

Choreography: “Buffalo Nickel Photoplay, Inc ”

Example 1 – Youtube Title: [“Ragtime \(Atlantic City/Buffalo Nickel\)”](#) “Buffalo Nickel” starts in this clip at 7:12. Although many productions stage this solo number with no extras and choreography, I like the direction this show takes. Let’s involve many more chorus members to give another opportunity for stage time. We can make use of one or two objects to replicate the use of the spinning platform the film cast enters on. We can either use the movable USR stair unit (which would be very small and only accommodate a few characters), or we can use the bleacher unit a second time. That might be a better choice because we’ll get more bang for our buck using it a second time.

Example 2 – Youtube Title: [“Ragtime – OTC – Peter Friedman – Buffalo Nickel Photoplay, Inc”](#) This production’s treatment of the number is more traditional. Still, I do like a couple of things. We’ll put the two children on the group together. That will help to communicate the bond that they quickly form. I like this connections/inclusion/communication with his daughter and the Little Boy in the number. I’d also like to replicate the moment where he stands next to movie in the pool of dancing light that implies a film reel playing.

Main Points:

- Find an opportunity to get the Little Boy and the Little Girl to sit next to each other, either DSL or DSR.
- Bring on the film cast from MSL and make use of the bleacher section again. It can and should be rotated in the number, as shown in the first example clip.
- Keep Mother and Father both involved in their meeting with the Baron (Tateh), but feel free to have the Baron and Mother start to spend increasingly more time together on their own as well.
- Try to have a moment DR where Mother and Tateh stand in a pool of dancing light as if they’re watching a film. This is also from the first clip.
- Have Tateh interact and acknowledge the two children 2-3 times in the number. Have him “play” to them.

Notes:
