peter:** reach out to Becky Marsh about rigging a flat screen monitor to balcony rail.

2. **Dan and Kevin:** Add a monitor to the balcony rail on the plot - as close to center as possible in a place that works around the lighting instruments.

**Scenic**

i. They are meeting with Peter this afternoon.

ii. **Stacey:** send the drafting package to Stu and Kevin when it’s complete.
c. TD
   i. They are meeting with Peter this afternoon.

d. Props
   i. Feb 11th is the deadline for stand in rehearsal props.

e. Costumes
   i. They are meeting with Peter this afternoon.
   ii. Jane started pulling today.

f. Lighting
   i. Kevin doing additional research for Dan, which is due this Friday.

g. Sound
   i. Nothing today.

h. House/Lobby
   i. Installation level lobby display- very particular and large. Still figuring it out.
      TBD.

   i. SM
      i. Cassidy created a libretto contract for the actors.
      ii. SM: Call Jackie Hammond her on her cell phone, since she hasn’t responded to emails or texts.
         iii. SM: Find out what Trevor’s availability is for measurements/ fittings.

4. Student Theatre Ensemble
   a. Auditions went well, and the Hir read through is tonight.
   b. Katrina sent out coverage requests via email to the faculty. Peter will be covering weekday event during Ragtime rehearsals, but they still need coverage for several weekend events.

5. UAT
   a. Nothing today.

6. Other Notes
   a. There will not be a production meeting next week due to KCActF. Have a great week everyone!
Production Meeting
Wednesday, February 6, 2019
Sophia Conference Room 12:15pm-1:15pm

Present: Peter Sampieri, Jane Hillier-Walkowiak, Topher Morris, Michael Harvey, Jerry Johnson, Stu Grieve, Stacey Horne Harper, Brianne Beatrice, Esme Allen, Cassidy Sullivan, Ashley Pitchford, Harlan White, Rachel Burke, Ally Kinch, Katrina Tuck, Kevin Dunn, Jenna Glass, Hannah Morris, Mathias Cardona, Jacob Crosbie, Ethan Dunford, Hunter Mountz, Tom Brabant, Caitlyn Buja, Tim O’Toole, and Ashley Preston

Absent: Dan Jentzen, Liam Conlon, and Charlie Kellogg

1. Student Theatre Ensemble
   a. The Hir run time is two hours.
   b. Stu will be their coverage for Brycemas, and Ashley can cover the Saturday for Tomorrow’s Playwrights.

2. Uncommon Women and Others
   a. Director/SM
      i. The cast is in good shape. They’re doing moment to moment work in rehearsals now.
      ii. The set is coming along beautifully! Last night was their first run on the set, and it’s absolutely gorgeous.
      iii. They are still working on transitions; the set is a little bigger than they expected, so we’ve posted for two additional scenic run crew members. If no one joins, Brianne will work with the actors on transitions.
      iv. It’s been a very positive process, they are having a great time, and everyone is super happy. Thanks everyone for all the great work! It’s been a delight.
      v. Jenna: send the tech schedule to Michael and Peter. In the future, all Stage Managers need to send out the tech schedule at least weeks before tech begins.
      vi. Weekend production meetings: Saturday at 1:30pm and Sunday at 4:30pm.
      vii. The run-through on Sunday will begin at 5:00pm.
      viii. Brianna and Jenna: Make friends with the janitor, offer comp tickets, and tell them what times the show is and when the lights will be off in the hallways.
   b. Scenic
      i. Everything going well! They have paint calls through this Friday, but only have a few notes to finish up. The floor should be finished tomorrow.
      ii. Stu and Rachel: chat about the curtain. (It’s stored in the Callan props closet.)
   c. TD
      i. The set is all set, and Workshop/Build Call have moved on to Ragtime.
   d. Props
      i. Jenna: see Stu to get a card for greenroom access.
ii. Stacey needs to meet with Corey about prop food prep.

iii. Rachel: check with Jenna and Brianne about the placement of the chairs onstage.

Costumes

i. Jerry is waiting on the pink blouse to come in, but he already found a backup just in case.

ii. Jerry has several returns that need to be processed.

iii. Peter talked to Michele about covering Monday night for costume speech and staying first laundry night, moving her start time later that day. He is waiting to hear about her decision.

iv. Peter is happy to provide dinner for crew/actors if there is not enough time for dinner break during first dress rehearsal.

Lighting

i. Hang and focus went very well! They are just waiting on the completed window painting to finish cueing, but they are in good shape.

Sound

i. Ethan recorded all of David Allen George’s voiceovers. Brianne will listen to all of the files this afternoon and pick her favorites to be used in the show.

ii. Ethan needs to transfer his music files to a Q-lab file.

iii. Topher: figure out a solution for the Callan computer sound card.

iv. Topher will set up a battery powered speaker in the scenery for the onstage speaker. (He purchased a transmitter/receiver for it.)

v. Topher: email AP the info for the sound call on Friday.

House/lobby

i. Ally will send things to Ashley to print.

3. She Kills Monsters Staged Reading

a. Hannah and Esme met last week and went over the rehearsal schedule. They will have a read-through on Monday the 18th in the Sophia Conference Room.

b. Hannah: communicate with Ashley and Cassidy about rehearsal room needs.

c. Hannah- talk to Topher and Michael about ambient music, sound effects, and speakers.

4. Ragtime

a. Director

i. Peter completed his action steps from the rehearsal report.

ii. Monday night went really well- thank you designers! The actors are very excited.

iii. Stu: see if we have Kate’s trapeze swing in stock for Evelyn Nesbit rehearsal. If not, please pull a 4’ step ladder as a backup plan.

iv. There will two designated ensemble members to stand-in for the child actors during rehearsals as needed.

v. Jane and Peter: Discuss the plan for Chris Vega and Schanaya Barrows attending the national KCACTF in Washington D.C. DC April 15-22. (Kevin is also going, but his work on Ragtime will be completed by that date.)
b. SM

i. Monitor plan:
   1. Pull the monitor out of Michael’s office and put it in the green room for the actors.
   2. Pull the monitor out of booth and move to the balcony rail for Conductor Vision.
   3. Move the smaller touchscreen (which gets a live feed) over to the SM table so they can also see the conductor.

ii. Topher: research and mount first aid kits.

iii. Stu: give the smaller, temporary first aid kits to the stage managers for now.

iv. SMs: move the water cooler out of the SGRR green room and into the corner of the SGRR. (We can then move it back out of room for staged readings)

v. Hey can lock Cassidy’s iPad in the booth lock box at night. Stu has the key.

vi. SMs: Ask Joe—would he like to see and use the weighted keyboard?

vii. They need a speaker for the keyboard. Topher will see if he has an adapter.

b. Scenic

i. We need to figure out:
   1. What size/diameter circle swing we want for Evelyn Nesbit.
   2. Which line set will the swing be on?
   3. Will it hang from one point, or two? How much/do we want it to rotate?

ii. We have a harness we can reuse from drowsy. Topher will assist with the fitting.

iii. Keep Topher in the rigging “loop” as decisions are made.

c. TD

i. Nothing today.

d. Props

i. They have pulled basic props, and will be pulling more “noise” props.

ii. Michael has the case for the prop gun from Poison, and the prop gun is in the lockbox.

iii. Peter: contact facilities about the open paint bucket and drop cloth in the SGRR props closet. (There is a designated janitor’s closet on the 1st floor of the Sophia.)

iv. Friendly actor reminder for rehearsal on Monday: a lot of the props are borrowed; please be gentle and careful.

v. SMs: a reminder that foley sound notes in the rehearsal/production reports should go under props notes, not in sound notes.

vi. Peter: talk to Stacey about the piano situation.

f. Costumes

i. Jane has several concerns about the swing and the harness. She needs to know about the harness situation ASAP.

ii. The police uniforms are $260/per policemen.

iii. Jane has pulled all of the character shoes that we have in stock. She will send the SMs a list of who needs to try them on. These shoe fittings need to happen ASAP so Jane can order anything we still need. Actors should stop by the costume shop to try them on.
iv. They did get to pull and alter three rehearsal skirts for Harlan ensemble women today.

v. Jane pulled the sailor outfit for little boy. Unfortunately, the dye vat was not cleaned out when she want to strip the stains from the fabric, so the outfit now has green smudges all over it. It’s sitting in the stripper again.

g. Lighting
   i. They had an awesome time yesterday testing out textures in the haze.
   ii. It would be cool if the car headlights were functional.
   iii. Dan looked into replacing a lot of the architectural house lights; hanging pendant lights in the balcony.
   iv. Will red, white, and blue be used in the set at some point? Yes, there will be presidential bunting, and a few other moments onstage.
   v. Peter: Let Dan know how many musicians are in the pit/the final instrument list.
   vi. Silhouettes moments- physically, they are going to recreate silent film movement—I would be nice to have the flicker of a projector onstage to heighten the effect.
   vii. Peter: follow up with facilities about our $900 Little Giant 24’ ladder that never came back from long-term storage during the Sophia renovation.

h. Sound
   i. There will be one drum kit onstage, possibly two. There needs to be baffling under the drum set, and under the platform.
   ii. SMs: send Topher the dates when actors will be using mics, what date Topher should come in to talk about mic techniques with the actors, and what date the conductor wants monitoring at his stations.

i. House/lobby
   i. Peter and Stacey: assign an assistant director and an assistant scenic designer to collaborate on the lobby display.
Production Meeting  
Wednesday, February 13, 2019

Sophia Conference Room 12:15pm-1:15pm


Absent: Tom Brabant, Tim O’Toole, and Dan Jentzen

Uncommon Women and Others

Director

We lost last night’s dress rehearsal due to the snow cancellation, but Brianne is not concerned.

Peter gave some notes to the actors, which have been implemented. It was a great collaboration, thank you Peter.

This has been a very professional show and rehearsal process. In educational theatre, it can sometimes very “results oriented,” but this process has been wonderful. Everyone is in good spirits, and everything is going well.

SM

Ben Rose will be taking photos tonight. Jenna: have a backup plan for scheduling additional photos next week.

The brush up rehearsal will be on Wednesday, February 20th.

Scenic

Everything is done! Great job Rachel and Stu!

TD

There are two new masking flats in the hallway (they’ll have to come down every night.)

The tech tables will be struck today.

There are 86 seats total in the house.

Props

They are just finishing up the set dressing today- everything else is complete!
Stacey needs a count on prop food for when they need more. Jenna: check in with Corey about the consumable props. General reminder: All food trash needs to go in the lobby trash, not the green room trash.

Costumes

We’re done!

Lighting

There is one dark spot to fix this afternoon. Everyone has done a great job!

Sound

The pre-show announcement is all set.

Topher has made a sound checklist for each night. The receiver needs to be charged and turned off after every performance.

The current sound budget overages have been approved, but please don’t spend anymore.

House/Lobby

Ally finished the lobby display.

The House Staff training meeting has been rescheduled for Thursday.

She Kills Monsters

Everyone is very excited to start rehearsals this Monday!

Michael has drafted the space configuration for the performances. We can accommodate 100 people in the audience. There will be a middle aisle and egress on both sides. The seats will be offset for better visibility.

Hannah: send Ashley the final rehearsal space schedule.

Michael will pull 10 music stands for Esme.

Esme is excited to be working with some lighting!

Sound will be an element for the performances. Michael is on it!

Ragtime

SM

They lost a night of rehearsal due to the snow cancellations on Tuesday. The SMs are talking to actors about their availability for and additional rehearsal on Monday 2/18.

Caitlyn Buja will be at rehearsal next Wednesday 2/20 for the “props talk” with the actors.

Only one actor has come into the costume shop for shoe fittings. They can’t have rehearsal shoes if they don’t come in to see what fits. Harlan will go into rehearsal tonight for shoe fittings, as everyone is called for ragtime number.
Joe has requested a time to see a mock up of the monitor system. He has concerns about how far away the monitor will be from the actors.

Peter approved Michael purchasing a $60 converter for the monitor system. Once that is working, Michael will let us know about a date for the mock up.

We have a closed circuit tv system that we used for Spring Awakening, but it’s much more difficult to run cat 5 in the Mainstage than in the Callan.

Joe needs to be facing the cast in order for conductor vision to work.

As soon as the platforms are on the Mainstage, Peter will put Joe up there for rehearsal, so he can get a sense of what he/the actors can see.

“Girl on the swing” Harness Meeting- Jenna, Topher, Jane, Cassidy, Ashley, Peter, Stacey, Margaret, Stu, Harlan, and the hoop all need to be in the PCR for the meeting.

Order of operations: They need to determine size of hoop, order the hoop, fit the harness, adjust the choreography, while taking Margaret’s costume into consideration.

The choreography includes a lot of acrobatic/trapeze movements, so Jane proposed changing the concept to an Edwardian trapeze-type costume that will allow Margaret to do the required movements. Jane: send Peter research images.

SMs: send hoop choreography videos to Stacey and the rest of the production staff.

Off book (lines, lyrics, music) dates:

Act I: 3/4
Act II: 3/11

Scenic/TD

Things are moving along. We’ll see if we need extra spring break build days as we get closer to dates.

Stu: send Peter a list of “what’s going to arrive when” on stage.

The platforms, stairs, and doors are the most important elements for blocking, with the platforms being the priority.

They will start installing platforms next week. It will take a couple days to get things up in place.

They will install a temporary railing and keep walls down until after focus. (For ease of focusing.)

Stu: Stacey would like a calendar of when walls might be done, so she can schedule paint calls. She would like to paint the floor during spring break.

We need to rig the hoop early on so Margaret can practice on stage.

Props

Actor allergies- SMs: double check actor’s dietary restrictions for consumable props.
Caitlyn: send the parasols link send to Jane to coordinate. Peter will try using umbrellas with the four women during rehearsal and let Caitlyn know if they need less than four parasols. They can use the umbrellas as long as possible in rehearsal to avoid wear and tear of the delicate parasols. They will use Jane’s distinctive long-handled parasol for Mother.

Caitlyn will be at USITT for set in, but will be here all spring break to work on the show.

Caitlyn: Pull plank and shoes.

Ashley: bring in music box for Caitlyn

Stacey and Caitlyn: Try to track down the Kafka puppet door (or, if it is gone, build another one.)

Costumes

Jane ordered wigs for the African American women and Kaylin. Everyone else will do their own hair. Schanaya and cloud have been great with helping out for wig ordering.

She does have some wigs in stock for women with shorter hair, but the colors may be different than their natural hair colors.

Jane: send the actors a video to show the women how to start doing their own hair.

(All of these wig decisions have been made for budgeting reasons.)

Jane: follow up with the Math chairperson about period baseball uniforms.

The girls need nude character shoes, but can use black shoes for rehearsal.

In future, students should be required to provide their own character shoes, as they provide their own basic makeup kit.

The Harlem men no not need dance shoes.

Jane: show Peter the two men’s suits you’d like to order.

There are 16 men/suits in the show. Jane: find out the actual “job out” cost for budgeting.

Lighting

Stu and Stacey- Dan is working on a drawing with suggested boom placement and spanner pipe between balcony rail and downstage flats.

Peter: email facilities about the broken exit sign and the carpet cleaning.

Sound

Topher is pulling out all the stuff we have to see what works. He's going to figure out how much we need to spend on lavs and batteries. We currently have 21 receivers/channels. He plans on hangingstage mics and floor mics. Peter’s preference is to not set up a foley table, but for sound effects to happen organically near the event.

Topher: discuss mic pack logistics with Jane.
The first sound rehearsal with mic packs, trying on mics, etc. Will be on 4/1. How it sounds is really important, so we need to take our time. They will plan on allotting 90-120 minutes.

Topher may move some speakers for more even sound in the house.

House/Lobby

Asst. Directors Katie and Raini, and Asst. Scenic Designers Isaac and Laura are going to collaborate on the lobby display.

Stacey-Can we use window markers?

Stacey would like to hang the flag drop in the lobby. Can we cut it up? Can we hang it? It is already flame proofed.

Peter: check in with Karen, facilities, Adria, and Corey Cronin about these possibilities.

There will be a table set up as a civic engagement center in the lobby.

Student Theatre Ensemble

The STE Banquet will be Sunday, April 28th in (hopefully) the South Campus gym.

Urban Arts Theatre

Nothing today.
Production Meeting  
Wednesday, February 20, 2019  
Sophia Conference Room 12:15pm-1:15pm

Present: Peter Sampieri, Jane Hillier-Walkowiak, Topher Morris, Michael Harvey, Jerry Johnson, Esme Allen, Stacey Horne Harper, Brianne Beatrice, Stu Grieve, Cassidy Sullivan, Ashley Pitchford, Harlan White, Liam Conlon, Rachel Burke, Ally Kinch, Katrina Tuck, Kevin Dunn, Jenna Glass, Hannah Morris, Mathias Cardona, Caitlyn Buja, Jacob Crosbie, Ethan Dunford, Hunter Mountz, Tim O’Toole, and Ashley Preston

Absent: Charlie Kellogg, Tom Brabant, and Dan Jentzen

1. Uncommon Women and Others
   a. Congratulations on a wonderful opening weekend!
   b. Everything has gone very smoothly, and the house was sold out on Sunday.
   c. They are all set for the open brush up rehearsal tonight.
   d. Brianne will be at the show by intermission tomorrow.
   e. They had a great ACTF response on Friday night.
   f. They are all set for preshow prelude at 6:30pm on Thursday in the SGRR. Ally, Rachel, Mathias, Jerry. Ally: check in with Peter about moderating the event.
   g. In the future, any Callan show preludes should not be booked in the SGRR.
   h. Students attending strike will meet in the Sophia lobby at 4:00pm. The cast is responsible for cleaning their dressing rooms, and they can only leave after Stu has checked the dressing rooms and released them.
   i. Custodians have not cleaned the green room. Jenna: Slide the trash barrels out into the hall after each performance. Stu: put in a work order for facilities.
   j. Stacey has restocked the consumable props; they are in the green room.
   k. Jerry just needs to buy more pantyhose, so he will have one additional costuming expense.
   l. There will not be any additional sound expenses.
   m. Ashley: speak to Justin about moving the concessions stand after each production so it is away from the Prop Shop stairs. (✔ Completed)
   n. Ally: see Ashley this week for a staple remover.

2. She Kills Monsters
   a. They are going into their 3rd night of rehearsals.
   b. Michael: move the music stands into the PCR for Esme.
   c. Esme will be meeting with Michael at 3:00pm today to chat about tech needs.
   d. Topher can lend Esme his office drum. Thanks Topher!
   e. Michael: figure out how to safely hang up the mural in the SGRR.
3. **Ragtime**

a. **Director**
   i. Nothing today that has not already been addressed in rehearsal reports/emails.

b. **Stage Managers**
   i. The SMs had concerns about potential issues with live mics and onstage gunshots, but the mic tech can control which mics are off for those moments.
   ii. Fastenal first aid kits are $68/each, plus restocking fees as needed. We need to determine how many we need. Stu gave them a small first aid kit for the time being. **SMs: make a list of any additional first aid supplies you need, such as gauze, tape, and ACE bandages.**

c. **Scenic**
   i. The hoop harness situation is theoretical until the hoop arrives.
   ii. Jenna expressed concern about what is going on with the harness. She knows it’s not a hoop Margaret can stand up in.
   iii. The costume plan has changed- it will now be easier to mask the harness.
      iv. **Topher: needs to fit the harness on Margaret.**
      v. Topher and Jane need to talk about the harness.
      vi. Stacey would like to paint the floor over spring break. **Stacey: send paint call times to Ashley to post.**

d. **TD**
   i. They are going to take the traveler down, leaving the traveler track there, and hang the border over the track.
   ii. Where can the screen live? It is currently on line set 6. It can be moved to a different line set after the President’s Open House on Monday 2/25, but it can’t be folded and stored.
   iii. **Dan and Kevin: The SL and SR apron pipes can be on an angle and braced off of the bottom balcony rail.**
   iv. There is no loading gallery SR for the SR taildowns. Do not use the tab rail.
   v. We need to make sure the booms do not interfere with moving scenic elements.
   vi. Is it worth rehanging the ladders? Michael- we can bring them in for the show, but not permanently.
      vii. **Stacey, Kevin, Stu, Tim, Topher, Michael, and Peter: find time to meet to discuss lighting questions further.**

e. **Props**
   i. Stacey and Caitlyn are meeting tomorrow.

f. **Costumes**
   i. Jane has an updated copy of the budget.
   ii. Peter and Jane are meeting this afternoon to discuss the flow of the show and how it will look, costume-wise.

h. **Sound**
   i. Devin has an open audio call this afternoon to test mics.
ii. Topher: email Ashley about Mainstage Karaoke- an open call for singers to test mics onstage.

iii. Topher: get a battery count for the budget.

i. House Lobby
   i. Stacey: pull a nice table for the civic easement area in the lobby.
   ii. Karen is organizing all of the groups that will be in the lobby.

4. Student Theatre Ensemble
   a. Katrina has spoken to Stu and Rachel- they are going to use the same wood-grain floor treatment for Hir, so the floor does not need to be painted black at the Uncommon Women strike. STE will paint the floor black at the Hir strike.
   b. STE props and furniture for Hir can be moved into the back of the Callan during the Uncommon Women strike.
   c. Stu will cover the Tomorrow's Playwrights Friday tech.
   d. STE still needs coverage for the Saturday 7:30pm performance of Hir.

5. Other notes
   a. Everyone: please respond to the Production Meeting Minute emails when you have completed all of your action steps.
Production Meeting  
Wednesday, February 27, 2019  
Sophia Conference Room  
Minutes from 12:15pm-12:45pm


Absent: Tom Brabant, Dan Jentzen

1. Moving forward, after we have completed the discussion of the first productions on the Production Meeting Agenda, those staff will be dismissed from the Production Meeting.

2. She Kills Monsters  
   a. They have Q2Q tonight with Michael and Hunter.  
   b. Clark D’Agostino is the Light Board operator.  
   c. Stu will assist them with a prerecorded pre-show announcement.  
   d. Ashley will organize a small group of ushers for each performance to guide patrons to the SGRR, hand out programs, and guard the balcony doors.  
   e. The house chairs will be set up Friday after classes. At Thursday’s rehearsal, they will just place the corner chairs to get a sense of the space.  
   f. There is no advance ticketing for our staged readings- they are “first come first served.”  
   g. Tim: Add She Kills Monsters to the marquee (Completed)  
   h. Posters will be printed in the Theatre Office Thursday morning.  
   i. For strike on Sunday, please move the chairs back, return the music stands, and make sure the room is clean and ready for classes on Monday morning. Michael will strike the lights at a later date.

3. Ragtime  
   a. Director  
      i. They took a mat from PCR during rehearsal to stand in temporarily for a crash mat. It’s not the thickness or size of crash mat, but it will work for now during rehearsal to get a sense of it. (By using a crash mat, we won’t have to deal with a harness.)

   b. SM  
      i. The SMs spoke with Topher about safety training with Margaret and the swing girls. (Including how to safely guide Margaret down to the crash pad.) Margaret can do some upper body strength training to prepare or the swing choreography; Topher offered to help with some personal training.
ii. They will schedule a meeting with Jenna, Stu, Stacey, Peter and Topher about how the swing will be rigged.

iii. Peter talked to Joe about the Harlem sequence. It is OK to cover the transition instrumentally, but we can’t cut the spoken text.

c. Scenic
   i. Things are moving along!
   ii. The platforms are up. Stacey checked the sightlines.
   iii. Having Cassidy is in Workshop is great for discussing crossover logistics and prop storage.

   iv. **Stacey: Invite Brooke, the Scenic Artist, to Production Meetings. *(✓ Completed)*

d. TD
   i. The platforms are up, and the railing will be added on Thursday.

e. Props
   i. They are ordering what they can. Caitlyn plans on doing a lot of props projects over spring break.

   ii. **Peter: bring in cigars.**

f. Costumes
   i. Jane would like to see Mackenzie on Monday for fittings.
   ii. Instead of using bib overalls in the quick change, all of the actors will get flat caps. They all have collarless shirts- they can take off/unbutton their vests and roll up their sleeves. All of these actions will take place on stage as stage business.

   iii. **SMs/ASMs: be present for the fittings to do some of the clerical notes, photos etc.** Collaborate about times- classes come first! Stacey also has Macayla Brock who can help out during Workshop TR 1:40pm-4:20pm. **Jane: let Stacey know when you’d like Macayla to assist.**

   iv. **SMs: Jane can be available for fittings with Trevor at 5:45pm, just let her know what day, and please remind her beforehand.**

   v. The wigs came in- Jane is very happy with them! Schanaya and Cloud will dress the wigs.

   vi. Jane does not think we should spend the money on the beard. The actor will grow his own.

g. Lighting
   i. We are cutting the taildown ladders. The two booms have moved offstage. The downstage booms have moved further downstage.

   ii. They are going to bolt a few side lights onto the walls.

   iii. They will be cantilevering Fresnels off back of window wall to get blacklight through the window. Getting light through the window is more important than any potential sightline issues.
iv. Dan: See email note about recreating the “flash photography” onstage.

v. In the shtetl scene, the play references layers of gates. Is this something lighting can create with gobos? Dan and Kevin: Look into gate/bar gobo options or this moment.

vi. Kevin: send the line schedule to Topher.

h. Sound/Rigging
   i. SMs: Add a rigging section to the rehearsal/performance reports.
   ii. Topher needs a list of who has mics, so Topher can coordinate with Jane on mic belts. Peter is fine with using fewer mics. Peter: ask Joe about the 21 strongest singers/who might need amplification.
   iii. Devin is working on checking all 21 mics and the battery estimate.
   iv. Topher: email Joe (cc Peter) about the mic/amplification needs for the orchestra.
   v. Rigging: Ideally, the swing should be as far downstage as possible. There are ~four line sets downstage of the set, so she has about two feet of clearance without hitting the set. Topher: figure out which line set the swing is on.
   vi. Wherever the swing is rigged, there will need to be lighting instrument clearance around the swing.
   vii. Topher plans to attach something to the back side of proscenium to act as a guide for the swing.

i. House/Lobby
   i. Nothing today.

j. Other Notes
   i. Michael will hang TV monitor next week.
3.06.19 Here are the rest of the meeting minutes for you!

Lights:
Stacey, thanks for the communication about light fixture delivery
Kevin or Dan will come check functionality
Height of back wall is not contingent on height of band platform
3/4in depth of beam (molding) around edges of set, wraps from behind

Sound Engineer:
Batteries eating more than half of sound budget
Broken mic elements have left us with half of our mic stock working, currently 11 out of 21 are functional
Topher: check mic elements, price out repairs
Concern of feedback from mics in proximity to band monitors
Peter: Talk to Joe about availability of mics and determine effects of a limited stock on sound of show

Costumes:
Harlan and Jane: Let Stacey know about need for private quick change stalls under set

Rigging:
Peter is okay with having the actors attach the hoop to line set 1 onstage during the number
There will still be little room for actual swinging on the hoop because of the close proximity of the hoop to the proscenium wall
Topher: work on creating the rig for the hoop so it can be rehearsed on stage
Topher: let Peter know timeline for hoop rigging

House Lobby:
project underway
Meeting Friday at 2:00pm with Stacey and student designers
We may want music in the lobby for the display
Dan may be gelling the lobby lights, Peter is okay with the look of period lamps in the contemporary space
Production Meeting Minutes  
Wednesday, March 20, 2019  
Sophia Conference Room

Present: Peter Sampieri, Stu Grieve, Stacey Horne-Harper, Hunter Mountz, Ashley Pitchford, Cassidy Sullivan, Jane Hillier-Walkowiak, Jerry Johnson, Ally Kinch, Katrina Tuck, Ethan Dunford, Liam Conlon, Jacob Crosbie, Harlan White, Ashley Preston

Absent: Dan Jentzen, Topher Morris, Caitlin Buja, Kevin Dunn, Rachel Burke, Maryellen Conway

1. Vinegar Tom
   a. They had their first read through on Monday, and they’ve started table work.
   b. Rachel was wondering about using screws from the scene shop- they found some pallets to create a “barn atmosphere”. Rachel: let Stu know how many screws you’ll need, and keep us in the loop about scenic elements.
   c. Ally will be going to the Hanover Theatre on Monday to borrow costumes.
   e. They will need alternate (not Peter) coverage for April 15-18 rehearsals. Note: April 15 is Patriots Day, so SSU will be closed.
   f. Ethan is the music director/sound designer. Peter: follow up with Joe about Ragtime’s piano needs, so we can let Ethan know which department keyboard is available to use for Vinegar Tom.
   g. The keyboard should be locked up in the PCR during rehearsals and the Callan during performances.
   h. Liam is the props master. They have a meeting later today to pull props.

2. Student Theatre Ensemble
   a. They will not be rehearsing on Sunday, 3/24.
   b. The Callan sink is not draining well- they can use the Prop Shop sink for rinsing brushes.
   c. Build starts tomorrow! They will be loading the wood in tonight, which UAT is aware of.
   d. Matt K will be their coverage on Saturday, March 30th. Katrina: Let Matt know that he can sign out a key with Ashley.

3. Urban Arts Theatre
a. We have not yet heard back from UAT about their tech needs. Hunter: reply to Ashley’s UAT lighting design email with a request for more information. (✓ Completed)

b. Hunter: Check with Kevin to make sure the STE plot is staying up at Hir strike for UAT to use for their production the following week.

c. Stacey: email Anthony and Sherly about Becky Jimenez/dorm furniture. (✓ Completed)

4. Ragtime

a. SMs

i. They will be having run throughs April 2-5. Dan will be attending a run through on April 2 for a designer run.

ii. SMs: email the full rehearsal/performance schedule to Ashley Preston to post on the callboards.

iii. Ashley Preston: send updated crew list to SMs and Jane. (✓ Completed)

iv. The SMs need to schedule a Paper Tech with Dan.

v. Photocall will be Saturday, 4/13. All designers: Send your photo lists to the SMs by 4/6.

vi. Peter: Confirm mic numbers with Topher and Devin. (✓ Completed)

vii. They will begin using mics on Monday, 4/1. Fight calls will starts on Tuesday, 4/2. Hair and makeup will start on Wednesday, 4/3. Jane: contact the Costume and Hair & Makeup run crew members about the call schedule.

viii. Peter has scheduled eight hours of rehearsals to work on transitions. He would like to use tech to focus on tech needs.

b. Director

i. Tech is two weeks from this Saturday! We open three weeks from tomorrow!

ii. Actors will be called for both Saturday and Sunday techs. Musicians will join us on Monday, April 8.

c. Scenic

i. Car vs. Piano: what is entering through the double doors, and what is coming from the wings? Peter is okay with the piano coming from the center and the car coming from the side unless we can find a solution tonight.

ii. Tateh’s car will be doubled as the train platform

iii. Stacey: find something to stand in for the camera so Peter can see how much space it takes up on the platform.

iv. Peter says 5 parts that can be “damaged” on the car is plenty.
v. Four wheels, the steering wheel, and the hood will be put on the car onstage during “Henry Ford”.
vi. Stacey would like a more accurate idea of the car parts needed for “Henry Ford” as props. Peter: talk to Jenna about what she would like.

vii. Baseball gloves were not wide spread until the 1920s. Stacey will look into finding other things that could work. Peter is okay with it not being period. Stacey and also Jane are concerned people would notice and it would take them out of it. Peter would like to have a conversation about theatre vs. time period with Stacey and Jane.

viii. Stage management will mark with spike tape where on the platform we would like hooks. Let Stacey know if there will be any heavy items so they can put reinforcements.
ix. Do we have need for addition painters? Stacey sees a potential need for 4/2-4/5.

x. **Stacey: Send Ashley Preston the paint call times for 4/2-4/5 to post.**

d. **TD**
   i. Talk railing with Stu
   ii. Stu is looking forward to Saturday set in. Everything minus the US wall will be done for Saturday. Railings and doors and the car are really all Peter needs by the end of Saturday.
   iii. **Stacey: let Stu know about the wall paint treatment.**
   iv. **SMs: check with Joe about percussion placement for Stu.**
   v. We may need extra carpeting for the timpanis. UDA has excess carpet available.

e. **Costumes**
   i. Everyone will have rehearsal petticoats (except Cloud and Jackie) by end of next week.
   ii. Jane is concerned about Grace’s NR dress; there is a mismatch of fabrics after dip dying the white dress. Jane: send Peter a picture of the dress.
   iii. Everything has been started, and we are tentatively in good shape.
   iv. Susie’s last day is next Friday. Jane: Let Peter know if an additional stitcher is needed after she leaves.
   v. Can Paula be the backstage wardrobe foreman? Jane is checking on reallocating her hours.
   vi. **Jane: email the male actors about men’s hairstyles.**
Production Meeting Minutes  
Wednesday, March 27, 2019  
Sophia Conference Room


Absent: Dan Jentzen, Ethan Dunford, Liam Conlon, and Harlan White.

1. **Vinegar Tom**
   a. Esme offered to cover performances, but they are still looking for coverage for some of their rehearsal dates. **Ally: Email Ashley Preston the dates and times of coverage, copying Esme.**
   b. They have a meeting scheduled for Thursday.
   c. Rachel is building a set out of pallets. **Hunter: find out what backstage space UAT is using.** They can store the pallets in the room off of the prop shop until their set in.
   d. They are able to use the Callan scrim, which should be stored in bags in the far back storage room behind the Callan.
   e. Scrap 2x4 is available for them to use from the scene shop.

2. **Student Theatre Ensemble**
   a. HIR - the sink in the back of the Callan is not draining properly; Katrina taped it so no one else uses it. There’s a facility sink by the prop shop stairs STE is welcome to use instead.
   b. Jocey needs a fridge to store chicken for performances. Katrina might be able to donate a mini fridge. (Peter’s small office fridge and Stacey’s prop shop fridge are also available if needed.) The green room fridge needs to stay in the green room for actors and crew, and also props.
   c. Stacey: email Peter about an extra fridge. We’d need a larger fridge for actors and staff in the Sophia green room. Stu might have a lead on a fridge donation.
   d. Weekend coverage: Matt on Saturday, and Stu on Sunday.
   e. The KCACTF respondent will be attending the Thursday performance.

3. **Urban Arts Theatre**
   a. Hunter met with UAT yesterday. Their needs are very simple. They want a few sound cues. **Hunter: speak with Ethan about using the Callan mac.** UAT would have to rent QLab themselves if they need any specific sound cues.
   b. UAT needs to see a Ragtime SM to get into the Callan.
   c. They have tech April 1-3, performances April 4-7. Ragtime will be in tech during those times, so Peter can continue to be the faculty coverage.
4. **Ragtime**

   a. **Budget**
      
      i. Stu has spent what he needs to spend. Jane is just slightly over her budget.
      
      ii. There is a department Procard freeze outside of Ragtime expenses. **Topher:** send peter an estimate of what you need to spend on paint or class. In the future, faculty should send anticipated classroom supply costs to the chairperson at the beginning of year/semester so we can factor specific expenses into the budget.
      
      iii. It may be possible that we can restock consumables at the end of the fiscal year (June) if there is any money remaining in the budget.

   b. **Director**
      
      i. SMs: please email the production team the scheduled breakdown of next week rehearsals. (We are looking specifically for the start times of rehearsals.)
      
      ii. Michael is available on Wednesdays for theatrical firearm training. Caitlyn can also be there. SMs: block out time for theatrical firearm training.
      
      iii. Peter will bring the model down to the prop shop.
      
      iv. Jane has asked Harlan to go to a few rehearsals this week. He’s not sure who the characters are, so he can sit with one of the assistant directors. He is working on making the costume plot more accessible for stage management.

   c. **Stage Managers**
      
      i. Cassidy sent a scene breakdown to Harlan. Harlan will cross reference it with the costume list.

   d. **Scenic**
      
      i. James has carpet for us to use on the band platform. He can bring it up to Salem in a truck and then workshop can unload it- maybe this Friday?
      
      ii. Stacey will purchase the “Slip no more” product for the slippery floor- it’s an additive for mopping water. It will be $65 out of the scenic budget.
      
      iii. Is the kite flying? **Peter:** Try playing with the kite in rehearsal, let Stacey and **Topher** know if it’s flying by Friday.
      
      iv. There will be two kites: one rigged, and one prop.
      
      v. Is it possible to rig kite over house? The kite would potentially start on stage and then leave. **Peter/Stacey/Topher need to chat further about the kite.**
      
      vi. Michael has all blanks, and is testing sound. He ordered louder primer chargers, which should arrive by Wednesday’s rehearsal. It is a possibility to use the gun from Poison off stage for more sound. Peter is okay with a quieter gun. They will test it together on Wednesday.

   e. **Technical Director**
      
      i. They are finishing flats and the escape stair railings today.
      
      ii. The US window flat will be good to go after light hang.

   f. **Props:**
      
      i. They are communicating with the SM team.
      
      ii. Caitlyn is reinforcing the folding screen today.
      
      iii. They will have perishables in for rehearsal beginning on Tuesday 4/2.

   g. **Costumes:**
i. Theo is not in the show.
ii. They are building Grace a new costume.
iii. The lost bowler hat has been returned. It has been reordered and is being shipped to Jane’s house.
iv. They will start adding hats to rehearsals on Wednesday, 4/3. They will preset the hats on hooks.
v. The Houdini cape is heavy- Peter will change it so it will be handed off (to a chorine) instead of being placed on a hook.
vi. Jane will be in rehearsal on Wednesday 4/3 to chat with the actors.

h. Lighting:
   i. Kevin has uploaded the line set plot to the shared lighting drive.
   ii. The gobo and gel order has been finalized.
   iii. Tom talked to Becky about pulling stock gobos with color with the electricians. Kevin can also help pull.
   iv. Can we get another call for electricians for Saturday focus? Priority being getting all the on stage lights done.
   v. Stacey needs low light to paint the upstage walls during the week while focus continues.
   vi. The upstage walls could go up Friday.
   vii. They will overhang pipe horizontally from the balcony with diagonal support. This can go up before the downstage flats. Can topher be brought into this conversation? Peter is okay with making this pipe permanent. **Topher/ Kevin: take a look at making the light ladders on balcony permanent.**
   viii. **Tom: check stock for sizes, let Tim know and he will order.**

i. Sound:
   i. They are cabling the monitors under the lower balcony rail today or tomorrow for permanent installation.
   ii. Stu is putting in order for batteries, as requested.

j. Rigging
   i. Topher needs to hang bags on lines to counterweight line. They need to choreograph this onstage.
   ii. Topher spent 10 dollars on the carabineers for the hoop
Production Meeting Minutes

Wednesday, April 3, 2019

Sophia Conference Room


Absent: Dan Jentzen, Katrina Tuck, Hunter Mountz, and Tom Brabant.

1. **Urban Arts Theatre**
   - They have requested a medical coat, but Jane can't lend out costumes. We're down a full-time Costume Shop Coordinator position. **Stacey: follow up with UAT about our current policy for borrowing costumes.**

2. **Vinegar Tom**
   - They are in good shape!
   - Designer presentations are tonight.
   - The keyboard was moved back to the SGRR last night as discussed. They don't need it in rehearsal tonight.
   - **Ally: Send Thursday’s photo to Ashley Preston for the poster and Facebook event.**
   - Rachel is borrowing doors and the door track from department stock.
   - Rachel will be loading in pallets into the Callan today. UAT is using more space than anticipated, but there is still room for storage in the far back.

3. **Ragtime**
   - **Director**
     - Peter will follow up with Stacey and Caitlyn about the props emails after today's Production Meeting.
   - **Stage Management**
     - Ashley Pitchford contacted the Ragtime crew about the updated run through info.
     - They are waiting to hear back about Stu driving the timpani truck on Friday.
iii) They will talk to Joe tonight about the cue light and let Stu know where they want to place it.
iv) If Ashley Preston has not received any applicants for the Mic Tech position by Friday afternoon, they will move on to Plan B—pulling someone from scenic or props run crew.

c. **Scenic**
i) Painting is going well. The ads on the proscenium wall will be done on Monday.
ii) The carpet needs to be installed before the band comes in on Monday night.
iii) The set is looking great!
iv) Stu will work on the screen door tonight.
v) The black fabric to cover the presidential bunting is on the props to-do list.

d. **Technical Director**
i) We got the upstage border curtain set this morning.
ii) We hope to get the window interior up this afternoon.
iii) The center doors need to be modified.
iv) They have started hanging the practicals in the house, and should be able to finish tomorrow in Workshop.
v) We should have lamps in stock for the practicals.

e. **Props**
i) Decorating/dressing the crash mat will not compromise safety, as long as the top remains clear.
ii) Someone needs to take over returning borrowed directing scene/recital props to storage while Stacey is out on maternity leave. **Tim volunteered to help with this.**

f. **Costumes**
i) Stage management will grab narrow banquet tables from the SGRR conference room for hat stands. Certain hats may be preset on stage; Jane would like to play it by ear. We have five more Jane-approved hooks available for onstage hats.
ii) Jane has picked up hair supplies, and will be giving the hair and hat talk tonight at rehearsal.
iii) Please remind actors to think through the show logically— if they are “inside”: do not wear a hat, if they are “outside”: wear a hat.
iv) **Peter and Jane: talk about options for repairing/replacing Jackie and Schanaya’s shoes.**
v) We only have one outfit for Symphony. Can she be a secretary instead of a worker in the scene? The costume looks very different than everything else in the scene. We don’t have anything in stock for her, and it is very difficult to buy a costume in the size we need. She’s singing and dancing, and they can’t reblock the musical number. Jane—once we have built Grace’s costume, we’d have to build Symphony something. Jane has the fabric, she just needs to find time to make her an outfit, and she is already pressed for time.

g. **Lights**
i) Dan, Mathias, and Kevin finished focus last night. Kevin needs help hanging the other two moving lights this afternoon. Stu may have people in Build Call who can help, and Kevin will see if Hunter is available.
h. **Sound**
   i) They will turn the mics off during notes so we don't drain the batteries.
   ii) We will have two shotgun mics stage right and stage left.
   iii) We’ll mic the band as they arrive and sit in their locations Monday night. Everything is patched and ready to go.
   iv) Workshop will move eight music stands up to the bad platform. The music stand lights should be in the electrics closet by the Callan. The music stand lights will be running through a single dimmer/on one channel.

i. **Rigging**
   i) The hoop will be staying on line set 1 for the duration of the show. It will be visible when backlit, especially.

j. **House**
   i) Nothing today, thank you.

4. **Notes**
   1. Reminders about ProCards: Don't spend money on anything outside of Ragtime. Jane and Topher need to update their transactions in Payment Net this afternoon.
1. **Student Theatre Ensemble**
   a. The broken ACs from *Hir* need to be removed. **Katrina: follow up with STE about getting rid of the ACs.**
   b. The dungeon space being used for STE materials needs to be emptied. Everything in there is trash that can be dumped after the Ragtime strike.
   c. The STE Open Forum is this Saturday- students will be voting for the 2019-2020 productions and executive board.

2. **Vinegar Tom**
   a. They can use the piano from the SGRR for rehearsal and store it in the PCR.
   b. Vinegar Tom can use the Ragtime dumpster after strike, as long as there is room left in the dumpster. (Nothing can stick over the top of the dumpster.)

3. **Ragtime**
   a. **HOUSE/LOBBY**
      i. The chair issue has been resolved- there will be hard plastic chairs for older patrons available.
      ii. We are well over 100 tickets for opening night, 180+ tickets for Friday, 160+ tickets for Saturday, and 150+ tickets for Sunday. Karen still has emails, voicemails, and comp tickets to process for this week. Expect big houses!
      iii. There will be a featured article about Ragtime in the Salem News tonight/tomorrow.
      iv. The Salem Chamber of Commerce is holding a networking event on the 2nd floor tomorrow. There will be an Alumni night on Saturday- they will also have an event on the 2nd floor, and they will be seated in the balcony.
      v. There is no recorded pre-show announcement, so we will have easels set up by the house entrances with all of the pertinent information (content warnings, no photography/video recording, etc.) **Stu: send Ashley your pre-show blurb.** (√ Completed)
      vi. Late arrivals need to be held during Act I until Admiral Peary’s March. Ideally, all late arrivals will be sat in the balcony (if we are using it that performance.) The house managers, box office staff, and ushers stationed
at the house entrances will have a copy of the “actor in-house” moments for reference.

vii. Peter wrote a statement for Cloud about the community partners.

viii. Build Call/Workshop can move the furniture out of lobby as needed. Any tables can be placed upstairs in 2nd lobby for events.

b. DIRECTOR
   i. Peter emailed notes out to everyone.
   ii. Thank you for your hard work!
   iii. Jake Ryan Flynn has a Broadway audition tonight, so he will not be here for the final dress rehearsal, but he is committed to the run. Break a leg, Jake!
   iv. The KCACTF response will be after the performance on Saturday, April 13th.

c. STAGE MANAGEMENT
   i. The Callan washing machine/sink flooded the back area of the Callan. Jane called the help line today and told the Costume Run Crew not to use that washing machine for that reason. They should use the dye room washer.
   ii. Photocall has been rescheduled from the first Saturday to the second Saturday of the run (April 20th). Chris and Schanaya will be in Washington D.C. at KCACTF on the 20th, but we already have shots of them from Ben Rose and Mr. Doyle.
      1. The new photocall list deadline is this Friday, April 12th. Designers should email their requests directly to the SMs.
      2. Stu is not available to take photos on the new photocall date. SMs: follow up with Ben Rose about the new photocall schedule.

d. SCENIC
   i. Stacey would like the car to stay tucked downstage, or covered in a sheet, at the beginning of Act 1. The car no longer fits in the parking spot with the new endcaps on the car wheels. Stacey will take a look at it.
   ii. The bassinet is being lowered to solve a sightline issue.
   iii. Ted's gun is stored in the lock box. Stacey needs to tone it down.
   iv. SMs: encourage the ASMs to tell Stacey if a prop breaks, and that they should try to fix a broken prop themselves. It's OK if things break; just let Stacey know.

e. TD
   i. Ladders were stored this morning, the house was cleaned up, and everything is ready for facilities to come in.

f. PROPS
i. Caitlyn will do the new bunting class today, and will walk through it with Cloud.

g. COSTUMES
   i. Band attire- Peter will be talking to the band today about their attire. Jane will pull vests and bowler hats for them on Thursday.
   ii. Jon Gray wore his Henry Ford hat as Grandfather. Harlan: speak to the costume run crew to clarify the hat plot.
   iii. Trevor’s gun is creating bulge in jacket pocket. Jane- there is nothing we can do about that at this point.
   iv. Sam’s notorious mustache has been cut.

h. LIGHTING
   i. Thanks to Workshop for cleaning up the house and balcony!
   ii. They are working on a few notes.
   iii. Stacey will pull a new pendant light for them. (One of the pendant lights from catwalk has a broken socket.)
   iv. The LBO, Colleen, is unable to be at the student matinee on Monday, April 22nd. Ashley Pitchford can run the board while Cassidy calls the show, and an ASM covers Ashley’s backstage track.

i. SOUND
   i. Karen ran out and grabbed isolation mount last night. Thanks Karen! The second mount should arrive tomorrow.
   ii. The band is so loud that the shotgun mics are not picking up the vocals, so no vocals were coming through the assisted listening devices. They are now running mics directly into the AL system.
   iii. We’ve tracked all of the monitor stuff that has been fixed.
   iv. They will be looking at the static issue with Ryan’s mic this afternoon.
   v. Reminder: if an actor is singing offstage, the mic is live- they can’t talk, and no one can talk to them.
   vi. Devin is finalizing paperwork today.
   vii. Meg and Garret are doing great with the mics and actors.
   viii. The mic elements are paintable we’ve ordered aerosol spray shoe dye- it will adheres to the element without soaking in, and we can match the elements to the actor’s skin tone.