

# Ragtime

## Audition Sides and Song Preferences

CHARACTER	AUDITION SIDES	SONGS
Little Boy	Act 1, Scene 4 (pg 20-21)	
Father	Act 2, Scene 6 (pg 111-112)	Journey On
Mother	Act 1, Scene 9 (pg 46-47)	Back To Before
Younger Brother	Act 1, Scene 3 (pg 19) Act 2, Scene 1b (pg 73-74)	The Night That Goldman Spoke
Grandfather	Act 1, Scene 2 (pg 8-9)	
Coalhouse Walker Jr	Act 2, Scene 6 (pg 106-108 & 111-112) Act 1, Scene 12a (pg 60)	Make Them Hear You
Sarah	Act 1, Scene 10 (pg 50)	Daddy's Son
Tateh	Act 1, Scene 2 (pg 12-13) Act 1, Scene 5a (pg 27-28) Act 1, Scene 5b (pg 30-31)	Gliding
Little Girl	Act 1, Scene 2 (pg 12-13)	Actor's Selection
Harry Houdini	Act 2, Scene 3d (pg 89-90)	Actor's Selection
Evelyn Nesbit	Act 1, Scene 3 (18-19)	Crime of The Century
Kathleen	Act 1, Scene 4 (pg 21-22) <b>Irish accent</b>	
Willie Conklin	Act 1, Scene 12a (pg 60)	

## Little Boy page 1

### 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.)*

## START

### 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.

## Little Boy page 2

*(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..." **END**

**#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.

*(THE 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!

Father Audition Sides p1 (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.)*

**START**

**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?

Father Audition Sides p2

*(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!

**END**

#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.

## Mother Audition Sides

**BRIGIT**

Who the hell are you?

**FATHER**

Who in God's name are you?

**BRIGIT**

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

**FATHER**

This is my home. I live here.

**THE LITTLE BOY**

Father! Father!

**BRIGIT**

Oh Holy Mother, it's the master!

*(SHE runs out, embarrassed.)*

**FATHER**

You were in short pants.

**THE LITTLE BOY**

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.)*

## Start

**MOTHER**

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

*(SHE kisses FATHER.)*

**MOTHER**

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

**FATHER**

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

**MOTHER**

Well, they're professionals.

**FATHER**

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

**MOTHER**

I should say so!

**FATHER**

My left heel kept freezing.

## Mother Audition Sides p2

**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.

End

## Younger Brother Option 1

### YOUNGER BROTHER

## START

*(stepping forward)*

Leave the lady alone.

### EVELYN

Thank you. You! You're at the theatre every night. You've never missed a performance. You deserve a reward.

*(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.

END

## #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 Option 2

### GROUP 1

NO ONE KNOWS WHAT HE LOOKS LIKE  
NO ONE KNOWS WHERE HE IS  
NO ONE KNOWS HOW TO STOP HIM...

### GROUP 1

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

### ALL

A MAN OF COLOR  
WHO IS CALMLY STATING  
COALHOUSE DEMANDS

SOMEWHERE IN THE CITY

COALHOUSE!

### CONKLIN, OTHERS

SOMEWHERE IN THE CITY  
WAITING IN THE DARK  
STOP HIM!

### CONKLIN, GROUP

SOMEWHERE 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.)*

## START

### 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.)*

**END**

**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.)*

## #2 – Admiral Peary's March

### Grandfather Sides p1

*(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.)*

**END**

**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.

**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.)*

Evelyn Audition Sides p1

(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**

**Evelyn Audition Sides p2**

*(stepping forward)*

Leave the lady alone.

**EVELYN**

Thank you. You! You're at the theatre every night. You've never missed a performance. You deserve a reward.

*(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)**

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**YOUNGER BROTHER, CHORINES**

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

**MOTHER**

FORTUNE, FAME,  
AND A RUINED NAME...

#27a – Buffalo Nickel Photoplay, Inc. (Playoff)

Harry Houdini Audition Sides p1 **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!

*(HE "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!



#27c – A Day at the Beach

Harry Houdini Audition Sides p2

**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 cart-wheel. 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?

## Kathleen Audition page 1 Irish Dialect

*(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.

## START

*(THE 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!

## Kathleen Audition page 2

**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.)*

**END**

**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!

Sides for:

(FATHER)

The Little Girl

Tateh (option 1)

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.)*

START

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.

END

**Tateh option 2 Sides** *(EMMA approaches TATEH's cart. SHE examines his silhouette.)*

## START

**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.

END

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!

## Tateh option 3 Sides **START** 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 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. **END**

**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!!!



## Coalhouse Audition Option 2

– 60 –

R A G T I M E

### Willie Conkin Audition Sides

**COALHOUSE**

Do it, Sarah.

**SARAH**

Stubborn, righteous man.

*(SARAH hurries off with the baby.)*

**START**

**COALHOUSE**

Let me pass.

**CONKLIN**

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

**COALHOUSE**

Since when?

**CONKLIN**

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?

**COALHOUSE**

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

**CONKLIN**

Tell him Fire Chief Will Conklin sends his regards!

*(The FIREMEN laugh as COALHOUSE walks away.)*

**END**

**BOOKER T. WASHINGTON**

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**

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.