

The Realization of Terrence McNally's

*RAGTIME*

By

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## Abstract

The story of *Ragtime* is testament to the heartbreaking truth that the America of the early 1900's has far too many similarities to the America we live in today. The book was written in 1975, and in 1990, a Lynn Ahrens, Stephen Flaherty collaborated on a musical adaptation, which premiered in 1996. It tells the story of three groups of people who live in strikingly different worlds. Their worlds eventually collide and the characters are forced to the ugly truths rampant in the America in which they live. This story is relevant in today's world, where people ignore their commonalities and instead focus on the differences, creating a turbulent environment. People are judged based on their skin color, their financial resources, their class and religious differences. These kinds of judgments have not, in so many ways, improved over time. People seem to lack the appropriate introspection to identify the common threads between others, even though they aren't easy to initially recognize. *Ragtime* is a period show that feels all too familiar.

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# THE REALIZATION OF TERRENCE MCNALLY'S *RAGTIME*

## Introduction

During year one of the MFA program, I knew that I wanted to design *Ragtime* for my thesis. I first saw a production of *Ragtime* at a local theater in Kansas City, MO in 2013. My BFA was in Musical Theater and I am drawn to musical productions from both a performance and design perspective. *Ragtime* has remained my favorite musical for many reasons. The novel, *Ragtime*, was published in 1975 and the musical stage production debuted in 1996. The show is set in the early 1900's and interests me because of culture, clothing, music and historical significance. America was a place of hope and new beginnings to those who could not see it firsthand. *Ragtime* has the same themes that are seen today – class struggles, racism, female empowerment. America was a place of both hope/happiness and sadness/misery. Woven through this story is the incredible ragtime music, which was new and edgy, much as Elvis was to the 50's. The early 1900's is interesting in that it ushered in the Progressive Era, which tackled discontent and problems caused by immigration, political corruption and industrialization. *Ragtime* weaves the stories using historical and fictitious characters through the show to present a view of life in which vastly different families strive for the American dream, yet are denied access to that dream through the laws, prejudices and limited human thinking and compassion. This is a show that demonstrates the importance of human connections.

## SET

It was the start of a changed look and revivalism in America. The new and exciting goal for architects, such as Stanford White, was to build skyscrapers with a steel frame construction. Stanford White was the architect of many buildings we still see today including, Madison Square Garden, Rosecliff, and the Washington Square Arch. The similarity between the buildings is their symmetry.

This symmetry can be found in my set with the equal platforms and stairs on each side of the stage. The director of the original production of *Ragtime* on Broadway used lighting when positioning the large cast to show them transforming from outlines on the stage to fully detailed and formed human beings. Ben Brantley of the New York Times, when reviewing the original production stated, “Such tableau making is a well-worn trick in theater (and film) but appropriate to a work in which people are trapped in the visions of others, in seemingly fixed stereotypes.” More specifically the rich ensemble has a hard time seeing people as equal outside of their societal class. Ben Brantley also said in his New York Times review “With a tiered, skeletal set that suggests a majestic phantom railroad station, this “Ragtime” put the emphasis on people-as makers of history as well as its pawns-instead of what surrounds them.” This supports my choice of a skeletal set in the way of putting the focus on the actors and the story they are telling. The early 1900s was a pivotal time in architectural history. As humans, we love the look of the building on the outside, admiring the height and the decoration and the personality. But we forget the strong support that holds the beautiful structure up. We fail to recognize how many steel beams are needed for a 40-story building, as an example. I see the set as a human, as another character. The set consists of all steel beams, which reflect the inner structure of the building, much like how this show reveals the inner thoughts, feelings and desires of the people portrayed. The space also creates a playground for the actors, giving them two staircases on stage to enter and exit the top platforms. The platforms/main steel structures are designed to be at different heights to help the director show the different classes of America. The center platform is an ambitious 12’ tall, while the two adjacent platforms are 10’ and the lowest platforms are 8’ tall. This gives the actor the ability to stride with purpose between the platforms, creating energetic movement for the audience to follow from one side of the stage to the other. The platforms could also be used to help show the hierarchy within the show, specifically the hierarchy that was commonly seen in the early 1900’s with the wealthy primarily

speaking from the highest platform. The center platform also has a curve on the front of it and gives the set a center point to allow an actor to better command attention on the stage. When the stage is full of the chorus it will look a little cramped, representing the collision of the classes in the show. The painting on the steel surface will be steel colors with greys, black, blue and dark orange to give it a mild rusty look.

The style of buildings in the early 1900s started to show what we know today as Art Nouveau, though the only nod to the curves of Art Nouveau in the set is in the glass arches which cover the top of the stage. These were inspired from train stations with their glass roofs and arches. The glass arches will have a stained glass look in shades of blue with each shade outlined with black paint. The stained glass windows in the show are meant to reflect the uniqueness and beauty of our individual souls. In *Ragtime*, the characters focus on what a person looks like, without recognizing who they are as a human being with thoughts, feelings and dreams. The decision to choose the shades of blues instead of clear glass was to create a calming surface, like the feeling of calm before a storm. The glass can also be manipulated with lighting to be many different colors, showing its versatility to change moods with each scene.

All of the furniture will follow the same concept as the set with steel used as the structure of each piece. The piano will be a steel structure that has an attached bench. Right in front of the curved platform will be a trap door that will open for the piano to come through. The piano will be on wheels so it can move about the stage freely and at the director's discretion. The piano will always disappear and reappear from the trap door. For the court scene, Evelyn Nesbit has a swing. The swing will appear from the fly system with Evelyn already sitting on it. The swing is part of Evelyn's show and will be decorated with an array of beautiful fabrics to match her costume. Also in the scene will be benches, a desk and another chair for the judge. When we go back to Mother and Father's house the piano will come up from the trap door, and there will be a chair for Grandfather to sit on. When Coalhouse is first

introduced and he is in the club, there will be two tables with stools around them for the Harlem ensemble to dance on. The biggest moveable set piece will be the Model T that Coalhouse buys in act one. The Model T will be an exact replica of a car you would see in the early 1900's. The car will be moveable by casters that cannot be seen by the audience.

To help establish all the locations the show offers, I will place on the set each scene in a different location. The change of lighting will also help establish the different locations. For example, when the rag ship comes to America the immigrants will be set on the stage right stairs. All actors will face upstage, with Tateh and the Little Girl-facing front for their songs. When they reach Ellis Island we see Tateh, the Little Girl and many other immigrant ensemble members crowded under the center platform. Flags will hang on the two side platforms to show their new country.

When Coalhouse is seen in the Morgan library at the end of the show, a table and bench will be added to the center of the stage. The table and bench are to represent the same furniture you would find in a library. It will be center stage to help pull focus to Coalhouse's big song "Make Them Hear You". The furniture will also help the director create levels within the scene. When Tateh travels to the Lower East Side he is selling his art to make money. In giving him a cart to move about the stage, the actor will be able to expand his physical movements to visually represent his poverty and desperation.

## COSTUMES

The costumes will be true to the early 20<sup>th</sup> century. Silhouettes of the costumes will reflect those found in America during this time period. Each group/class of people will have a different color palette assigned to them. As some of characters become more intertwined with each other they will start to adapt the color of that group, while still keeping hints of the colors of their original group. The rich class will be in blues and purples to signify the upper class or class royals. Though these people are not actual



royals, they feel as though their class is the top of the food chain. The Harlem ensemble colors will be reds and pinks. These colors were chosen because they represent fire and passion. They want equality in a world that will not give it to them, so they have to fight for their rights. The immigrant group will primarily be clothed in the colors of green and grey. They come from poor countries, so the grey suggests their poverty and the green suggests they are people of the earth. They have been through many lean times in their old country but remain positive about their future in a new world. Most characters stay in their one costume through the show, some because the characters are only seen once, some because of their arc as the character. In the Berkshireedge review by J. Peter Berman, he states “Most of them (actors) stay in the same outfits but a few track their professional arcs with the right looks at the right time.” This adds to my idea of letting the costumes help tell the audience that a character is evolving and a change is coming.

## MOTHER

Mother is an important character to this script, and can be seen at the top of show hanging out with the rich societies. Her character evolves to a more compassionate, and kind person as she starts to meet people outside of her own class. Her first costume at the top of show is a silk dress with a cathedral collar and an overlay on the skirt. The colors of the dress are purple and blue because she hasn't interacted with any of the characters from different backgrounds at this point. She will also be in a boater and will carry a parasol. After her husband leaves and she is in charge of the house we see her costume change again into a silk striped dress the dress will be primarily blue and purple. For her final look in Act II she will be in her grandest tailor-made dress. We can see her character in this part of the show become her own independent person, realizing that she has a say in the world and doesn't need to follow her husband's every command. She is in a striped dress with a suit jacket that mimics a man's blazer. Her shirt waist will have a Brentwood collar, which copies the collars of her son and husband,

along with a long tie. She will also have a boater on, as most scenes in act II take place outside. The skirt will be a striped fabric. There will be decorative trim in the middle of the skirt and just below that will be the same green striped fabric with the pattern sewn the opposite direction from the top. Under the skirt will also be a bustle that will push the back of the dress out. For each costume, Mother will wear a corset and petticoat as these were an essential undergarment in this time period. The inspiration for this dress was from a dress worn by Rose from the movie, *Titanic*. Rose and Mother are similar characters in their seemingly secure place in the upper class, but who were exposed to those outside their class with great impact to both their lives.

#### FATHER

Father's character changes slowly in the show, he doesn't show too much emotion until the very end of the show. In his mind he is secure in his familiar world of the upper class of society and is the man to whom others look up to and rely on to be in charge and to lead. When it is apparent that the norm for the times is changing, he mentally cannot change with them. He feels the need to always be in control. Along with the audience experiencing this through his actions, they will also see his inability to change in his costume. Father's costume reflects his inner state of mind and will not change during the show, signifying no growth in his emotional maturity. Father will wear a three-piece suit, complete with a shirt with a Westminister collar. His suit will be a solid tan color with a vest that has a pop of blue and a muted pattern. His look will be complete with a boater and a pair of oxfords. I chose a strong duck fabric for his suit, this will give the character a stiffness to his look, matching the character's personality. The cotton fabric also has a ribbed texture to it, this will give it dimension under the lights.

#### LITTLE BOY/EDGAR

Little Boy is around 12 years old. His character is on the cusp between being a child and an adult, both mentally and physically. His costume reflects his growing maturity into a young man. His first costume is a reflection of his father's suit. He will be wearing a shirt with a Brentwood collar and suspenders to hold his duck fabric knickers in place. In keeping his child look he will be wearing lace-up boots with tall socks. The colors of his knickers will also match his father's suit color, and he will wear a tie. For Little Boy/Edgar's second costume, he will change into a pair of long pants and will add a vest and a bowtie. These costume pieces will resemble what Coalhouse Walker wears in the show, and will reflect how Coalhouse influenced Edgar to become a better man and to stand up for what he believes in.

### YOUNGER BROTHER

Younger Brother is a complicated character. He is the one who demonstrates internal conflict and wants peace along with Tateh and Coalhouse. Keeping in tradition with his family he will have a 3-piece suit with a shirt sporting a detachable Brentwood collar. His suit will be solid blue with a pop of color and pattern on the vest underneath the jacket. The fabric is a stiffer duck fabric, this will reflect his tough exterior. His look will be finished with a nice clean pair of oxfords. During the show his look will not be so crisp and clean. He will lose his vest and tie to suggest that he doesn't care what he looks like. He wants to help Coalhouse fight and win, so looks are a much lower priority.

### GRANDFATHER

Grandfather is the crankiest of the family, and this will be shown through his costume. His character only wears black in the show, compared to the blues and purples of his family. Grandfather is set in his old fashioned ways and has a hard time adjusting to the new time and the new ways of society. His suit will be all black and made from stiff duck fabric. His suits shirt will have a Brentwood collar to

match his son-in-law and son. Under the suit will be a hound's tooth vest to give texture to his suit. Makeup will be used to enhance his age lines, the use of prosthetics if needed.

## SARAH

Sarah is a servant in a house in New Rochelle. She becomes pregnant and she decides to leave her baby in Mother's garden for reasons that aren't stated in the script, but are a desperate attempt to hide him or perhaps stem from potential postpartum issues. Although assumptions can be made about her motives in burying the baby and refusing to see Coalhouse, her true character analysis we can determine from her behavior is that she possesses a trusting heart and naively believes that Coalhouse is truly in love and will marry her after seducing her. After Mother finds the baby, Sarah is identified and is about to be taken to jail when Mother takes responsibility for Sarah and the baby, giving them both a second chance. For Sarah's first costume, she will be wearing a brown calico printed skirt that looks lightweight and inexpensive. She will also be wearing a red plain-weave cotton printed top that will not match her skirt, and has a lower cut on it. The blouse will have buttons on it, this will show that she was working when the policeman came to get her but was hot so she unbuttoned her blouse to cool herself off. The plain weave cotton fabric will show she does not have a lot of money. She will also be wearing worn down lace up boots. Sarah's clothes change drastically after Mother began looking after her. She will wear a wool skirt with a petticoat underneath to give it a little more fullness. The petticoat will give her more of a shape to her silhouette, something we did not see in her first costume. Sarah's shirt is more of a silk fabric with a tie at the top. The shirt is clearly new and something Mother bought for her so she can properly reflect the social and economic standing of the house. Her boots will remain the same between the two costumes. She worked hard for the boots, and would not want to give them up.

## COALHOUSE WALKER

Coalhouse is an amazing character in *Ragtime*. He is the face of the revolution and the fight for the equality of all. Coalhouse is a passionate man in the first act, wanting to win Sarah and her love back, not knowing at first that they had a son together. In Act 2, after Sarah dies is when his passions ignited even more. His costume is a three-piece duck suit that is fire engine red. His suit is a different color because Coalhouse breaks the mold of a typical man. He pushed boundaries after all of the injustices he had happen to him so the bright red will match his fiery personality. The collar of his shirt is also different from the rich class. The collar on his shirt is Westminster and is higher up on his neck with a tie to polish off his look. His pants are more high-waisted than the other men in the show and his vest is shorter to reflect his confidence in his physical appearance. His vest is also double breasted to show a difference between his character and the other men.

#### TATEH/BARON

Tateh is one of the strongest characters in the show. He comes to a new country, not sure of what is going to happen to him and his little girl. He represents for me, both the Eastern European Jewish immigrants from the turn of the century as well as the recent influx we see in 2019, standing for strength and bravery in coming to a new land. Tateh needs to do everything in his power to keep his little girl safe. His costume shows his extreme poverty from having to spend all his money on tickets to get to America. His first costume is a suit jacket that is made from a cheap cotton fabric and has a shirt with a cathedral collar. His vest covers his tallit (prayer shawl) and he also wears plain weave cotton work pants that don't fit him properly. The pants gather around his ankles and are clearly too long for him. He also wears thick work boots to show the work life he endured in his old country. There is minimal pattern on his clothing to show that his money was spent on spare, minimalistic clothing. He will also be wearing a fake moustache and beard that doesn't appear to have been recently groomed. In the second

act his circumstances change and he starts making lots of money which is reflected in his costume. He will wear Norfolk jacket to help show an increase in wealth as the Norfolk is a sportier jacket with much more decoration than previously seen. His collar changes to a shirt with a stand collar. His suit pants are more tailored than the first pair and he wears a brand new pair of oxfords. His facial hair is under control with the beard removed and the moustache well groomed.

### LITTLE GIRL

Little Girl had a rough childhood in the country of her birth and has hopes for a better future. But America is nothing that her father or she expected, especially when a man tried to purchase her from Tateh. When she comes to America, her dress is simple and minimalistic. She has a calico undershirt with a green plaid pattern on it and a simple pattern gray dress to cover it. The dress is ill fitted to it doesn't give her a figure that would typically be seen in the early 20<sup>th</sup> century. She will also wear worn down leather lace-up boots and thick wool tights with holes. When her dad becomes famous and comes into some money, her look changes drastically. Her father buys her a beautiful dress that has a cinched waist and a full skirt. Her hair is down and curly with a giant bow to bring it together in the back. She wears clean tights and flats with bows on them. The dress is purple with a slight gold pattern to show the transformation and to borrow a color used to distinguish the upper class. The fabric of the dress is cotton and linen blend, she feels like a girl who would pick a beautiful fabric pattern instead of choosing a good quality of fabric.

### EMMA GOLDMAN

Emma Goldman is a very passionate person. She is a selfless person and worries about everyone but herself. She is an actual historical character so the research for her costume and look all came from real life photos. She was a middle-aged woman who fought for the rights of those less fortunate. She

always had her hair pulled back in a no-nonsense style as if she is ready for the next fight. Her calico cotton skirt is green to show her support with the immigrants, and also how she was an immigrant herself. Her calico shirt waist with a Brentwood collar has a little pattern to it so her costume doesn't look flat against the background. She will also wear her eyeglasses the same as shown in numerous historical photos.

## HOUDINI

Houdini is an historical character who was an illusionist and magician known for his sensational escape acts. His performances included hanging from skyscrapers, wearing straightjackets under water or escaping from small containers filled with water. He was one of the first in the world to be so daring and risk his life so publically. In *Ragtime* we see multiple performances, so I put him in a wool blend red white and blue unitard. This gives him freedom of movement for all of his tricks and ease of movement to run around the stage. His unitard is red white and blue to show his patriotism and support to America, the country that made him so famous.

## JP MORGAN

JP Morgan was also a historical figure and influencer in America in the early 1900s. He was a leader in finance and industry and was crucial in organizing major companies such as U.S. Steel and General Electric, as two examples. He was a monopolist, who often over-worked his employees. In trying to follow the way he looked in real life, he was a large and commanding figure and all pictures show him in a suit. He will be in a blue suit with a vest that has a pop of color and a pattern that can be seen under his coat. His shirt will have a stand collar that makes him look official and shows he is in charge. His shoes will be a tall military boot and he will also wear a monocle over one eye just like JP Morgan did in real life.

## HENRY FORD

Henry Ford was a leader in the automotive industry in the early 1900s. In his early years as a machinist, he created the first vehicle that was gas powered instead of a horse drawn carriage, followed by the first Model T car. Henry will be in a three-piece suit and a shirt with a Cambridge collar. He will wear a tie, oxford shoes, and his traditional boater as seen in many photographs of him.

## BOOKER T. WASHINGTON

Booker T. Washington was an important man in American history and fought hard for the rights of black people in America. Because he was a child slave, he was empathetic to what other black people were going through. I wanted him to look smart in his costume for this show since he was so well respected by many. He will be in a suit and a shirt with a Clifton collar, reflecting the modesty and respect for he has for himself. He will have a bowtie to finish his look as a professional. His suit will be true blue with a vest underneath that brings a pop of color and pattern to the monochromatic suit.

## EVELYN NESBIT

Evelyn was seen as a promiscuous girl of her time. After her husband shot her lover, Evelyn became a sensation and attraction in America. She soon took her show on the road claiming to have committed the crime of the century as a vaudeville performer and silent film actress. In *Ragtime* we see Evelyn at the height of her career. She had the Gibson girl look which was so popular from 1890 through the early 1900s, especially with her makeup and her hair. She will wear a corset that is ruched at the top and extends down into a pair of shorts. Around her waist will be a skirt that has Velcro to make it



easily removable. There will be a choker around her neck as that was a popular accessory from the Gibson girl era and was an item she often wore in professional photographs. She will wear lace-up boots that have a higher heel.

#### WILLIE CONKLIN

Willie Conklin is absolutely the meanest character in the show. As an immigrant himself, you would think he would be empathetic to people who also don't have it easy, especially since he was from Ireland and mistreated when he came to America. He is the villain of *Ragtime* when he destroys Coalhouse's car and then plays the victim. When we see Willie he is always in his fireman uniform so he can be ready to respond to any emergency at any minute. His look is a little more relaxed when we see him, so he is not wearing his jacket. We see him in thick duck fabric pants that are held up with suspenders. We also see the top of a union suit underneath the suspenders. He would also be wearing tall boots to protect himself from fires.

#### ADMIRAL PEARY

Admiral Peary is only briefly in the show, but is an important character as Father sets off on his journey. He was an important part of history as he was the first one to travel to the North Pole. His costume uniform was pulled directly from historical photos of him. Most pictures of him are in black and white but his uniform for the show will be dark blue. It will be decorated on the shirt with gold stars to show his rank within the ship and the crew. His iconic moustache will also be a part of this costume.

#### POLICEMAN

The policeman is visible in several scenes across the show and not in good way. He murders Sarah at the end of Act 1, with no regrets. The policeman will be in a black duck fabric uniform which

will be decorated with a badge and buttons going down the coat. He will also wear a police hat custom to a traditional American policeman. He will also wear lace-up boots that are easy to move in.

### COALHOUSE WALKER III

Coalhouse Walker III is Sarah and Coalhouse Walker's son in the show. In the epilogue of the show Coalhouse III comes running out on stage as a boy of 5 or 6 years. When he appears on stage, I want him to be the spitting image of his father. His costume will be the same red and pinks that his father wears but the style of costumes will match Edgar's look with the vest, knickers and tie and Brentwood collar.

### LIGHTING

Lighting for this show will be colorful. The lighting for each scene will highlight the emotion of the scene. While researching lighting for the show, I wanted to keep the set theme within the lights. The primary research images were of geometric lighting, the light would cast shadows that had geometric patterns in them. This will match the set with the steel beams and trusses you can see on the set.

For the opening scene, I want to keep things light by using a deep amber and a deep lavender to light people's faces. This gives me the lighting designer a chance to play with the warm and cool of the light to emphasize the tension between the characters. Side lighting would be a blue to give a cool look to the characters and the costumes. In addition to the cool light, I want a pale lavender as top light to give the actors a calm before the storm look. When Father and Admiral Peary go to the boat I want to use steel blue as both down and side light to evoke a water effect and use the deep lavender as the front light for the same reason. Mother, Father and Admiral Peary will all have follow spots to highlight where they are on stage. During the boat scene, using a sharp edged gobo to create a texture across the set will help with establishing where they are in the scene.

Every time we are in the house of Mother and Father the lighting will stay the same. Using a pale salmon as a top light will help with the artificial light you would find in a house in this time period. Pale lavender as a side light will give dimension to the actor's faces in the house scenes. When we meet Evelyn in the trial scene it is a spectacle of a show. The lights will be reds and pinks to help compliment her flirtatious side and show off her femininity. We will also see this lighting again in act 2 when Houdini and Evelyn are seen together. Deep lavender will also be seen on the face to add texture along with the follow lights needed for the scene. Also added to the scene will be an Art Deco inspired gobo that will keep the scenery from being stiff and stale.

When we first meet Coalhouse, I want to match his bold personality with bold lighting. There will be patterned lights that will sweep across the stage to show we are back in New York City with the tall buildings. The same front lights will be used with a pale lavender side light to make their faces look 3D. During a "Shtetl is Amereke," they come to America with such hope for the future, but are almost sick to see it's not what they expected. To help underscore this emotional landscape will be a green top light that will make the actors look fragile and ill. When the immigrants get to the train station, the lighting will be sharp and dark to give a suggestion that danger is ahead. The red rose top light will say danger, but the characters move forward with the plan to send their children away.

At Sarah's funeral I want to use warm colors, like bright rose and bright pink to suggest that Sarah wants Coalhouse to be happy. She didn't want people to be sad, but to celebrate her life. When we see Coalhouse in Act II we see heartache and pain that has been inflicted on him due to Sarah's death. Each time we see him the lights are dim with reds and pinks and will suggest Coalhouse's pain. At the end of the show there is some hope for a bright future as families come together. There are many different scenes on the beach, using a yellow and orange top light to signify the warmth of the sun and purple and blue side light to suggest the openness and the ocean will help set the mood for the end of the

show. For the final number, 'Make Them Hear You', I want to start the room dark, using the red and pink top/side lights. As the song goes on, I want to lighten the stage by changing the top and side lights to light purples and light pinks. This will show the hope that Coalhouse is instilling in all of his men, hope for the future. It will also ease the audiences mind, giving them a feeling of hope also. The epilogue will completely match the prologue, the same light purples and blues. This will leave the audience refreshed and hopeful for the future.

## CONCLUSION

*Ragtime* is a timeless story and even though the show was first performed over 20 years ago, it feels contemporary and relevant. The audience can identify with the characters' drive for independence, progress and ultimately peace. The story and music are the centerpiece of this great musical, therefore the set, lighting and costuming need to appropriately and artistically complement and highlight its beauty. The simple and sparse set I chose will allow the actors to shine in the space. The costume colors show the division of the classes and for the primary roles, will show the evolution of the character through the different costumes. The lighting will be key in illustrating the different locations in the script along with the mood, music, tension and ultimately hope in the storyline. Hope in this story is shown through the way each character evolves. In a *Ragtime* Teacher's Guide, Jennifer Banach Palladino states, "So in times that might be cloudy with political doubt or social unrest, readers may at least find a reminder of the power and resilience of the individual." Everyone should to hear the stories of these people, because their stories are so similar to the ones we hear today.

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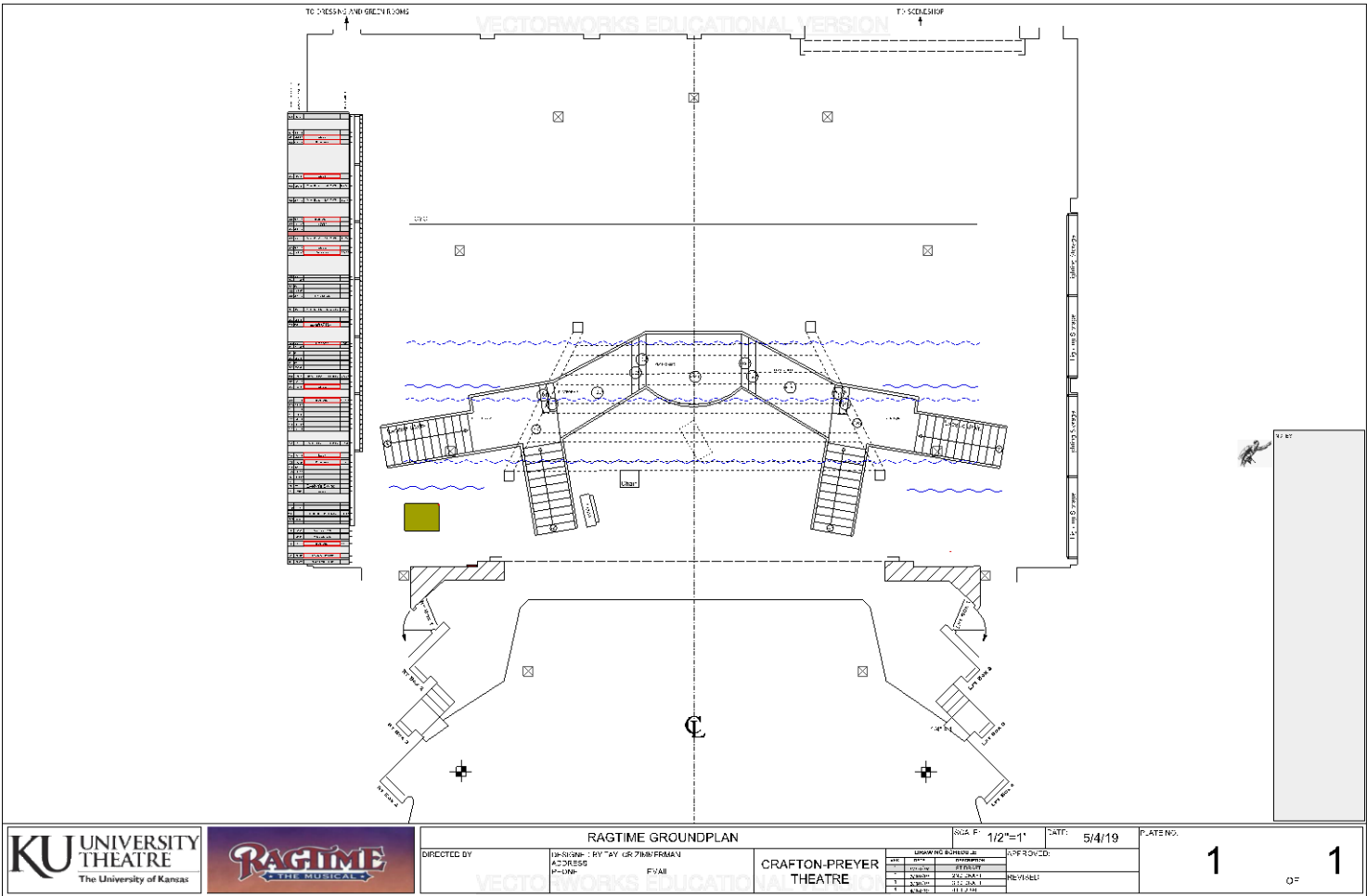
VECTORWORKS EDUCATIONAL VERSION



File Name	RAGTIME SET RENDERING	
Company	Entity	Est.
	Taylor Z	2019
File Name		

VECTORWORKS EDUCATIONAL VERSION





**RAGTIME GROUNDPLAN**

DIRECTED BY: RYAN GRUBBS/FRANK FVARI

UNIVERSITY OF KANSAS THEATRE

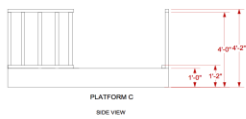
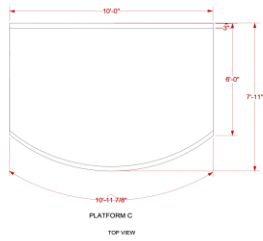
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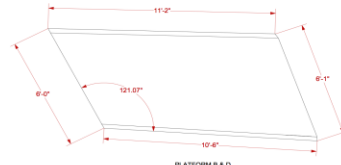
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UNIVERSITY OF KANSAS THEATRE

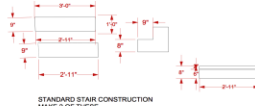
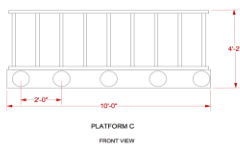
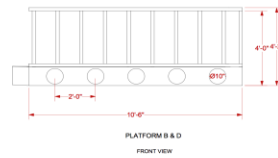




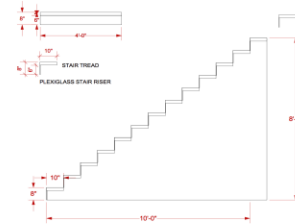
ALL RAILINGS ARE THE SAME DIMENSION ON EVERY PLATFORM  
STANDARD PLATFORM CONSTRUCTION WITH RAILING ON FRONT AND BACK



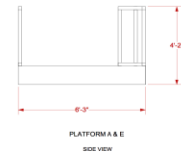
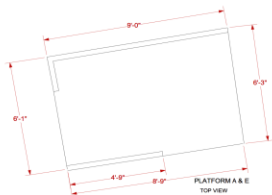
STANDARD PLATFORM CONSTRUCTION WITH RAILING ON FRONT AND BACK  
FLIP AND REVERSE FOR PLATFORM D



STANDARD STAIR CONSTRUCTION  
MAKE 2 OF THESE



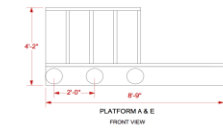
FRONT OF TREADS COVERED IN PLEXIGLASS  
BUILD 4 OF THE SAME STAIRCASE



STANDARD PLATFORM CONSTRUCTION WITH RAILING ON FRONT AND BACK  
FLIP AND REVERSE FOR PLATFORM E



STANDARD STAIR CONSTRUCTION  
FLIP AND REVERSE FOR A SECOND SET

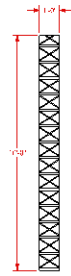


Draw Name: RAGTIME FRONT ELEVATIONS		
Scale: 1/2"=1'	Drawn By: Taylor Z	Date: 08/15/19
PLATE: 1 OF 5		

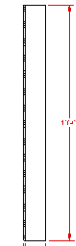
VECTORWORKS EDUCATIONAL VERSION



TOP VIEW



FRONT VIEW

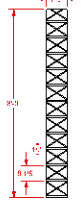


SIDE VIEW

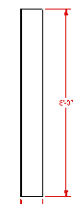
8 OF THESE LEGS WRAPPED IN LUAN  
DOWEL RODS TO ADD TEXTURE



TOP VIEW



FRONT VIEW

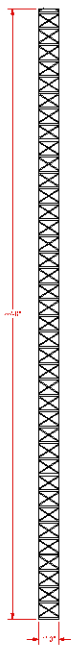


SIDE VIEW

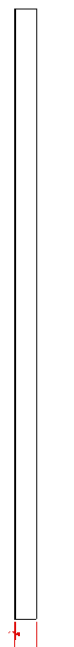
6 OF THESE LEGS WRAPPED IN LUAN  
DOWEL RODS TO ADD TEXTURE



TOP VIEW



FRONT VIEW

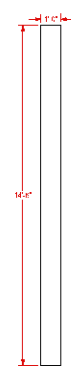


SIDE VIEW

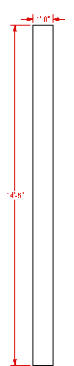
4 OF THESE WRAPPED IN LUAN  
DOWEL RODS TO ADD TEXTURE



TOP VIEW



FRONT VIEW



SIDE VIEW

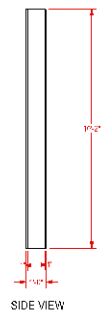
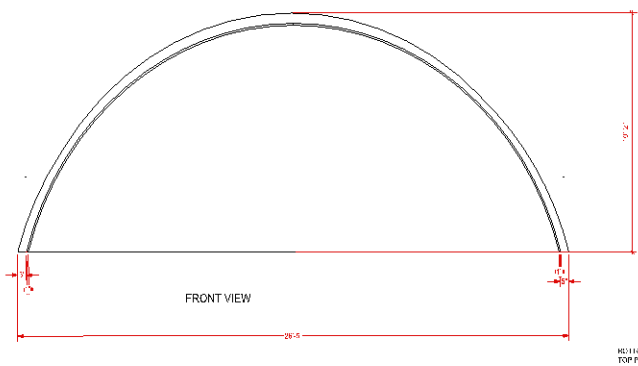
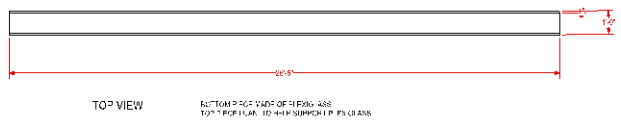
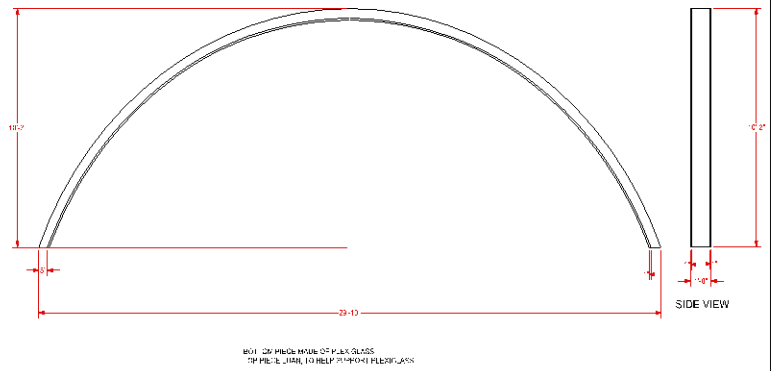
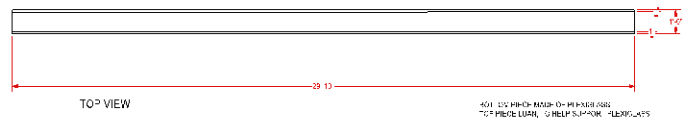
2 OF THESE WRAPPED IN LUAN



© 2018 Ragtime		
RAGTIME FRONT ELEVATIONS		
Designer	Drawn by	Job #
22-1	Taylor Z	001618
PAGE 2 OF 5		

VECTORWORKS EDUCATIONAL VERSION

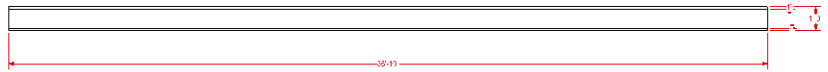
VECTORWORKS EDUCATIONAL VERSION



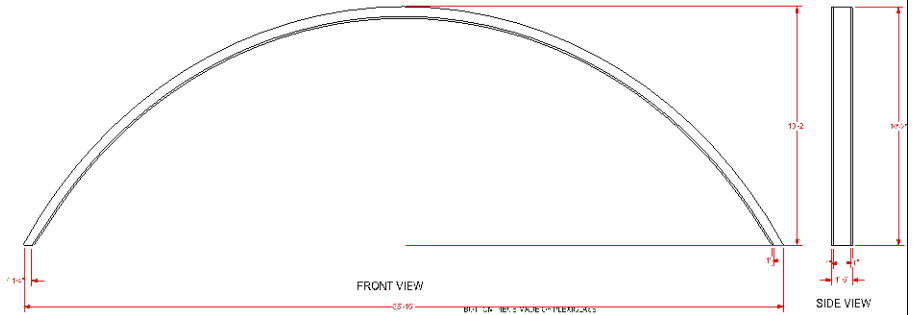
RAGTIME FRONT ELEVATIONS		
Scale:	Author:	Date:
1/2" = 1'	Taylor Z	05/15/19
REVISIONS LISTED:		
3 OF 5		

VECTORWORKS EDUCATIONAL VERSION

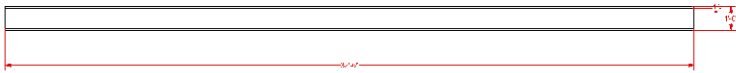
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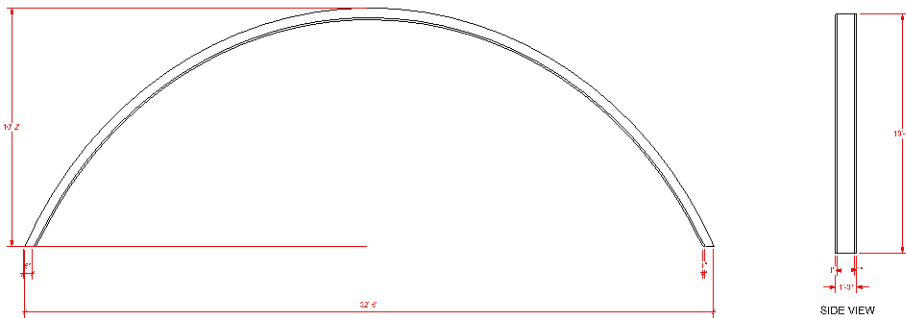
TOP VIEW  
 BOTTOM PIECE MADE OF PLEXIGLASS  
 1/4" PLEXIGLASS 1/4" HIGH SUPPORT PLEXIGLASS



FRONT VIEW  
 SIDE VIEW  
 WITH 1/4" WIDE V-GROOVE CUT INTO TOP PIECE LATER TO HELP SUPPORT PLEXIGLASS



TOP VIEW  
 BOTTOM PIECE MADE OF PLEXIGLASS  
 1/4" PLEXIGLASS 1/4" HIGH SUPPORT PLEXIGLASS

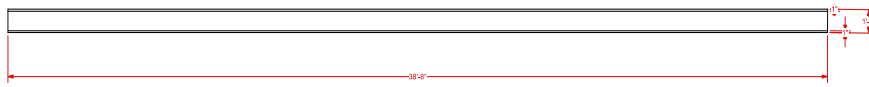


FRONT VIEW  
 SIDE VIEW  
 BOTTOM PIECE MADE OF PLEXIGLASS  
 1/4" PLEXIGLASS 1/4" HIGH SUPPORT PLEXIGLASS

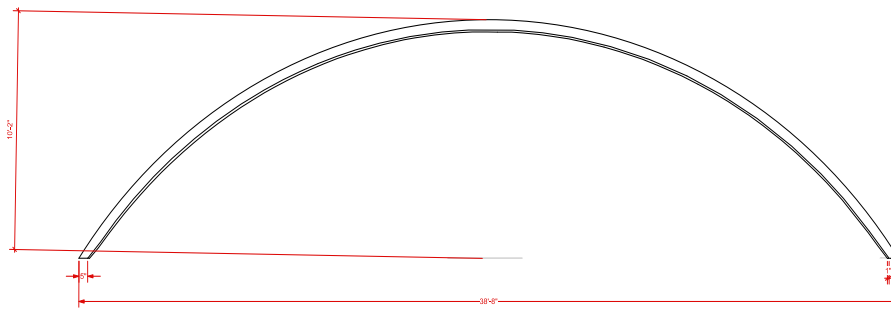


RAGTIME FRONT ELEVATIONS		
Reference:	366-117	Date:
Author:	Taylor Z	05-2019
4 OF 5		

**VECTORWORKS EDUCATIONAL VERSION**



TOP VIEW  
BOTTOM PIECE MADE OF PLEXIGLASS  
TOP PIECE LUAN, TO HELP SUPPORT PLEXIGLASS



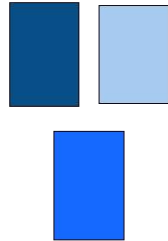
FRONT VIEW  
BOTTOM PIECE MADE OF PLEXIGLASS  
TOP PIECE LUAN, TO HELP SUPPORT PLEXIGLASS



SIDE VIEW

Sheet Name		
<b>RAGTIME FRONT ELEVATIONS</b>		
Reference	Drawn By	Date
1/2"=1'	Taylor Z	05/15/19
DRAWING NUMBER		
3 OF 5		

SWATCHES



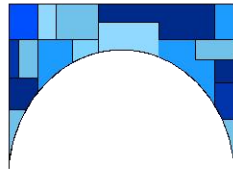
PAINT ELEVATION FOR BACKDROP



RAGTIME PAINT ELEVATIONS		
OWNER	USER	DATE
102-111	Tay D. Z	01/28/16
PAINT ELEVATION		
1 OF 2		

VECTORWORKS EDUCATIONAL VERSION

ALL PLATFORMS PAINTED THE SAME  
CORBELS PAINTED WITH A LIGHT BLUE  
CORBEL FINISH OF NEELI COOK - Q16-16X-016

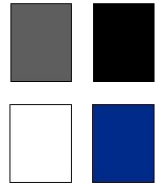


PLATFORMS STAIN GLASS WINDOW

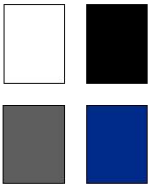
FLOOR TREATMENT



SWATCHES



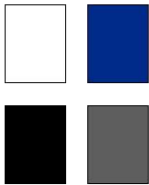
SWATCHES



ALL PLATFORMS PAINTED THE SAME



SWATCHES



RAGTIME PAINT ELEVATIONS		
DATE	PROJECT	JOB
02-11	Taylor Z	054-1
PAGE 2 OF 2		

VECTORWORKS EDUCATIONAL VERSION

VECTORWORKS EDUCATIONAL VERSION



BOARDING OF THE RAG SHIP



LOWER EAST SIDE



WHAT KIND OF WOMAN?



TEMPO CLUB



ELLIS ISLAND



FIRE HOUSE



RAGTIME LIGHTING STORYBOARDS		
Author:	Project:	Date:
File Name:	Taylor Z	05/13

VECTORWORKS EDUCATIONAL VERSION



VECTORWORKS EDUCATIONAL VERSION



RAGTIME LIGHTING STORYBOARDS		
Project	280137	Unit
Designer	Taylor Z	02/13
File Name		

VECTORWORKS EDUCATIONAL VERSION

VECTORWORKS EDUCATIONAL VERSION



EPILOGUE/PROLOGUE



A SHTETL IZ AMEREKE



GOODBYE, MY LOVE



GETTIN' READY RAG



CRIME OF THE CENTURY



NEW MUSIC/WHEELS OF A DREAM



RAGTIME LIGHTING STORYBOARDS		
Created:	Created by:	User:
	Taylor Z	60574
3D Package:	File Name:	

VECTORWORKS EDUCATIONAL VERSION

VECTORWORKS EDUCATIONAL VERSION



THE NIGHT GOLDMAN SPOKE AT UNION SQUARE



WHAT A GAME



GLIDING



OUR CHILDREN



TILL WE REACH THAT DAY



SARAH BROWN EYES/MAKE THEM HEAR YOU



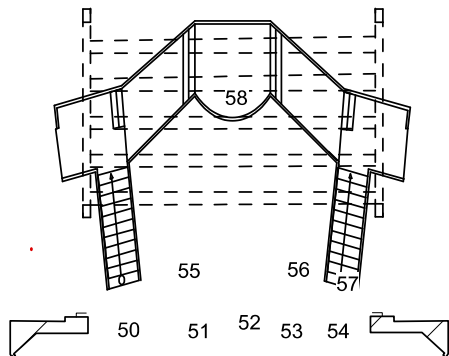
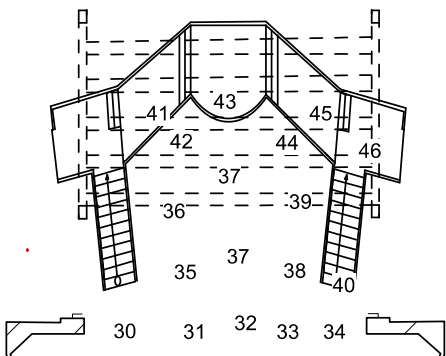
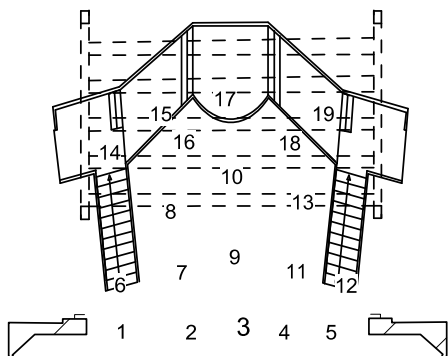
RAGTIME LIGHTING STORYBOARDS		
Author	2014-2015	10/1
Designer	Taylor Z	28/5/13
File Name		

VECTORWORKS EDUCATIONAL VERSION

# RAGTIME Magic Sheet

5/5/19

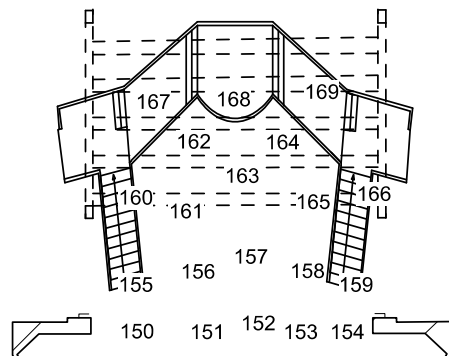
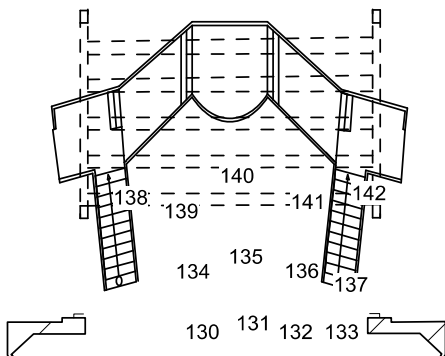
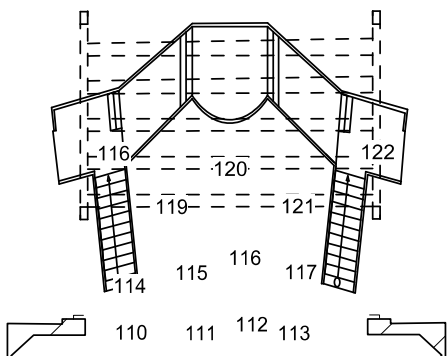
LD: Taylor Zimmerman



↑ L-104

↑ L-136

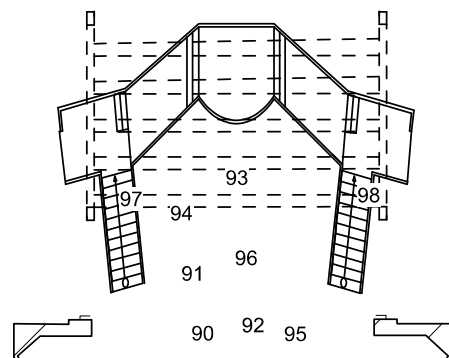
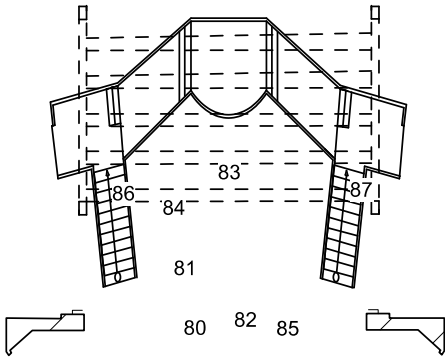
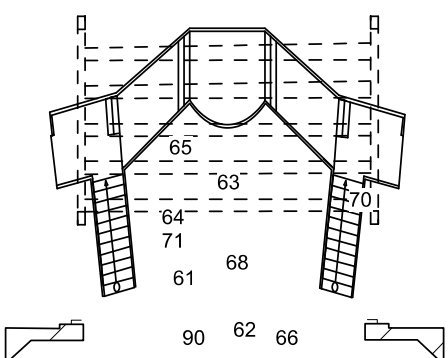
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↓ L-148

↓ L-174

↓ SCROLLER  
300-319



↔ L-174

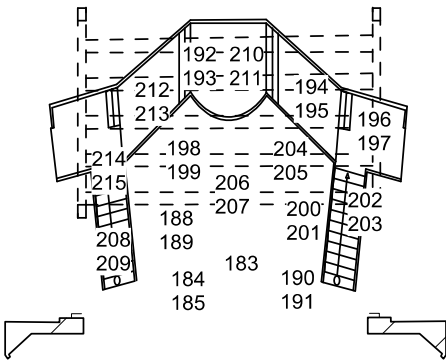
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↔ L-136

# RAGTIME Magic Sheet

5/5/19

LD: Taylor Zimmerman



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230-238

CYC L-174

220-228

CYC L-148

240-248

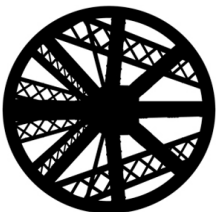
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R78465

R77208

R77783



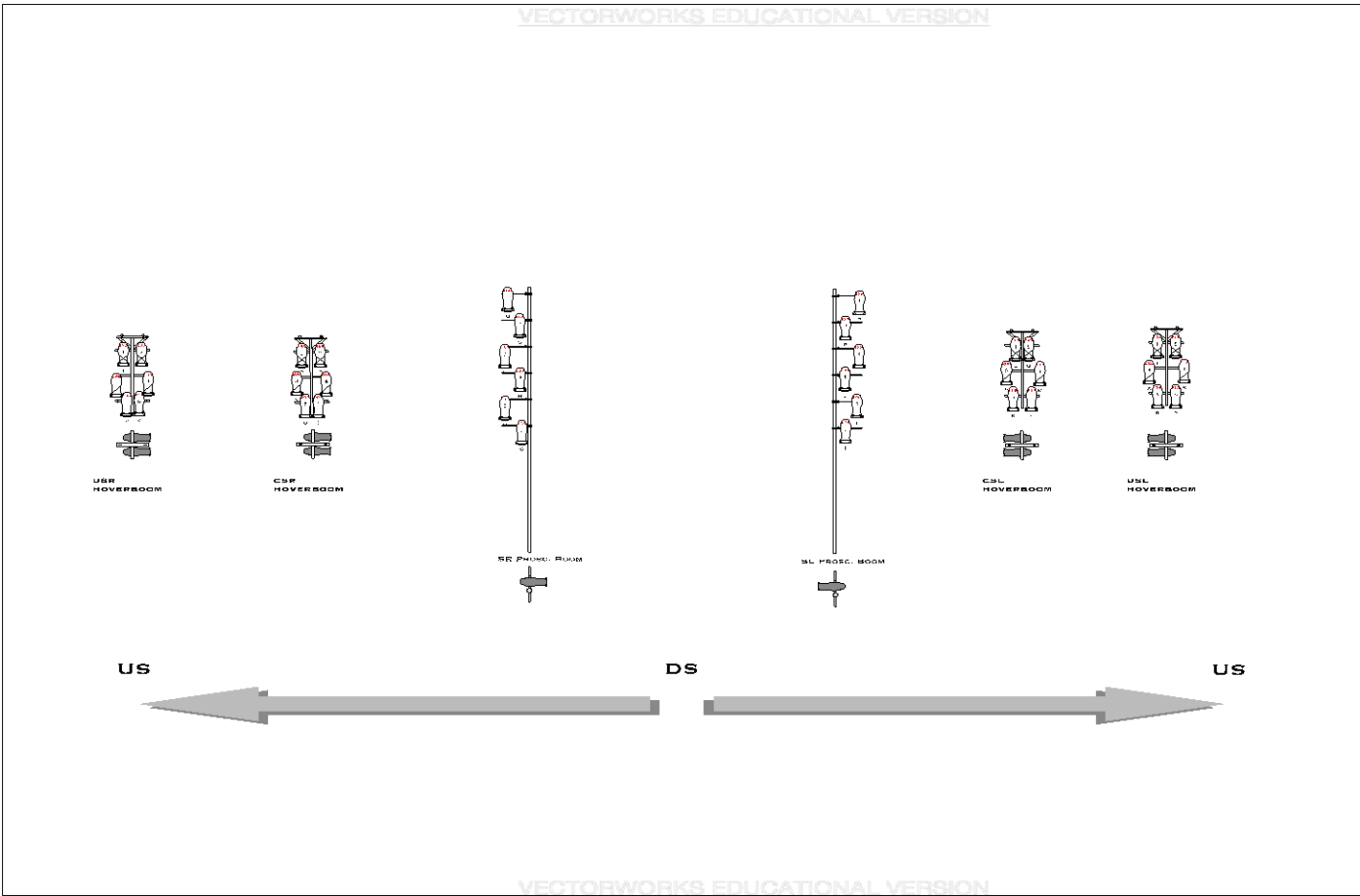
260-262

270-274

280-281







**KEY TO SYMBOLS**

- Symbol 1: 40' W. 40' H. 10'
- Symbol 2: 40' W. 40' H. 10'
- Symbol 3: 40' W. 40' H. 10'
- Symbol 4: 40' W. 40' H. 10'
- Symbol 5: 40' W. 40' H. 10'
- Symbol 6: 40' W. 40' H. 10'
- Symbol 7: 40' W. 40' H. 10'
- Symbol 8: 40' W. 40' H. 10'
- Symbol 9: 40' W. 40' H. 10'
- Symbol 10: 40' W. 40' H. 10'
- Symbol 11: 40' W. 40' H. 10'
- Symbol 12: 40' W. 40' H. 10'
- Symbol 13: 40' W. 40' H. 10'
- Symbol 14: 40' W. 40' H. 10'
- Symbol 15: 40' W. 40' H. 10'
- Symbol 16: 40' W. 40' H. 10'
- Symbol 17: 40' W. 40' H. 10'
- Symbol 18: 40' W. 40' H. 10'
- Symbol 19: 40' W. 40' H. 10'
- Symbol 20: 40' W. 40' H. 10'

**LEGEND**

**NOTES**

**PROJECT SCHEDULE**

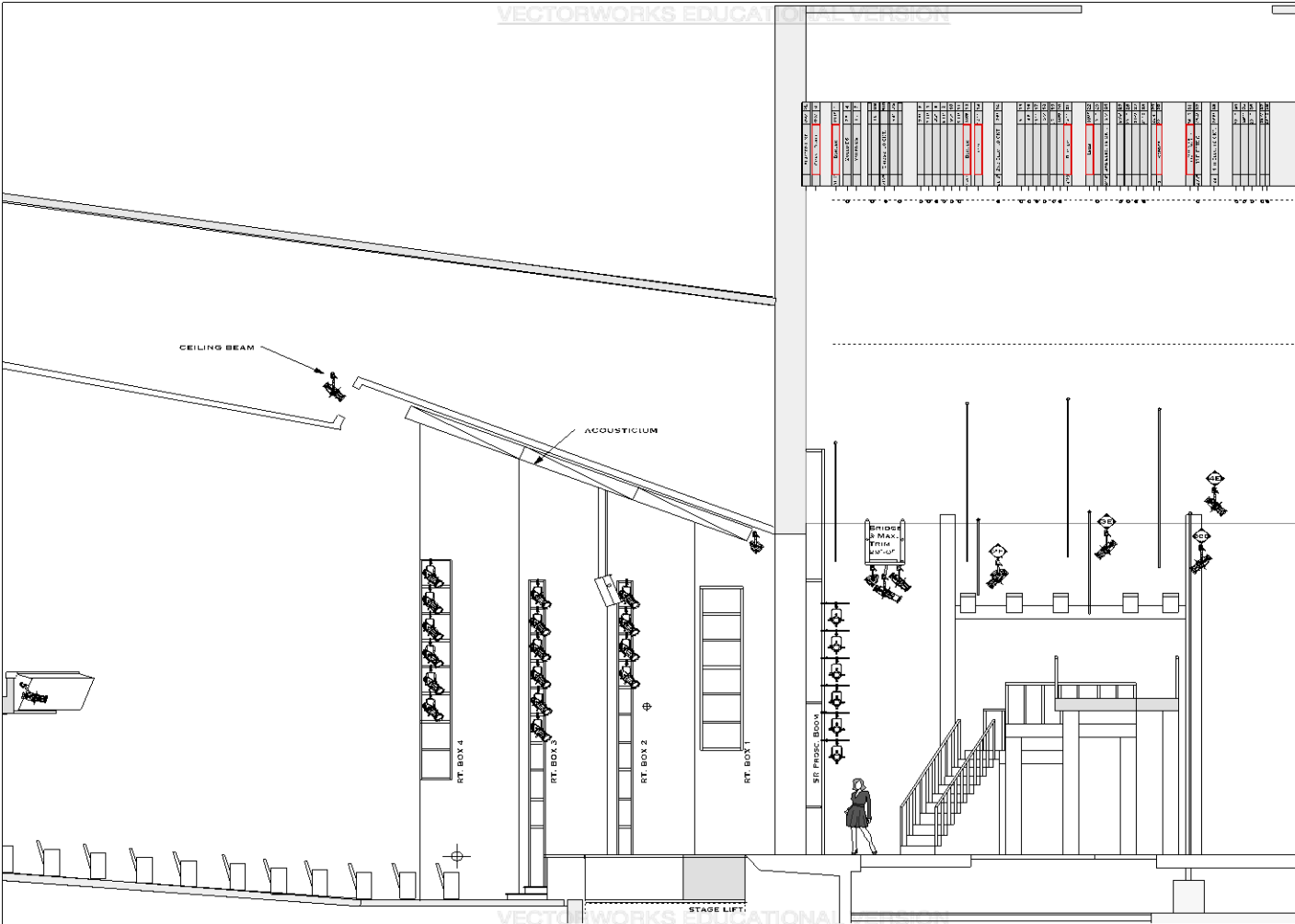
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2	4/15/19	2ND DRAFT
3	5/15/19	3RD DRAFT
4	6/15/19	4TH DRAFT
5	7/15/19	5TH DRAFT

**TAYLOR JO ZIMMERMAN**  
Lighting Designer Taylor Jo Zimmerman  
1000 P. O. BOX 10000, ST. LOUIS, MO 63110  
TEL: 314.433.1000 FAX: 314.433.1001  
WWW.TAYLORJOZIMMERMAN.COM

**STATION PREYER THEATRE**

SCALE: 1/4" = 1'-0"  
DATE: 06/19  
DRAWN BY: TJZ

OF 3



**KEY TO SYMBOLS**

- Symbol 1: 40' W. 40' H. 10'
- Symbol 2: 40' W. 40' H. 10'
- Symbol 3: 40' W. 40' H. 10'
- Symbol 4: 40' W. 40' H. 10'
- Symbol 5: 40' W. 40' H. 10'
- Symbol 6: 40' W. 40' H. 10'
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- Symbol 8: 40' W. 40' H. 10'
- Symbol 9: 40' W. 40' H. 10'
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- Symbol 11: 40' W. 40' H. 10'
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- Symbol 13: 40' W. 40' H. 10'
- Symbol 14: 40' W. 40' H. 10'
- Symbol 15: 40' W. 40' H. 10'
- Symbol 16: 40' W. 40' H. 10'
- Symbol 17: 40' W. 40' H. 10'
- Symbol 18: 40' W. 40' H. 10'
- Symbol 19: 40' W. 40' H. 10'
- Symbol 20: 40' W. 40' H. 10'

**LEGEND**

**NOTES**

**PROJECT SCHEDULE**

NO.	DATE	DESCRIPTION
1	3/25/19	1ST DRAFT
2	4/15/19	2ND DRAFT
3	5/15/19	3RD DRAFT
4	6/15/19	4TH DRAFT
5	7/15/19	5TH DRAFT

**TAYLOR JO ZIMMERMAN**  
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**STATION PREYER THEATRE**

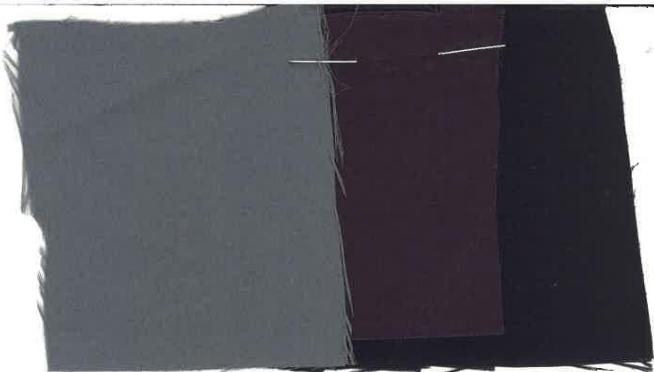
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DATE: 06/19  
DRAWN BY: TJZ

3 OF 3

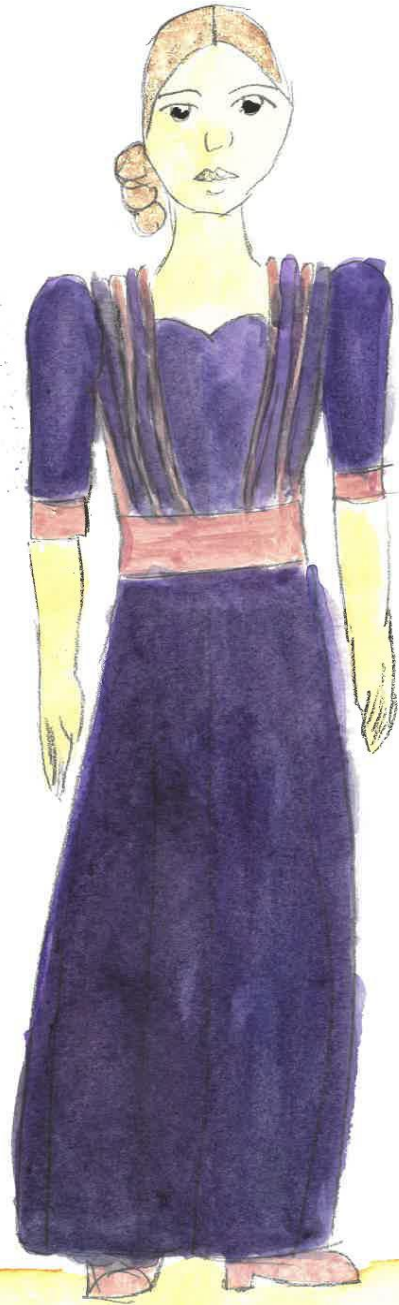
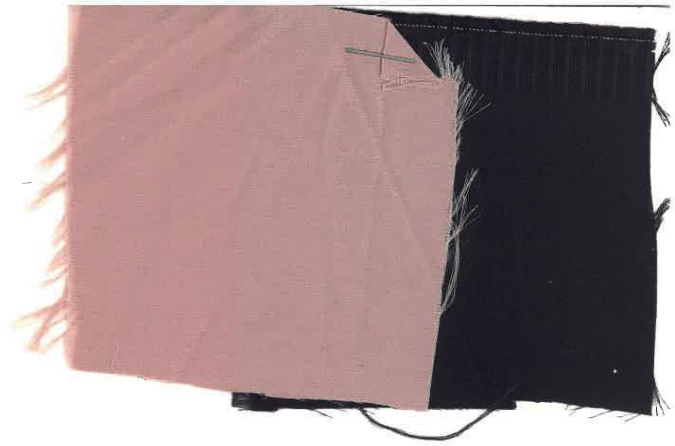


RAGTIME



MOTHER

RAGTIME



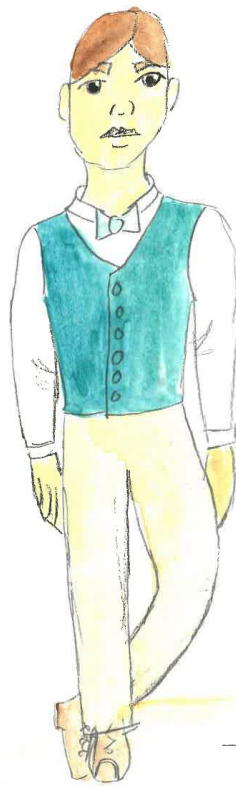
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RAGTIME



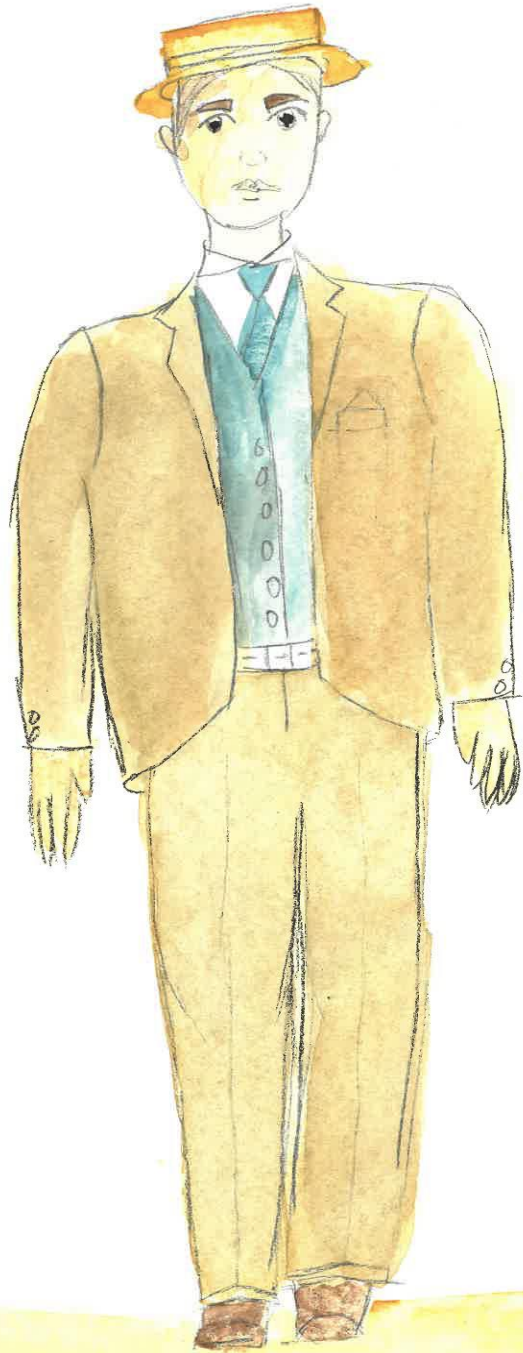
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BAGTIME



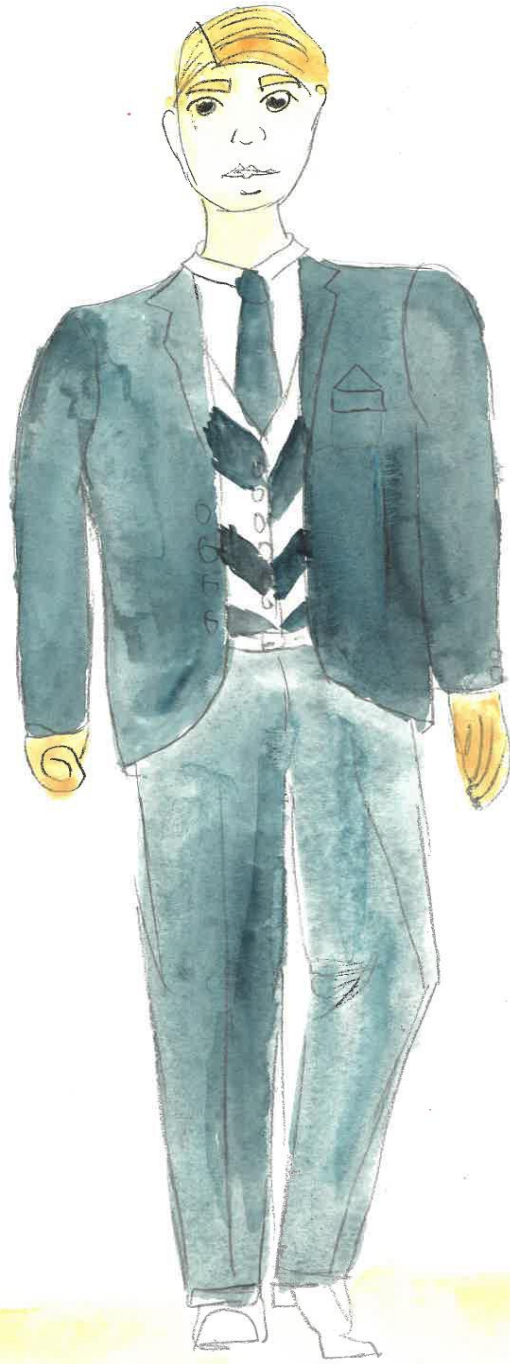
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RAGTIME



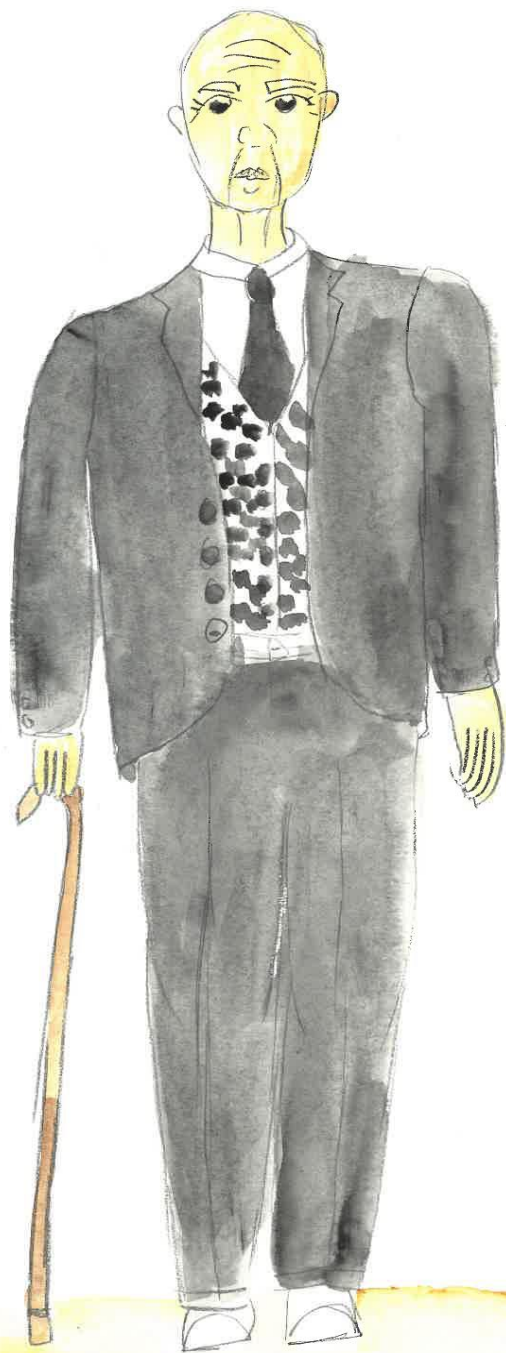
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RAGTIME



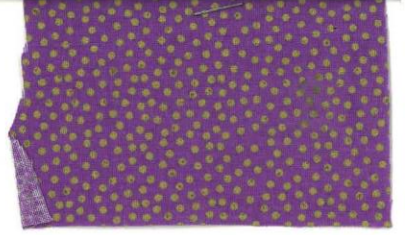
BROTHER

RAGTIME



GRANDFATHER

RAGTIME



LITTLE GIRL

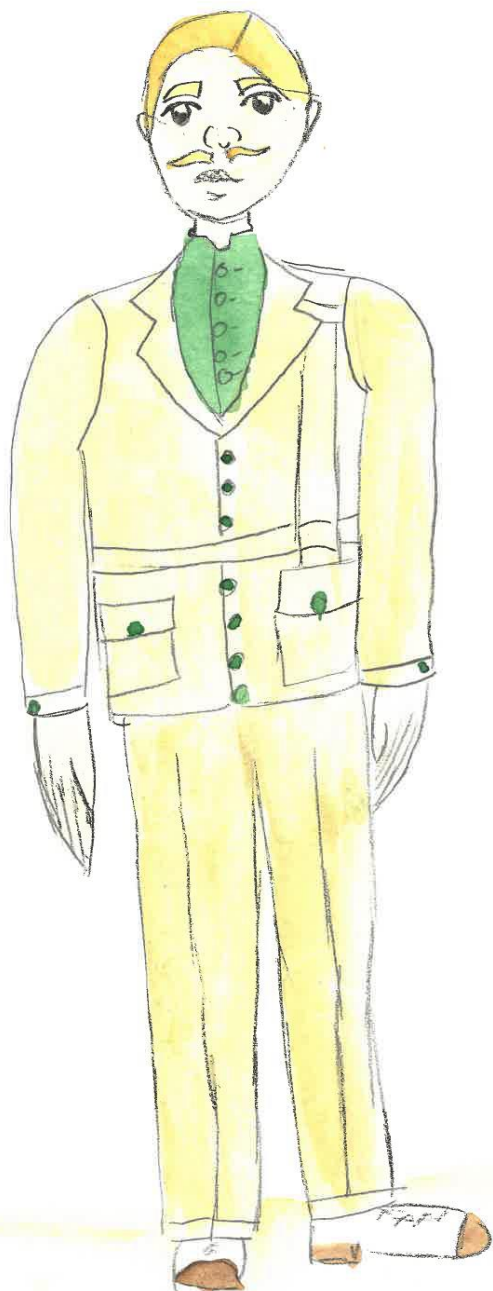






RAGTIME

TATEH



RAGTIME

BARON

RAGTIME



COALHOUSE

RAGTIME



COALHOUSE III

RAGTIME



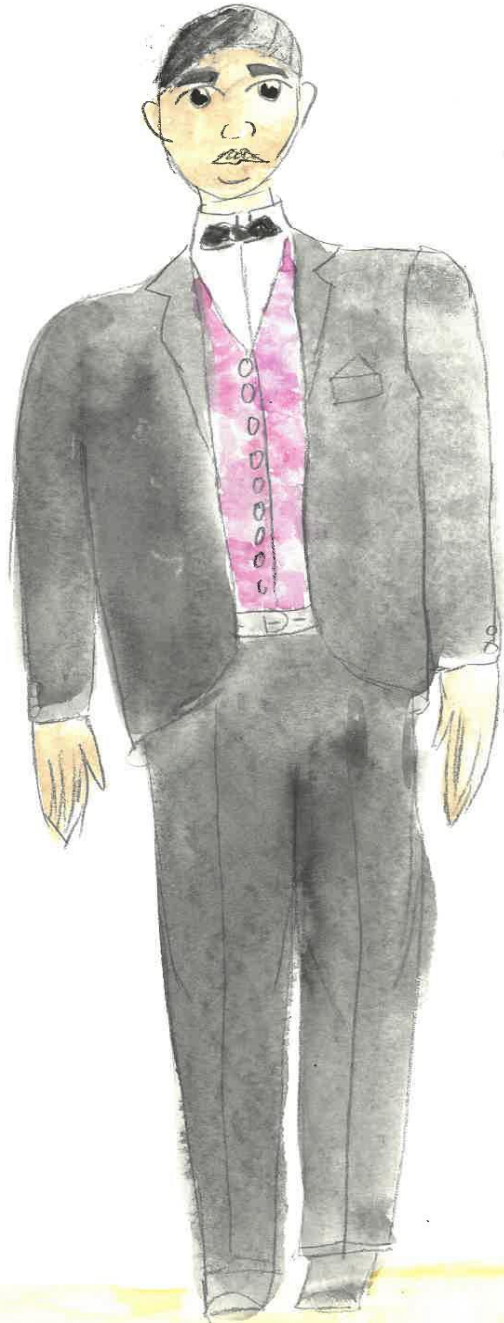
SARAH

RAGTIME



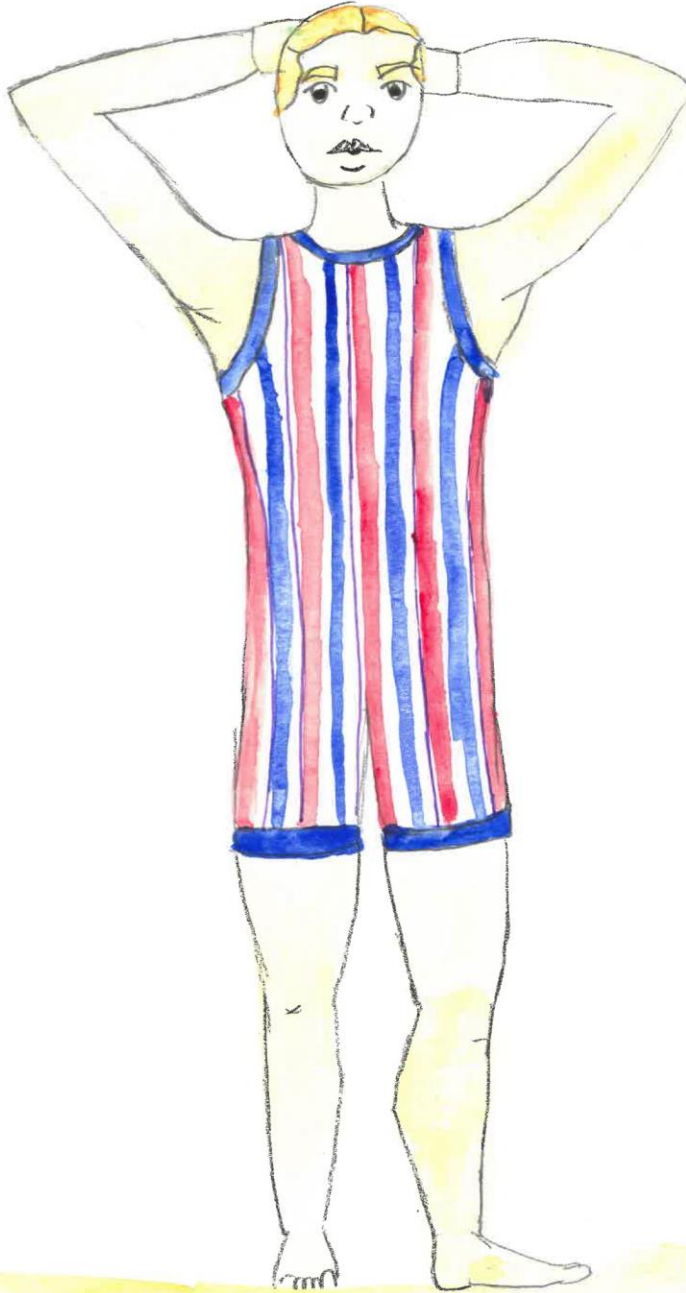
SARAH

RAGTIME



BOOKER

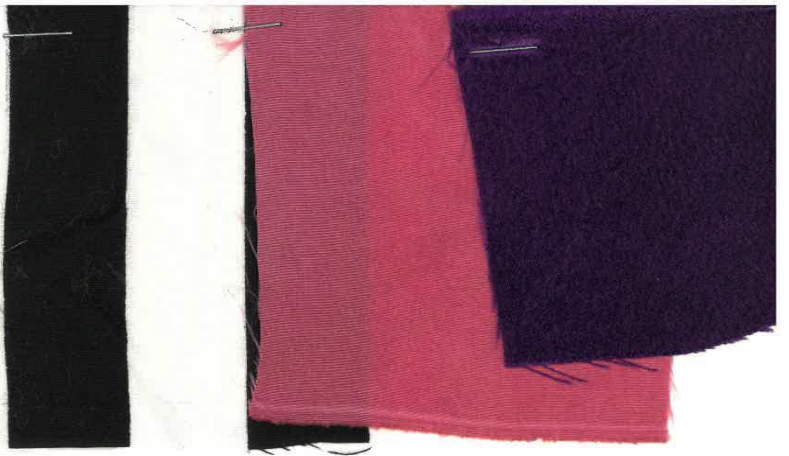
RAGTIME



HOUDINI

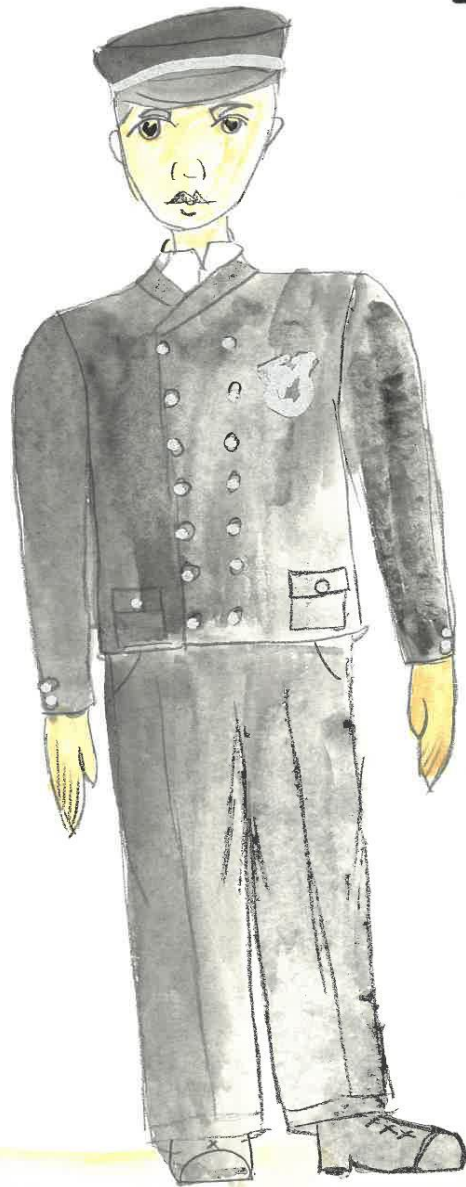
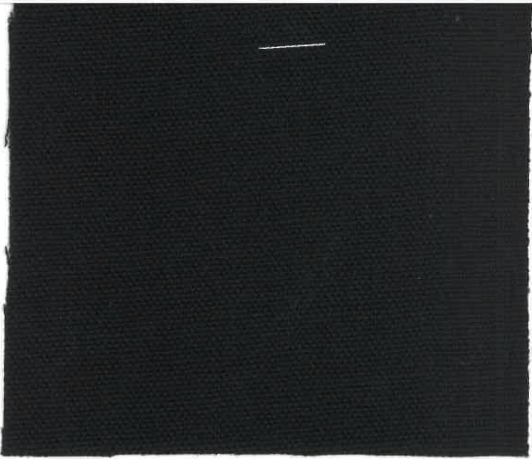


RAGTIME



EVELYN

BAGTIME



POLICEMAN

RAGTIME



EMMAG

RAGTIME

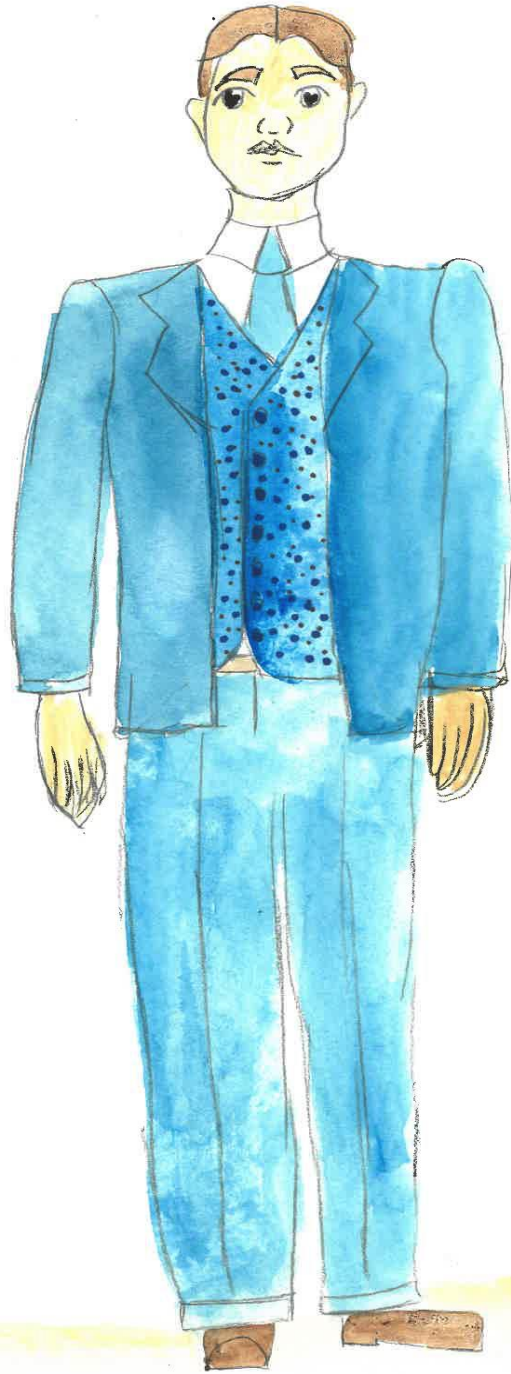


WILLIE

RAGTIME



J P MORGAN



RAGTIME

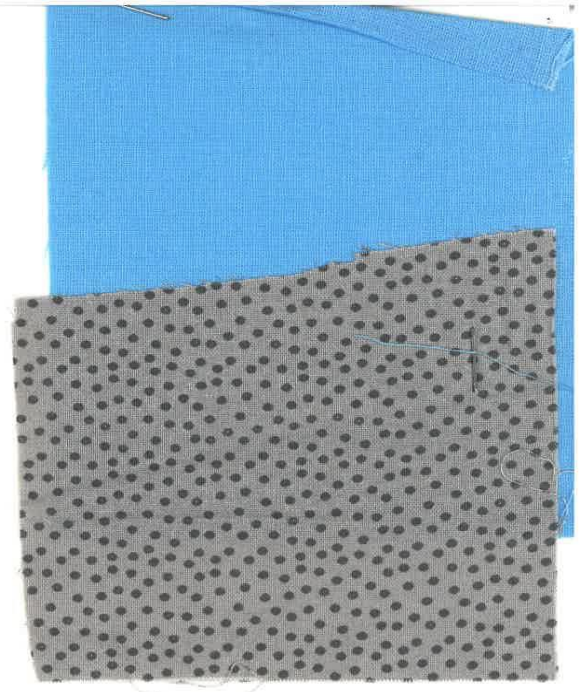
FORD

RAGTIME



ADMIRAL  
PFARY

# RAGTIME



# KATHLEEN



## ACT 1: PROLOGUE



## ACT 1: GOODBYE MY LOVE



## ACT 1: CRIME OF THE CENTURY



## ACT 1: WHAT KIND OF WOMAN



## ACT 1: A SHTETL IZ AMEREKE



## ACT 1: HIS NAME IS COALHOUSE WALKER



## ACT 1: YOUR DADDY'S SON



## ACT 1: THE COURTSHIP/NEW MUSIC



## ACT 1: THRASHING OF THE CAR



## ACT 2: HARRY HOUDINI MASTER ESCAPIST



## ACT 2: COALHOUSE SOLILOQUY



## ACT 2: ATLANTIC CITY



## ACT 2: BUFFALO NICKEL



## ACT 2: OUR CHILDREN



## ACT 2: SARAH BROWN EYES



## ACT 2: HE WANTED TO SAY



## ACT 2: MAKE THEM HEAR YOU



## ACT 2: EPILOGUE



























RAGTIME COSTUME DESIGNER: TAYLOR ZIMMERMAN				
	Act 1, Scene 1	Act 1, Scene 2	Act 1, Scene 3	Act 1, Scene 4
<b>Edgar/Little Boy</b>	Button-Up Undershirt Tie Suspenders Knickers Tall Socks Leather Boots	Button-Up Undershirt Tie Suspenders Knickers Tall Socks Leather Boots		
<b>Mother</b>	Straw Hat Lace-Up Boots Petticoat Corset Dress Tights	Straw Hat Lace-Up Boots Petticoat Corset Dress Tights	Straw Hat Lace-Up Boots Petticoat Corset Dress Tights	
<b>Father</b>	Suit Jacket Button-Up Shirt Suit Pants Belt Vest Tie Undershirt Socks Oxfords Straw Hat	Suit Jacket Button-Up Shirt Suit Pants Belt Vest Tie Undershirt Socks Oxfords Straw Hat	Suit Jacket Button-Up Shirt Suit Pants Belt Vest Tie Undershirt Socks Oxfords Straw Hat	Suit Jacket Button-Up Shirt Suit Pants Belt Vest Tie Undershirt Socks Oxfords Straw Hat
<b>Younger Brother</b>	Button-Up Shirt Vest Undershirt Tie Suit Jacket Suit Pants Belt Socks Oxfords			Button-Up Shirt Vest Undershirt Tie Suit Jacket Suit Pants Belt Socks Oxfords
<b>Grandfather</b>	Suit Jacket Button-Up Shirt Ties Vest Suit Pants Belt Oxfords Cane Socks	Suit Jacket Button-Up Shirt Ties Vest Suit Pants Belt Oxfords Cane Socks		
<b>Coalhouse</b>	Bowler Hat Button-Up Shirt Vest Pants Belt Suit Jacket Oxfords Tie			
<b>Sarah</b>	Calico Skirt Calico Shirt Belt Socks Work Boots Petticoat			
<b>Booker T. Washington</b>	Button-Up Shirt Bowtie Vest Suit Jacket Belt Suit Pants Socks Leather Boots			
<b>Tateh</b>	Paddock Cap Button-Up Shirt Vest Tallit Utility Pants Work Boots Fake Beard Fake Moustache Socks Undershirt			Paddock Cap Button-Up Shirt Vest Tallit Utility Pants Work Boots Fake Beard Fake Moustache Socks Undershirt

	Act 1, Scene 5	Act 1, Scene 6	Act 1, Scene 7	Act 1, Scene 8
<b>Edgar/Little Boy</b>	Button-Up Undershirt Tie Suspenders Knickers Tall Socks Leather Boots	Button-Up Undershirt Tie Suspenders Knickers Tall Socks Leather Boots		
<b>Mother</b>	Straw Hat Boots Petticoat Corset Dress Tights	Silk Striped Dress Lace-Up Boots Petticoat Tights Corset		
<b>Father</b>				
<b>Younger Brother</b>	Button-Up Vest Undershirt Tie Suit Jacket Suit Pants Belt Socks Oxfords	Button-Up Vest Undershirt Tie Suit Jacket Suit Pants Belt Socks Oxfords		
<b>Grandfather</b>	Houndstooth Button-Up Ties Vest Suit Pants Belt Oxfords Cane Socks	Houndstooth Button-Up Ties Vest Suit Pants Belt Oxfords Cane Socks		
<b>Coalhouse</b>				
<b>Sarah</b>		Calico Skirt Calico Shirt Belt Socks Work Boots Petticoat		
<b>Booker T. Washington</b>				
<b>Tateh</b>		Paddock Cap Button-Up Vest Tallit Utility Pants Work Boots Fake Beard Fake Moustache Socks Undershirt	Paddock Cap Button-Up Vest Tallit Utility Pants Work Boots Fake Beard Fake Moustache Socks Undershirt	Paddock Cap Button-Up Vest Tallit Utility Pants Work Boots Fake Beard Fake Moustache Socks Undershirt

	Act1,Scene1	Act1,Scene2	Act1,Scene3	Act1,Scene4
LittleGirl	CalicoDress WoolTights LeatherBoots			CalicoUndershirt CalicoDress WoolTights LeatherBoots
Houdini	StripedHotpants			
J.P.Morgan	Monacle Vest SuitJacket ButtonUpShirt SuitPants Socks Undershirt MilitaryBoot Tie Belt			
HenryFord	SuitJacket Vest ButtonUpShirt Tie Undershirt StrawHat SuitPants Oxfords Socks Belt			
EmmaGoldman	CalicoSkirt Petticoat CalicoShirt Tie Belt Undershirt Glasses			
EvelynNesbit	Corset Shorts Beltw/SilkSkirt Choker Tights TallBoots			Corset Shorts Beltw/SilkSkirt Choker Tights TallBoots
AdmiralPeary				SailorsHat UniformJacket SuitPants Oxfords undershirt fakeMoustache socks
Kathleen				
Policeman				
WillieConklin				
CoalhouseWalker III				

	Act1,Scene5	Act1,Scene6	Act1,Scene7	Act1,Scene8
LittleGirl		CalicoUndershirt WoolTights LeatherBoots	CalicoUndershirt CalicoDress WoolTights LeatherBoots	
Houdini			StripedHotpants	
J.P.Morgan			Monacle Vest SuitJacket ButtonUpShirt SuitPants Socks Undershirt TallCalfMilitary Tie Belt	
HenryFord				
EmmaGoldman			CalicoSkirt Petticoat CalicoShirt Tie Belt Undershirt Glasses	
EvelynNesbit			Corset Shorts Beltw/Silk Choker Tights TallBoots	
AdmiralPeary				
Kathleen		BlueDress HairRibbon Corset Petticoat Apron LaceUpBoots		
Policeman		PoliceHat Undershirt PoliceUniform DressPants LaceUpBoots Badge Undershirt Belt Socks	PoliceHat Undershirt PoliceUniform DressPants LaceUpBoots Badge Undershirt Belt Socks	
WillieConklin				
CoalhouseWalker III				

	Act I, Scene 9	Act I, Scene 10	Act I, Scene 11	Act I, Scene 12
Edgar/Little Boy		Button-Up Shirt Undershirt Tie Suspenders Knickers Tall Socks Leather Boots	Button-Up Shirt Undershirt Tie Suspenders Knickers Tall Socks Leather Boots	
Mother		Straw Hat Lace-Up Boots Petticoat Corset Dress Tights	Straw Hat Lace-Up Boots Petticoat Corset Dress Tights	
Father				
Younger Brother				
Grandfather				
Coalhouse		Bowler Hat Button-Up Shirt Double-Breasted Highwaisted Dress Belt Suit Jacket Oxfords Tie	Bowler Hat Button-Up Shirt Double-Breasted Highwaisted Dress Belt Suit Jacket Oxfords Tie	
Sarah				Felt Skirt Shirt Work Boots Socks Petticoat Scarf/Tie
Booker T. Washington				
Tateh		Paddock Cap Button-Up Shirt Vest Tallit/Prayer Utility Pants Work Boots Fake Beard Fake Moustache Socks Undershirt	Paddock Cap Button-Up Shirt Vest Tallit/Prayer Utility Pants Work Boots Fake Beard Fake Moustache Socks Undershirt	

	Act I, Scene 13	Act I, Scene 14	Act I, Scene 15	Act I, Scene 16
Edgar/Little Boy	Button-Up Shirt Undershirt Tie Suspenders Knickers Tall Socks Leather Boots			
Mother	Silk Striped Dress Lace-Up Boots Petticoat Tights Corset	Silk Striped Dress Lace-Up Boots Petticoat Tights Corset		
Father	Suit Jacket Button-Up Shirt Suit Pants Belt Vest Tie Undershirt Socks Oxfords Straw Hat	Suit Jacket Button-Up Shirt Suit Pants Belt Vest Tie Undershirt Socks Oxfords Straw Hat		
Younger Brother	Button-Up Shirt Vest Undershirt Tie Suit Jacket Suit Pants Belt Socks Oxfords	Button-Up Shirt Vest Undershirt Tie Suit Jacket Suit Pants Belt Socks Oxfords		Button-Up Shirt Vest Undershirt Tie Suit Jacket Suit Pants Belt Socks Oxfords
Grandfather	Houndstooth Suit Button-Up Shirt Ties Vest Suit Pants Belt Oxfords Cane Socks			
Coalhouse	Bowler Hat Button-Up Shirt Double-Breasted Highwaisted Dress Belt Suit Jacket Oxfords Tie	Bowler Hat Button-Up Shirt Double-Breasted Highwaisted Dress Belt Suit Jacket Oxfords Tie	Bowler Hat Button-Up Shirt Double-Breasted Highwaisted Dress Belt Suit Jacket Oxfords Tie	
Sarah	Felt Skirt Shirt Work Boots Socks Petticoat Scarf/Tie	Felt Skirt Shirt Work Boots Socks Petticoat Scarf/Tie	Felt Skirt Shirt Work Boots Socks Petticoat Scarf/Tie	
Booker T. Washington				
Tateh				Paddock Cap Button-Up Shirt Vest Tallit/Prayer Utility Pants Work Boots Fake Beard Fake Moustache Socks Undershirt

	Act1,Scene9	Act1,Scene10	Act1,Scene11	Act1,Scene12
LittleGirl		CalicoDress WoolTights LeatherBoots	CalicoUndershirt WoolTights LeatherBoots	
Houdini				
J.P.Morgan				
HenryFord		SuitJacket Vest ButtonUpShirt Tie Undershirt StrawHat SuitPants Oxfords Socks Belt		
EmmaGoldman				
EvelynNesbit				
AdmiralPeary				
Kathleen				
Policeman				
WillieConklin			UnionSuit Pants Suspenders Undershirt Socks Boots	
CoalhouseWalker III				

	Act1,Scene13	Act1,Scene14	Act1,Scene15	Act1,Scene16
LittleGirl				CalicoUndershirt CalicoDress WoolTights LeatherBoots
Houdini				
J.P.Morgan				
HenryFord				
EmmaGoldman				CalicoSkirt Petticoat CalicoShirt Tie Belt Undershirt Glasses
EvelynNesbit				
AdmiralPeary				
Kathleen				
Policeman				
WillieConklin				
CoalhouseWalker III				

	Act1,Scene17	Act1,Scene18	Act1,Scene19	Act1,Scene20		Act2,Scene1	Act2,Scene2	Act2,Scene3	Act2,Scene4
Edgar/LittleBoy				ButtonUp Undershirt Tie Suspenders Pants Knickers TallSocks LeatherBoots	Edgar/LittleBoy	ButtonUp Undershirt Tie Suspenders Pants Socks LeatherBoots	ButtonUp Undershirt Tie Suspenders Pants Socks LeatherBoots	ButtonUp Undershirt Tie Suspenders Pants Socks LeatherBoots	ButtonUp Undershirt Tie Suspenders Pants Socks LeatherBoots
Mother				SilkStripedDress LaceUpBoots Petticoat Tights Corset	Mother	StripedDress LaceUpBoots Parisol ButtonUpShirt Belt StripedSuit SailorStrawHat Tie BumRoll	StripedDress LaceUpBoots Parisol ButtonUpShirt Belt StripedSuitJacket SailorStrawHat Tie BumRoll	StripedDress LaceUpBoots Parisol ButtonUpShirt Belt StripedSuitJacket SailorStrawHat Tie BumRoll	StripedDress LaceUpBoots Parisol ButtonUpShirt Belt StripedSuitJacket SailorStrawHat Tie BumRoll
Father				SuitJacket ButtonUpShirt SuitPants Belt Vest Tie Undershirt Socks Oxfords StrawHat	Father	SuitJacket ButtonUpShirt SuitPants Belt Vest Tie Undershirt Socks Oxfords StrawHat	SuitJacket ButtonUpShirt SuitPants Belt Vest Tie Undershirt Socks Oxfords StrawHat	SuitJacket ButtonUpShirt SuitPants Belt Vest Tie Undershirt Socks Oxfords StrawHat	SuitJacket ButtonUpShirt SuitPants Belt Vest Tie Undershirt Socks Oxfords StrawHat
YoungerBrother				ButtonUpShirt Vest Undershirt Tie SuitJacket SuitPants Belt Socks Oxfords	YoungerBrother	ButtonUpShirt Vest Undershirt Tie SuitJacket SuitPants Belt Socks Oxfords			
Grandfather					Grandfather	Houndstooth ButtonUpShirt Ties Vest SuitPants Belt Oxfords Cane Socks			
Coalhouse				BowlerHat ButtonUpShirt DoubleBreasted HighwaistedDress Belt SuitJacket Oxfords Tie	Coalhouse	BowlerHat ButtonUpShirt Double Highwaisted Belt SuitJacket Oxfords Tie	BowlerHat ButtonUpShirt DoubleBreasted HighwaistedDress Belt SuitJacket Oxfords Tie	BowlerHat ButtonUpShirt DoubleBreasted HighwaistedDress Belt SuitJacket Oxfords Tie	
Sarah				FeltSkirt Shirt WorkBoots Socks Petticoat ScarfTie	Sarah				
Booker Washington				ButtonUpShirt Bowtie Vest SuitJacket Belt SuitPants Socks LeatherBoots	Booker Washington	ButtonUpShirt Bowtie Vest SuitJacket Belt SuitPants Socks LeatherBoots			
Tateh				PaddockCap ButtonUpShirt Vest TallitPrayer UtilityPants WorkBoots FakeBeard FakeMoustache Socks Undershirt	Tateh				ButtonUpShirt SuitJacket SuitPants Belt Oxfords FakeMoustache

	Act1,Scene17	Act1,Scene18	Act1,Scene19	Act1,Scene20
LittleGirl	CalicoDress			
	WoolTights			
	LeatherBoots			
Houdini				
J.P.Morgan			Monacle	Monacle
			Vest	Vest
			SuitJacket	SuitJacket
			ButtonUpShirt	ButtonUpShirt
			SuitPants	SuitPants
			Socks	Socks
			Undershirt	Undershirt
			TallCalfMilitaryTie	TallCalfMilitaryTie
			Belt	Belt
HenryFord				
EmmaGoldman			CalicoSkirt	
			Petticoat	
			CalicoShirt	
			Tie	
			Belt	
			Undershirt	
			Glasses	
EvelynNesbit				
AdmiralPeary				
Kathleen				
Policeman				
WillieConklin		UnionSuit		
		Pants		
		Suspenders		
		Undershirt		
		Socks		
		Boots		
CoalhouseWalker III				

	Act2,Scene1	Act2,Scene2	Act2,Scene3	Act2,Scene4
LittleGirl				CalicoDress
				Belt
				Bow
				Tights
				LeatherBoots
Houdini				StripedHotpant
J.P.Morgan				
HenryFord				
EmmaGoldman				
EvelynNesbit				Corset
				Shorts
				Beltw/SilkSkirt
				Choker
				Tights
				TallBoots
AdmiralPeary				
Kathleen				
Policeman				
WillieConklin				
CoalhouseWalker III				

	Act 2, Scene 5	Act 2, Scene 6	Act 2, Scene 7	Act 2, Scene 8
<b>Edgar/Little Boy</b>	ButtonUp Undershirt Tie Suspenders Pants Socks LeatherBoots	ButtonUp Undershirt Tie Suspenders Pants Socks LeatherBoots		ButtonUp Undershirt Tie Suspenders Pants Socks LeatherBoots
<b>Mother</b>	StripedDress LaceUpBoots Parisol ButtonUpShirt Belt StripedSuitJacket SailorStrawHat Tie BumRoll	StripedDress LaceUpBoots Parisol ButtonUpShirt Belt StripedSuitJacket SailorStrawHat Tie BumRoll		StripedDress LaceUpBoots Parisol ButtonUpShirt Belt StripedSuitJacket SailorStrawHat Tie BumRoll
<b>Father</b>	SuitJacket Button-UpShirt SuitPants Belt Vest Tie Undershirt Socks Oxfords StrawHat			SuitJacket Button-UpShirt SuitPants Belt Vest Tie Undershirt Socks Oxfords StrawHat
<b>Younger Brother</b>			Button-UpShirt Vest Undershirt Tie SuitJacket SuitPants Belt Socks Oxfords	
<b>Grandfather</b>				
<b>Coalhouse</b>				BowlerHat ButtonUpShirt DoubleBreasted HighwaistedDress Belt SuitJacket Oxfords Tie
<b>Sarah</b>				FeltSkirt Shirt WorkBoots Socks Petticoat ScarfTie
<b>Booker T. Washington</b>				ButtonUpShirt Bowtie Vest SuitJacket Belt SuitPants Socks LeatherBoots
<b>Tateh</b>	ButtonUpShirt SuitJacket SuitPants Belt Oxfords FakeMoustache	ButtonUpShirt SuitJacket SuitPants Belt Oxfords FakeMoustache		ButtonUpShirt SuitJacket SuitPants Belt Oxfords FakeMoustache

	Act 2, Scene 9	Act 2, Scene 10	Act 2, Scene 11	Act 2, Scene 12
<b>Edgar/Little Boy</b>				ButtonUp Undershirt Tie Suspenders Pants Socks LeatherBoots
<b>Mother</b>	StripedDress LaceUpBoots Parisol ButtonUpShirt Belt StripedSuitJacket SailorStrawHat Tie BumRoll			StripedDress LaceUpBoots Parisol ButtonUpShirt Belt StripedSuitJacket SailorStrawHat Tie BumRoll
<b>Father</b>		SuitJacket Button-UpShirt SuitPants Belt Vest Tie Undershirt Socks Oxfords StrawHat	Button-UpShirt SuitPants Belt Vest Tie Undershirt Socks Oxfords StrawHat	SuitJacket Button-UpShirt SuitPants Belt Vest Tie Undershirt Socks Oxfords StrawHat
<b>Younger Brother</b>				Button-UpShirt Vest Undershirt Tie SuitJacket SuitPants Belt Socks Oxfords
<b>Grandfather</b>				HoundstoothSuit ButtonUpShirt Ties Vest SuitPants Belt Oxfords Cane Socks
<b>Coalhouse</b>		BowlerHat ButtonUpShirt DoubleBreasted Highwaisted Belt SuitJacket Oxfords Tie	BowlerHat ButtonUpShirt DoubleBreasted Highwaisted Belt SuitJacket Oxfords Tie	BowlerHat ButtonUpShirt DoubleBreasted Highwaisted Belt SuitJacket Oxfords Tie
<b>Sarah</b>				FeltSkirt Shirt WorkBoots Socks Petticoat ScarfTie
<b>Booker T. Washington</b>		ButtonUpShirt Bowtie Vest SuitJacket Belt SuitPants Socks LeatherBoots	ButtonUpShirt Bowtie Vest SuitJacket Belt SuitPants Socks LeatherBoots	ButtonUpShirt Bowtie Vest SuitJacket Belt SuitPants Socks LeatherBoots
<b>Tateh</b>				ButtonUpShirt SuitJacket SuitPants Belt Oxfords FakeMoustache

	Act2,Scene5	Act2,Scene6	Act2,Scene7	Act2,Scene8
LittleGirl	CalicoDress Belt Bow Tights LeatherBoots	CalicoDress Belt Bow Tights LeatherBoots		
Houdini				
J.P.Morgan				
HenryFord				
EmmaGoldman				
EvelynNesbit				
AdmiralPeary				
Kathleen				
Policeman				
WillieConklin				
CoalhouseWalker III				

	Act2,Scene9	Act2,Scene10	Act2,Scene11	Act2,Scene12
LittleGirl				CalicoDress Belt Bow Tights LeatherBoots
Houdini				StripedHotpant
J.P.Morgan		Monacle Vest SuitJacket ButtonUpShirt SuitPants Socks Undershirt TallCalfMilitary Tie Belt		Monacle Vest SuitJacket ButtonUpShirt SuitPants Socks Undershirt TallCalfMilitary Tie Belt
HenryFord				SuitJacket Vest ButtonUpShirt Tie Undershirt StrawHat SuitPants Oxfords Socks Belt
EmmaGoldman				CalicoSkirt Petticoat CalicoShirt Tie Belt Undershirt Glasses
EvelynNesbit				Corset Shorts Beltw/SilkSkirt Choker Tights TallBoots
AdmiralPeary				SailorsHat UniformJacket SuitPants Oxfords undershirt fakeMoustache socks
Kathleen				BlueDress HairRibbon Corset Petticoat Apron LaceUpBoots
Policeman				
WillieConklin		UnionSuit Pants Suspenders Undershirt Socks Boots		
CoalhouseWalker III				ButtonUpShirt Undershirt Bowtie Vest Knickers TallSocks LeatherBoots