

**PERUSAL SCRIPT**  
Family Version

# **SATURDAY NIGHT AT** *Crossinger's*

*A new musical comedy  
about the Catskill's brightest star*

Book & Lyrics by **Stephen Cole**  
Music by **Claibe Richardson**  
Additional Lyrics by **Ronny Graham**

Originally Conceived by **Doris Silverton & Rita Lakin**



Newport, Maine

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**SATURDAY NIGHT AT GROSSINGER'S**

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## **CHARACTERS — 2w 4m**

SHELDON SELTZER  
HARRY GROSSINGER  
PAPA GROSSINGER  
ELAINE GROSSINGER  
PAUL GROSSINGER  
JENNIE GROSSINGER

## **SONG LIST FOR SATURDAY NIGHT AT GROSSINGER'S**

### ***Act One***

1. GROSSINGER'S - Sheldon & Company
2. ME - Jennie & Company
3. NOTHING TO BE SCARED - Papa, Elaine & Jennie
4. BY THE COUNTRY - Jennie, Papa & Company
5. A MONTH OF SUNDAYS - Harry & Jennie
6. GROW BOARDERS - Jennie
7. ROCKING ON THE PORCH / YOU'RE MY FAMILY - Jennie & Company
8. TUMMLER'S SONG - Sheldon
9. THE NEW RESTRICTED TWO-STEP - Band Singer (Paul)
10. GROSSINGER'S (REPRISE) Sheldon & Jennie
11. MOVE - Sheldon, Jennie & Company
12. FINALE ACT I - Sheldon & Company

## **INTERMISSION**

### ***Act Two***

13. SIMON SAYS - Sheldon
14. GROW GROSSINGER'S (*reprise*) - Elaine, Paul, Jennie, Sheldon, Papa
15. NO TIME - Paul & Elaine
16. THE SAGA OF SADIE GREEN (DEAD ON HER FEET) – Sheldon & All
17. MARRIED TO THE STORE - Harry
18. BEFORE THE BEGINNING - Jennie
19. GRAND FINALE- Company

**SATURDAY NIGHT AT GROSSINGER'S** Book and Lyrics by *Stephen Cole*, Music by *Claibe Richardson*, Additional Lyrics by *Ronny Graham*. (based on an original idea by *Rita Lakin and Doris Silverton*) 4m 2f. About 90-100 minutes. The early 1960's. Saturday Night. The Catskills. It's a snowy winter Saturday night and the stars who are booked — Judy Garland, Alan King and the Nicholas Brothers — are stuck in a snowdrift. When the stars do not show up to entertain the packed house at the brand new nightclub at the greatest hotel in the Jewish Alps, the owner and founder, Jennie Grossinger enlists her family to tell the story of how it all happened. A hilarious, tuneful and ultimately moving 6 character musical about the rise of the Borscht Belt and the hotel that came to symbolize it all: Grossinger's! An on the personal side, author Stephen Cole said, "Jennie decides to put on a show about how she made Grossinger's the great resort it was. As the improvised musical progresses, Jennie learns some hard truths about herself." "A joyful evening of entertainment, with a borscht aroma and schmaltz flavor and multiple opportunities for performers to shine." — **Brian Vinero**. Two Versions available: The Original and the Family version. **Order #3034.1 (Original) or 3034.2 (Family)**

**CLAIBE RICHARDSON**, Born Claiborne Foster Richardson in Shreveport, Louisiana in 1929, he studied at Louisiana State University. His songwriting career began in the early 1950s with material he contributed to revues staged in New York City by Ben Bagley and Julius Monk. In 1964, he composed *The Brightest Show on Earth* for the World's Fair held in what is now Flushing Meadows-Corona Park. Richardson's first and most notable Broadway theatre score was for the 1971 adaptation of Truman Capote's *The Grass Harp*. Although the production closed a week after opening night, it has developed a cult following among musical theatre aficionados, and is still produced in all types of theatres today. Other Broadway credits include incidental music for the 1978 revival of *The Royal Family* with Rosemary Harris and Eva Le Gallienne, the 1980 revival of *The Philadelphia Story* with Blythe Danner, and the original play *The Curse of an Aching Heart* with Faye Dunaway in 1982. Several of Richardson's other scores, including *Lola* (with a book and lyrics by Kenward Elmslie, his collaborator on *The Grass Harp*), *Bodoni County* and *Congo Square* (with books and lyrics by Frank Gagliano), and *The Night of the Hunter* and *Saturday Night at Grossinger's* (with books and lyrics by Stephen Cole) have been recorded and received off-Broadway and regional theatre productions. Richardson also composed jingles for television and radio commercials as well as scores for industrial shows and sponsored films. Three months before his death in New York City, his final composition, a suite based on *The Grass Harp*, was performed by Skitch Henderson and the New York Pops Orchestra at Carnegie Hall.

**RONNY GRAHAM**, the actor-writer-comedian who wrote for the Broadway revue *New Faces of 1952* and may be best known as a collaborator with Mel Brooks, died July 4, 1999, in Los Angeles. Graham was born Ronald Montcrief Stringer in Philadelphia, Pennsylvania, the second of five children born to vaudeville performers Florence Sweeney and Thomas Graham Stringer (a.k.a. Steve Graham). Graham, a self-taught jazz pianist, began his career as a nightclub comic with a specialty in wry character monologues for which he provided the musical accompaniment, ala Dwight Fiske. During World War II, Graham served in the Army, where he entertained GIs with a piano trio. He made his Broadway debut in the revue *New Faces of 1952*, to which he contributed sketches and lyrics and in which he performed. He won a Theatre World Award for his efforts. He later made similar contributions to *New Faces of 1956* and *New Faces of 1962*. He wrote the lyrics for *Bravo Giovanni*, which garnered him a Tony Award nomination.

**STEPHEN COLE** is an award-winning musical theatre writer whose shows have been recorded, published, and produced from New York City to London to the Middle East and Australia and Edinburgh, Scotland. His off-Broadway musical *AFTER THE FAIR* was nominated for the Outer Critic's Circle Award for Best Musical and was subsequently produced in London to great acclaim. The original cast CD featuring Tony winner Michele Pawk won several awards. The *NIGHT OF THE HUNTER* (music by Claibe Richardson) won the prestigious Edward Kleban Award and was produced in San Francisco where it was nominated for

several Bay Area Theatre Awards. The musical has subsequently been produced in NYC as part of the New York Musical Theatre Festival in 2006 (where Cole won a Best Lyricist nod) and in October 2010 at Lyric Stage in Dallas featuring Davis Gaines, Julie Johnson and a 24 piece orchestra. SATURDAY NIGHT AT GROSSINGER'S has had successful runs in Dallas (Starring Gavin MacLeod and Ruta Lee), LA and Florida (starring Barbara Minkus and Barry Pearl). Broadway legend Chita Rivera toured in his show CASPER which also played Australia and had a new world premiere at the Cincinnati Children's Theatre in October 2019 to rapturous reviews. Hal Linden and Dee Hoty starred in the world premiere of his musical adaptation of DODSWORTH. In 2005 Stephen and composer David Krane were commissioned to write the first American musical to premiere in the Middle East and the result was ASPIRE, which was produced in Qatar. Their amazing and hilarious cross-cultural experiences resulted in yet another musical about the creation of ASPIRE entitled THE ROAD TO QATAR! which was produced to rave reviews at the Lyric Stage winning Best New Play or Musical from the Dallas-Ft. Worth Drama Critics Forum. THE ROAD TO QATAR! had a successful Off-Broadway run at the York Theatre Company and was recorded by Jay Records. Saver and Cole's musical TIME AFTER TIME had its world premiere in Feb. 2010 at the Pittsburgh Playhouse under the direction of Gabriel Barre and was subsequently produced in Connecticut under the direction of the late Kevin Gray. Other produced shows include two family musicals commissioned by Walden Media: MERLIN'S APPRENTICE and ROCK ODYSSEY. ROCK ODYSSEY has just completed an unprecedented ten year run at the Adrienne Arscht Center in Miami. Stephen is also a published author with four books to his credit including THAT BOOK ABOUT THAT GIRL and I COULD HAVE SUNG ALL NIGHT, the Marni Nixon story, NOEL COWARD, and Charles Strouse's memoir PUT ON A HAPPY FACE.

## SATURDAY NIGHT AT GROSSINGER'S

### ACT I

*(The time: the early 1960's; place: the new nightclub at Grossinger's. A standup microphone is center stage. A placard reads: "TONIGHT AT GROSSINGER'S - JUDY GARLAND, ALAN KING, THE NICHOLAS BROTHERS". The show takes place in real time; action is continuous, only stopped for applause. It is a snowy Saturday night. The band enters: a drum roll.)*

**VOICE OVER:** Ladies and gentlemen, you've laughed at him in the club house, you've ignored him on the golf course, you've seen him throw Indira Ghandi's luggage in the lake... and now you have to endure him for one more Saturday night...the Catskill's favorite Tumbler... Sheldon Seltzer.

**SHELDON:** *(Entering)* Welcome to the biggest eating contest on the eastern seaboard! I take it you've had enough to nosh? A woman came up to me today and said, "How do I lose weight at Grossinger's?" I said, "Go Home!" Just this afternoon we were sitting around the pool kibitzing and I was thinking back to my childhood. I remembered when I got my first part in the school play. I was so excited. I ran home and told my mother, "Mama, I got a part in the show. I get to play a Jewish husband." Well she got so mad and she started to shriek. She said, "you go back to that teacher and tell her you want a speaking part!" It's almost time for me to introduce our hosts...it's a Saturday night tradition that they should welcome you to the show and to Grossinger's. By the way, do you know the difference between a guest at Grossinger's and a canoe? A canoe tips. Speaking of tips...Mrs. Cohen goes to wake up her son, Abe. "Abe, wake up, you'll be late for Hebrew School!" "No, Mom, I don't wanna go." "Why don't you want to go?" "Because the teachers hate me and all the kids make fun of me." "Too bad. You still have to go." "Give me one good reason why I should go." "I'll give you two! You're 56 years old and you're the rabbi!" Do I have any Rabbi's here? I thought not. They're all home watching TV.

### **MUSICAL #1 — GROSSINGERS**

It's Saturday night. The Manischewitz is flowing... You know that is, right? Wine with no flavor! And we're at Grossinger's! I can remember when I first came to this heaven on earth. It was like yesterday. Wait a minute! It was yesterday.

**SHELDON** *(Spoken at first)*

IT WAS AN INNOCENT TIME

A FABULOUS PLACE

*(Now he is singing but still rubato)*

WHERE OPPOSITES DANCED

IN A TORRID EMBRACE

YOU WORE YOUR DIOR

IN THE THREE LEGGED RACE  
AT GROSSINGER'S

*(In tempo now)*

NOW IT'S A COUNTRY ESTATE  
WITH URBAN APPEAL  
A SHOE BY CHANEL  
WITH A TOM MCCANN HEEL  
THE END OF THE RAINBOW  
AND ONE ENDLESS MEAL  
AT GROSSINGER'S

IT'S WHERE A GAME OF GOLF IS NEVER UNDER PAR  
YOUR CADDIE IS A FUTURE MOVIE STAR  
SO IF YOU'RE DOWN IN THE DUMPS  
CAUSE HUBBY HAS GONE  
THERE'S LOVE ON THE LAKE  
OR CROQUET ON THE LAWN  
IT'S HEAVEN TO KNOW THAT THE PARTY GOES ON  
AT GROSSINGER'S

HERE WHERE FACTS ARE MIXED WITH FICTIONS  
COME EMBRACE THE CONTRADICTIONS  
GROSSINGER'S, GROSSINGER'S, GROSSINGER'S  
WELCOME HOME...

Ladies and gentlemen, I give you the Grossinger family, Papa, Harry, Paul and Elaine.

**ELAINE:**

IT'S WHERE THE BEDS ARE ALL MADE  
THE PILLOWS HAVE MINTS

**PAUL:**

PICASSOS ARE HUNG  
BY HISTORICAL PRINTS

**HARRY:**

YOU'RE HUNGRY AT NIGHT?  
THERE IS ALWAYS...A BLINTZ  
AT GROSSINGER'S

**ELAINE:**

IT'S WHERE THE LADIES WEAR MINK  
IGNORING THE HEAT

**PAPA:**

THE HORA IS DONE TO

A CHA-CHA-CHA BEAT

**HARRY** and **SHELDON**:

A CITY OF DREAMS  
IN A MOUNTAIN RETREAT

**ALL:** *(With harmony)*

IS GROSSINGER'S

**PAUL**:

IT'S WHERE AN EASTERN POTENTATE MIGHT TIP HIS FEZ

**SHELDON**:

AS EVERYBODY DOES WHAT SIMON SAYS

**HARRY**:

IT'S WHERE THE CLASSES COMBINE  
BUT NEVER COLLIDE

**SHELDON**:

THE HOMELIEST SPINSTER  
GOES HOME AS A BRIDE

**PAUL, ELAINE, HARRY & PAPA**:

COME ORDER YOUR DRINKS  
AND YOUR BEEF...

**SHELDON**:

BY THE SIDE

**ALL**:

AT GROSSINGER'S

**SHELDON**: The gonsa mishpucha!

**ALL**:

COME AND MAKE THE GRAND EXCURSION  
BE DIVERSE IN YOUR DIVERSION  
GROSSINGER'S! GROSSINGER'S! GROSSINGER'S!  
WELCOME HOME!

**SHELDON**: Ladies and gentlemen, I give you the hostess of the east, the mother of us all, the best little blintz maker in the Catskills...Jennie Grossinger!

*(Jennie in all her glory enters from the rear of the house to greet her family, meaning the guests. As she makes her way past the tables, she sees old friends everywhere)*

**JENNIE**:

SEE THE PARK AVENUE CROWD  
DRINK GLASSES OF TEA  
AS FAM'LIES FROM MINSK  
TRY TO LEARN HOW TO SKI  
AMERICAN CHEESE  
MELTING INTO THE BRIE

**ALL**:



THAT'S GROSSINGER'S

**SHELDON:** Take a line, Harry.

**HARRY:**

IT'S WHERE THE SUN NEVER SETS  
THE MOON ALWAYS GLOWS

**JENNIE:**

THAT WAITER? NEXT YEAR  
HE'LL BE FIXING YOUR NOSE

**ALL:**

A BIG OPEN HOUSE  
WHERE THE DOORS NEVER CLOSE  
THAT'S GROSSINGER'S

**JENNIE**

IT'S WHERE THE BILL OF FARE ARRIVES WITHOUT A BILL  
AND EVEN SOPHIE TUCKER GETS HER FILL

**SHELDON:** We're goin' home!

**ALL:**

SO JUST COLLECT ALL THE KIDS  
AND GET IN THE CAR  
YOU MAY HAVE TO PUSH  
JUST TO GET WHERE WE ARE  
THE MOUNTAIN IS STEEP  
BUT IT'S NEAR TO A STAR  
AT GROSSINGER'S

**JENNIE:** *(As Sheldon brings out a plate of potato pancakes and serves them to the front rows)*

BETTER FINISH WHAT YOU GOT 'CUZ  
HERE COME THE POTATO LATKES

**ALL**

GROSSINGER'S! GROSSINGER'S! GROSSINGER'S!

*(They finally finish the number)*

WELCOME HOME!

*(During the applause Jennie hands Sheldon a note. It's not good news.)*

**SHELDON:** Well, normally this is the time where we make a graceful exit and you get to see the biggest stars in show business. But before we go I want to tell you the difference between a Jewish pessimist and a Jewish optimist...The Jewish pessimist, says, "thing can't possibly get any worse." The Jewish optimist says " Sure they can!"

**HARRY:** Sheldon, introduce the stars.

**SHELDON:** The stars? Who can even see the stars tonight through all that snow? I tell you it's a blizzard out there. It's lucky for you that Grossinger's is a winter wonderland of fun. Just this afternoon I saw Liberace gracefully gliding across the lake. Listen Lee, next time wear skates!

**HARRY:** Sheldon, why are you stalling?

**SHELDON:** Why am I stalling? Why am I stalling? Why AM I stalling?

*(Taking the plunge)*

Well, there's good news and there's bad news. The good news is that Judy Garland, Alan King and the Nicholas Brothers have been booked for months and are dying to knock your socks off tonight. The bad news is that their show bus is stuck in a snowdrift on Route 17.

*(This is news to the family)*

**PAPA:** Oy!

**SHELDON:** But never fear. Until they get here you will be entertained by me...

**PAPA:** Double oy!

**SHELDON:** ...and the entire Grossinger Family! We will be the show.

*(Big fanfare and dead silence)*

**HARRY:** What? Are you crazy?

**ELAINE:** We can't entertain them. We're not professionals.

**SHELDON:** Of course you are. You're the first family of hospitality. And I happen to know for a fact that Harry Grossinger has been studying soft shoe on the sly. And Elaine! Didn't I personally schlep you for 12 thousand dollars worth of tap lessons? And Paul. Paul can sing like a bird. Sing something, Pauly.

*(Paul sings a little bit of the "four questions" in Hebrew)*

What did I tell you? A regular Eddie Fisher.

**ELAINE:** A show is more than singing and tap dancing. A good show has a story. Even if we could do one, what would it be about?

**SHELDON:** What would it be about? What WOULD it be about?

*(One by one, they turn to a smiling Jennie who has been silent throughout the above.)*

## **MUSAICAL #2 — ME!**

**JENNIE:** *(She knows damned well!)* What would it be ABOUT?

ME!

IT'S ABOUT ME

IT'S ALL ABOUT ME

SO WHO COULD BE DEARER?

THE STORY YOU'LL SEE

IT'S ABOUT ME

WHAT ELSE COULD IT BE?

QUICK GO GET MY MIRROR

THROUGH THE DEPTHS OF MY SOUL

I WILL SAUNTER AND STROLL

*(CAN YOU BLAME ME?)*

THE ONLY QUESTION LEFT

IS WHO COULD PLAY ME?

**ALL:**

YOU?

**JENNIE:**

NOW YOU GOT IT  
ME  
NO MATTER WHAT IT  
HAS THE TOUCH OF QUIET DESTINY  
SO WE'LL TELL YOU A STORY  
AND YOU'LL BE POLITE  
MY FANCY IS READY TO TAKE A FLIGHT  
COME SEE  
THE NEW MRS. SATURDAY NIGHT...  
ME

**SHELDON:** Jennie Grossinger! You are brilliant. We'll just tell the story of how you built this hotel from nothing into their home away from home.

**PAUL:** That's a great, Mama. Will you tell about the guests on the rockers and how the farm was failing and...

**ELAINE:** How do you know that, Paul?

**PAUL:** Mama used to tell me this part of the story all the time.

**ELAINE:** You never told me any stories.

**JENNIE:** Well, I'm telling one now.

**ELAINE:** It's a little late, mama. Paul got all the love. All the nurturing. It was always...

**JENNIE:** Darling, I know that self-pity is better than no pity at all, but can we go on? Good. Now, let's talk about...

ME

**ALL:**

THERE'S MORE TO DISCUSS

**JENNIE:**

ALL ABOUT ME

**ALL:**

LIKE WHAT ABOUT US?

**JENNIE:**

THERE'S ME AS A GIRL  
WHEN HARRY WAS COURTING  
THIS SHOW WILL GO FAR

**ALL:**

NO TIME TO TURN BACK

**JENNIE:**

THEY'LL BOOK US ON PAAR

**ELAINE:**

AND SHE'LL CALL HIM JACK

**JENNIE:**

YES, I'LL BE THE STAR

**ALL:**

AND WE'LL BE SUPPORTING

**JENNIE:** That's right!

ALL RIGHT, PAULY CAN SING

AND ELAINE, YOU CAN TAP

AND SHELDON... WING IT!

MY LIFE IF FULL OF SONG

BUT WHO'S TO

**ALL and JENNIE:**

WHO'S TO SING IT?

**ALL:** (*Wearily*)

YOU!

**JENNIE:**

DON'T FORGET IT! ME!

**ALL:**

SHE'S GONNA LET IT OUT IN SONG

**JENNIE:**

AS LONG AS WE AGREE

BRING ON THE SET

STAGEHANDS HEY WAKE UP

I CAN BE YOUNG

LONG AS THERE'S MAKEUP

THROW ME A SPOT

AND KEEP IT DEAD CENTER

BRING DOWN THE HOUSE

CUE ME AND THEN TER-

RIFFIC I PROMISE I'LL BE

THERE'S MY MUSIC,

ENTER:

**ALL:**

JENNIE, JENNIE, JENNIE, JENNIE, JENNIE, JENNIE AH!

(*Each topping the other*)

**JENNIE:**

ME, ME, ME, ME, ME, ME, ME, ME

**JENNIE:**

ME!

(*After the applause, Jennie hands out scripts to the family.*)

**JENNIE:** Hurry up; we've got to get started!

(*To the audience*)

I'm so excited I could plutz! You're gonna love this. Who needs Judy Garland? I've got my own boy

next door, Harry Grossinger.

*(The family gets to work and make the stage look like a dock in the old country.*

*Placard is changed to read: "DOCK - 1904)*

**SHELDON:** *(Reading from his script.)* The time was 1904.

*(KLETZMER MUSIC starts)*

The scene is a beaten up old dock in the old country...

*(Jennie notices that they are setting up a different scene and that Elaine has sat down and become little Jennie.)*

**JENNIE:** Hey wait a minute. I thought I cut this scene and that's the wrong music.

*(But it continues)*

This is ten years too early. I didn't want to show me as a little girl in the old country.

**PAPA:** Think of it as the prologue. Come see how I gave you your dreams.

**JENNIE:** Papa, I...

**PAPA:** Sha! You always want to be young. Here's your chance. You're ten years old. Elaine will play you.

She won't need so much makeup,

*(He is now in the scene)*

What's the matter, Jennie?

**ELAINE AS LITTLE JENNIE:** *(After a moment)* I don't want to go to America.

**PAPA:** Why not? It's the land of opportunity!

**ELAINE AS LITTLE JENNIE:** But why do we have to leave Mama?

### ***MUSICAL #3 — NOTHING TO BE SCARED***

**PAPA:** Why? Because we're the lucky ones. We get to go first. And then we will work and make money and bring Mama to America. Usually a man only brings his son. But I have no son. So I bring you.

You're the lucky one.

**ELAINE AS LITTLE JENNIE:** I don't feel lucky. I feel scared.

**PAPA:** Scared? No. No. No.

NOTHING TO BE SCARED

MY LITTLE JENNIE

NOTHING TO BE SCARED

YOU NEEDN'T CRY

IN AMERICA WE'LL BE

MY LITTLE JENNIE

ANYTHING WE WANT

GO ANYWHERE WE PLEASE

WITH PAPA STANDING BY

WATCH, YOU'LL SEE, WE'LL REACH FOR THE SKY

Well?

*(She hugs him)*

Good! So. Hurry up. We've got a cattle boat waiting. We wouldn't want to lose our stall with a view.

*(She takes his suitcase and they sing as Jennie watches. Papa has won her over, he thinks. Little Jennie has gotten the idea to dream.)*

**LITTLE JENNIE & PAPA:**

ANYTHING WE WANT  
GO ANYWHERE WE PLEASE  
WITH PAPA STANDING BY  
WATCH, YOU'LL SEE, WE'LL REACH FOR THE SKY

*(The lights dim on that scene)*

**JENNIE:** *(She is clearly affected, but wants to go on)* All right! Now can we go to 1914?

*(They all nod and set up the scene as the 1914 Ragtime music plays. Placard is changed to read: "LOWER EAST SIDE OF MANHATTAN - 1914")*

That's better. 1914. The chic and elegant east side...ah... After our trip on the cattle boat, we set up housekeeping in Manhattan, in an intimate *pied-a-terre* with a charming roof garden and...

**ELAINE:** Mama!

**JENNIE:** All right! It was a tenement on the lower east side. Are you happy? But there was a roof...covered with all the neighbor's laundry. Oh yes. And from the factory next door...smoke...lots of smoke.

*(Sheldon blows some smoke around the stage)*

And Papa was coughing all the time.

*(Papa coughs)*

I was all of eighteen. And so fresh that you'd want to slap my face.

*(Sheldon lifts his hand)*

Don't try it!

**PAUL:** Isn't this where you trick Grandpa into going by the country?

**JENNIE:** I didn't trick him. I...convinced him. It was for his own good.

**ELAINE:** I see Grandpa, but where's Daddy?

**HARRY:** Yeah, where am I? I'm the husband.

**JENNIE:** You're right here with me.

*(To the audience)*

My papa made the match. Harry was a distant cousin two times removed. So Miss Jennie Grossinger became Mrs. Jennie Grossinger. I always said I married him so that I wouldn't have to change the monograms on the towels. I was on that roof dreaming as usual. I was quite the dreamer and...

**PAPA:** *(Beginning the flashback)* Can we do this already? I got pinochle game starts in a hour.

**JENNIE:** All right. Go on, Papa.

*(To the audience)*

Remember, I'm 18! And gorgeous. Use your imagination.

*(Papa looks at her and laughs. She gives him a withering look and he cowers and goes on with the flashback.)*

**PAPA:** *(Acting)* What are you doing on this roof, Jennie? You should be downstairs starting a family.

**JENNIE:** It's too hot for that, Papa. Why don't we get out of the city, Papa? That cough of yours isn't

getting any better.

*(He begins a huge coughing jag)*

**PAPA:** What cough?

*(He exits coughing.)*

**JENNIE:** Enter our downstairs neighbor Mrs. Auslander.

*(Sheldon enters as Mrs. Auslander with glasses, a wig, and carrying a big pocketbook.)*

**MRS. AUSLANDER (SHELDON):** Jennie, darlink! I just got back from by the country. Oy! It was a machia! You remember how sick I was? The way I used to cough

*(she is right on top of Jennie and coughs in her face)*

and wheeze

*(she wheezed in her face.)*

and sneeze

*(she almost sneezes but doesn't and then does.)*

Just like your poor sick father. Well, my daughter Chana Malka...she's a schtickl gold I tell you, I don't know why she can't get a husband, maybe it's the limp, but anyway...she took me for two weeks by Finkelsteins Kuchalein

*(the "che" in the word gets Jennie again)*

... You know what's a KUCHELEIN?

*(She gets Jennie again)*

It's a meichel in beichel! Excuse me I didn't mean to spit on you.

*(She spits into her handbag ala Carol Burnett)*

Anyway, I tell you, there was such colors by the country...such green, such blue...me, I'm color blind, but YOU would've loved it! Well...the upshot was I got my health restored one hundred percent.

Maybe your poor sick father should go by the country.

**JENNIE:** Of course he should. I've been trying to get him to move there for months. But the only way he would go is if I was sick! Huuuh!

*(Choking on the idea and lighting up inside!)*

That's it! Listen, Mrs. Auslander, you get the neighbors together and when I give you the signal, you all come out on the fire escape and follow my lead. We're gonna get Papa to go by the country.

**MRS. AUSLANDER (SHELDON):** Oy! I'm so excited I could spit.

*(She spits in her purse again and exits)*

**JENNIE:** *(Grandly announcing to the audience)* I call this next part: "The Idea". Papa! Papa!

**PAPA:** *(Entering)* What is it, Jennie? What's all the yelling now?

**JENNIE:** Nothing. I'm all right.

**PAPA:** Good.

**JENNIE:** Oh that Mrs. Auslander! She's a witch I tell you! The things she said to me!

**PAPA:** I never liked that woman.

*(with his thickest accent)*

She has such a thick accent. Who can understand a word she says?

**JENNIE:** *(Double take)* I know just what you mean. But let me tell you, today, she made herself quite clear. She was telling me such things. All about sickness and dying. And death.

**PAPA:** I'm not sick. And I'm not dying. Believe me, I'm as strong like an ox.

**JENNIE:** Of course you are. You're strong like two oxes. But it wasn't you she was talking about.

**PAPA:** It wasn't?

**JENNIE:** (*Practically weeping now that she can let it all out.*) No. It was me!

**MUSICAL #4 — BY THE COUNTRY**

*(Jennie is fully recovered)*

SHE SAID I LOOK SICKLY  
SO THIN AND SO PALE  
BUT SHE SAID THERE'S A CURE ALL  
AND THEN SHE TOLD THIS TALE:  
SHE SAID

**PAPA:** What? What? What?

**JENNIE**

SHE SAID  
*(With a Yiddish accent.)*  
ONE OF MY COUSINS  
THE ONE WITH THE TROUSSEAU  
WAS SICK JUST LIKE YOU SO  
I SAID, GO BY THE COUNTRY  
AND LAY IN A BED  
BUT SINCE LISTEN SHE DIDN'T  
IN LESS THAN A WEEK SHE WAS DEAD

**PAPA:** No!

**JENNIE:** (*minus the accent*)

THAT'S WHAT SHE SAID

**PAPA:** But you, you're healthy! I've never seen you more alive and glowing.

**JENNIE:** That's the first sign.

**PAPA:** Oh my God!

**JENNIE:** Wait! There's more. She said...she said...

*(With a Yiddish accent.)*

DON'T WAIT A MINUTE  
YOU GOTTA START PACKING  
BEFORE YOU ARE HACKING  
AND SNEEZE  
GO BY THE COUNTRY  
AND KEEP YOU SOME BEES

**PAPA:** Bees?

**JENNIE:** Bees!

PLEASE BELIEVE ME OR NOT



BUT YOU GOT TO GO LOOK ON SOME TREES  
OR YOU'LL COUGH AND YOU'LL WHEEZE

**PAPA:** But me! I'm the one who wheezes and coughs. I'm the one who's sick. Where did she say to go?  
*(With a whistle, Jennie summons her children to help her here. They enter dressed as lower east side neighbors. Sheldon as Mrs. Auslander joins them.)*

**JENNIE, SHELDON, ELAINE & PAUL:**

BY THE COUNTRY  
BY THE COUNTRY  
WHERE MOUNTAINS CAN WORK ALL THEIR CHARMS

**JENNIE:**

"GO BUY A FARM"

**JENNIE, SHELDON, ELAINE & PAUL:**

SHE SAID

**JENNIE:**

I TOLD HER, "WHO KNOWS FROM FARMS?"

**PAPA:** I do! I know from farms. I'm a farmer.

**JENNIE:** That was in the old country, Papa. Here, who ever heard of a Jewish farmer? And as good a deal as it is, who even has the money?

**PAPA:** Money? Deal? What are you talking?

**JENNIE:** I'll tell you. You see, she went on and she said...she said...

*(With a Yiddish accent.)*

LISTEN I KNOW OF A  
DEAL ON A FARM AND  
IT WON'T COST AN ARM AND  
A LEG  
GO BY THE COUNTRY  
YOU WON'T HAVE TO BEG  
'CAUSE FOR SIX HUNDRED THIRTY NINE DOLLARS  
THIS BARGAIN'S IMMENSE  
AND FORTY NINE CENTS"

**PAPA:** Six hundred thirty nine dollars and forty-nine cents! That's exactly what I've been saving in a can in the closet.

**JENNIE:** *(After a pause)* You're kidding!

**JENNIE, SHELDON, ELAINE, PAUL & PAPA:**

BY THE COUNTRY  
BY THE COUNTRY  
WHAT BETTER A PLACE TO BE BY  
FAR FROM THIS HEAT YOU'LL FLY

**JENNIE:**

DO IT OR ELSE I MAY DIE

*(Harry & Sheldon enter now and join Elaine and Paul under the dialogue)*

**PAPA:** Die? It's settled! I've got the money and I'm a farmer. And your health

*(he wheezes)*

is very important to me.

**JENNIE:** Thank you, Papa.

**PAPA:** What? I'm glad I thought of it.

*(Everyone enters with suitcases, pushcarts, etc....they are all going "by the country")*

LET'S GET AWAY FROM THE HUSTLE AND BUSTLE

**ALL:**

THE STRUGGLE AND TUSSLE

SO RUSTLE A TRAIN THAT'LL FLY

**ELAINE:**

AND SINCE IT'S JULY

**ALL:**

WE'LL TRY THE COUNTRY

GO EYE THE COUNTRY

GO BY THE COUNTRY

AND WE'LL BID THE BIG CITY A BIG GOOD-BYE!

*(Jennie and the company exit, leaving Harry, dressed in his salesman clothes, carrying a suitcase. Placard is changed to read: "THE FARM - 1915" Elaine and Paul are behind a fence manipulating chicken puppets)*

**HARRY:** Jennie! It's Saturday night! I'm...

*(looking around as what passes as a farm)*

... home!

*(Notices chickens)*

Hello, little chicken.

*(Chicken squawks at him)*

*(Jennie appears in an exaggerated farm lady outfit. She looks like Rebecca of Sunny brook Farm. She carries several bottles of store-bought milk. She pours them into a butter-churn that Papa brings on. Papa churns.)*

Jennie...

**JENNIE:** Shh! Quiet, you'll wake up the cow. It's exhausted.

**HARRY:** Jennie! What are you dressed up for?

**JENNIE:** It makes me feel...authentic.

**PAPA:** She looks like Rebecca from Sunny-schnook Farm.

**HARRY:** And why are you pouring bottled milk into the churn? What's wrong with the cow?

**JENNIE:** The cow? That lazy cow that sleeps all the time? The one Papa bought from the man who sold us this land that won't grow anything? That cow?

**PAPA:** Here she goes...

**JENNIE:** It turns out, her name is Irving. And she's in love with one of my chickens.

**PAPA:** Don't exaggeration-ate!

**JENNIE:** Either way, Irving ain't giving any milk. So I bought some to make butter. Then we sell the butter.

**PAPA:** We're only losing a dollar a stick!

*(He exits, stooped over, carrying milk bottles)*

**HARRY:** Jennie, it's time for you come home. It's been two months and you promised you would only be here to get your father started.

**JENNIE:** Harry, does he look started to you?

*(During the following dialogue, Jennie goes egg collecting. At first she actually finds a few small eggs. Elaine and Paul hand her the eggs or items passing as eggs)*

**HARRY:** Jennie, this isn't how a man and wife should live. When I married you...

**JENNIE:** When you married me, we were kids. What did we know?

**HARRY:** I knew I loved you. I've always loved you. And I promised to take care of you. But if we're living apart most of the week, how can I?

**JENNIE:** I can take care of myself. I'm not made of glass, Harry.

*(She finds an odd "egg" under a chicken)*

**HARRY:** I know that, Jennie, but...

**JENNIE:** *(She stops and gets serious for a moment. She knows how to win this man over.)* Harry, this farm, this time...it's a gift. And you've given to me. Please don't take the gift away too soon.

### **MUSICAL #5 — A MONTH OF SUNDAYS**

**HARRY:** *(He is at a loss for words after that heartfelt speech)* Jennie... I... You... We... What more can I say?

SIX DAYS A WEEK I'M SELLIN' AND SHMOOZIN'  
READIN' THE NEWS IN BED  
BUT I GOT DREAMS I BOUGHT 'EM AT  
THE HORN AND HARDART AUTOMAT  
AND POPPED RIGHT IN MY HEAD  
CAUSE THERE MUST BE A WAY  
THERE'S GOTTA BE A WAY  
TO KEEP US TOGETHER FOR MORE THAN ONE DAY

**JENNIE:** It's a gift, Harry. A gift.

*(Jennie goes back to egg collecting as Harry follows her and tries to woo her back to the city. She finds all sorts of objects under puppet chickens on their roosts, but none of them are actually eggs -- perhaps a rock, a diamond ring, a book, etc)*

**HARRY**

IF ONLY I COULD BUY  
A MONTH OF SUNDAYS  
THAT'S THIRTY DAYS  
THAT I COULD SPEND WITH YOU  
FROM THE EIGHT FIFTEEN ON SATURDAY

TO THE FIVE-O-FIVE ON MONDAY  
FOR A LITTLE WHILE, WE SHARE A SMILE  
BUT WHY HAVE A LIMIT OF ONE DAY?  
I'D DO MUCH MORE THAN REST  
ON ALL THOSE SUNDAYS  
I'D NEED 'EM TO  
EXPRESS MY POINT OF VIEW  
FOR SUNDAY CAN TEND TO  
REALLY FLY  
UNLESS I CAN MANAGE TO MULTIPLY  
AND HAVE A MONTH OF SUNDAYS HERE WITH YOU

**JENNIE:** Harry, you know I would be thrilled to go back to the city with you. The dirty, filthy city. But we had a deal.

**HARRY**

YOU TALK ABOUT A DEAL, JENNIE  
WELL, YOU KNOW WHAT I NEED  
YOU KNOW THE WAY I FEEL, JENNIE  
WITHOUT YOU MY LIFE'S FROM HUNGER  
WE'VE GOT THE AFTERNOON, JENNIE  
TO PLANT A LITTLE SEED  
WE'D BETTER DO IT SOON  
CAUSE, JENNIE, YOU'RE NOT GETTING ANY YOUNGER

**JENNIE:** Harry! You know I'm not more than...

*(Whispering)*

What year is this?

*(Harry points to the placard that says 1915)*

Well, then I'm still young. All right. All right. Here's the deal. You give me nine months and I'll give you nine months.

**HARRY:** It's a deal!

*(The chickens cluck a chorus as Jennie and Harry go somewhere secluded and "make a baby."  
They reemerge behind the fence, with only their heads showing.)*

**BOTH**

WE DID MUCH MORE THAN REST  
ON ALL THOSE SUNDAYS  
WE USED THEM TO EXPRESS OUR POINT OF VIEW  
YES, SUNDAY CAN TEND TO REALLY FLY  
UNLESS YOU CAN MANAGE TO... MULTIPLY  
*(Jennie walks from behind the fence, pregnant)*  
AND MAKE A MONTH OF SUNDAYS HERE WITH YOU

*(Harry exits leaving a very pregnant Jennie who then exits all the way offstage (unseen). We hear*

*a slap and a scream and a baby crying and she enters with a baby.)*

**JENNIE:** Amazing what a couple of Sundays can do.

*(Papa enters)*

I must have been crazy! I tell you, giving birth is like pushing a piano through a transom! See what I do for you, Papa!

**PAPA:** For me? Don't do for me! Go home! That baby should be by the city. This is no place for a woman with a child. And besides you're driving me *mishuga*.

**JENNIE:** Your grandchildren are going to grow up where the air is so fresh it talks back. Here on our thriving farm. Has anything grown yet, Papa?

**PAPA:** Not a thing. Here in the Catskills may be beautiful mountains, but you can't eat a view, Jennie.

*(Harry enters with his suitcase)*

Oh, Harry! Is it Sunday, already?

**JENNIE:** *(All in one breath.)* Harry! Darling! I'm so glad to see you. Come give the baby a kiss. Did you bring your paycheck?

**HARRY:** Yes. Jennie, this can't go on. When your nine months ended so did our deal. And besides the farm is failing.

**JENNIE:** We are not going back to the city, Harry. I belong here.

**HARRY:** Jennie, we had a deal. I kept my part of the bargain.

**JENNIE:** So did I. Let's go upstairs and I'll keep it again.

**HARRY:** It would be one thing if the farm were making any money. Without my job selling, you'd all starve. Face it Jennie, you've all got to come home.

**PAPA:** I'm not going. I like it here. I don't care if the only corns I grow are on my feet. But I agree with Harry. You should go, Jennie. What kind of place is this to raise a child? No doctors, no lawyers, no moils! I had to do the job myself. Snip, snip!

**JENNIE:** Harry, please... why don't you move here?

**HARRY:** If there were some way to make a go of it, I'd give in. You know I would. I always do.

**JENNIE:** So what you're saying, Harry, is that if this place were more self sufficient, I could stay a little longer? Maybe forever. And maybe you would even join me?

**HARRY:** But it's impossible, Jennie.

**PAPA:** Of course it is.

**JENNIE:** But if it were possible...

**PAPA:** Don't listen to her, Harry. She'll hys-notize you.

**HARRY:** I guess I could endure it a little longer... if you can make it work... but something big has to change. Financially.

**PAPA:** It'll never happen.

**JENNIE:** It'll happen. I can feel it in my bones. You take Pauly inside and leave it to me. I promise. Something big is about to happen.

*(Harry takes the baby and exits into the house. Her bravado gone, Jennie turns to Papa in desperation.)*

**JENNIE:** Papa, what are we going to do? Harry's gonna make us sell this place and move back to the city. And I can hear you coughing already. *(Music begins)* We've got to come up with something else to do

with this land, besides farming. Think, Papa, think.

**MUSICAL #6 — GROW BOARDERS**

WHAT HAVE WE GOT, PAPA?  
ONE COW IN A MEADOW  
TWELVE CHICKENS ON A ROOST  
AND NOTHING GROWING IN THE GROUND BUT WEEDS  
A MONEY CROP IS WHAT THIS FAMILY NEEDS  
BUT WHERE ARE THE SEEDS?

**PAPA:** Oy, my little Jennie. What you need is a miracle.

**JENNIE:** *(To the audience)* I call this next part: "The Miracle".

**MRS. GOLD: (SHELDON as a Bronx matron)** Yoo hoo!

**JENNIE:** Enter Mrs. Gold!

**MRS. GOLD (SHELDON):** Our car broke down and we've been walking for miles and my little Renee is practically starving.

*(Screaming offstage)*

Stay by the car with your father, Renee!

*(To Jennie)*

If I passed a lake I would have drowned myself. Do you know of any place nearby with a bed and some kosher food?

**JENNIE:** *(The miracle!)*

WE'RE GONNA GROW BOARDERS

**MRS. GOLD (SHELDON):** Listen, if you got a room, my husband will pay.

**JENNIE**

WE'RE GONNA GROW BOARDERS

**MRS. GOLD (SHELDON):** I've already paid. My best shoes are shot.

**JENNIE**

EACH SUMMER ON THIS MOUNTAIN TOP  
WE'RE GONNA RAISE A BUMPER CROP  
A CROP TO THRIVE AND BLOOM  
THREE MONTHS A YEAR  
WE'LL PLANT PEOPLE HERE  
AND WATCH THEM GROW

**PAPA:** My farm is not a hotel.

**JENNIE**

LET ME PAINT A PICTURE, PAPA  
LET ME DRAW FOR YOU, WITH WORDS  
THE WAY THAT IT COULD BE  
LET ME MAKE YOU SEE

**PAPA:** Go ahead! Make me!

**JENNIE**

COMES A FAMILY  
LIKE THE GOLDS  
BY THE COUNTRY FOR A WEEK  
TIRED OF COUGHING, TIRED OF COLDS  
FRESH AIR AND SUN IS WHAT THEY SEEK  
AND WHAT THEY FIND IS ENTIRELY UP TO YOU  
SO PLEASE, PAPA DEAR  
I'M NOT GOOD AT BEGGING, PAPA  
LET ME DO  
WHAT I THINK  
WHAT I KNOW  
I CAN DO  
Well, Papa, what do you say?

**PAPA:** I say... I say...

*(To Mrs. Gold)*

...we couldn't let the room go for less than twelve dollars a week.

**MRS. GOLD:** We'll take it!

*(During the following the others bring on chairs, umbrellas, potted plants, anything that makes it look like a country hotel.)*

**JENNIE**

WE'RE GONNA PLANT PEOPLE  
GET OUT AND PLANT PEOPLE  
WE'LL HARVEST THEM ON HESTER STREET  
AND BRING THEM HERE  
AND PLANT THEIR FEET  
WE'LL PLANT SO MANY PEOPLE  
WE'LL GROW THOUSANDS HERE

**PAPA:** Thousands?!

**JENNIE**

YES, PAPA, THOUSANDS HERE  
AND WATCH THEM GROW  
*(Harry enters with his suitcase as usual).*

Harry! You're just in time. Welcome to Grossinger's!

*(Placard is changed to read: WELCOME TO GROSSINGER'S)*

COME WATCH IT GROW!

*(After the applause Jennie exits. The others all put on wigs and become alta cockers (old farts). They bring on rocking chairs during a musical interlude. They sit on the rockers. After they sit, there is a collective sigh. On every other rocker is a dummy and when the people rock all the chairs go. So we have the impression of eight guests.)*

**SEGUE TO**

**MUSICAL #7 ROCKING ON THE PORCH**

**HARRY:** And grow it did. From a small farm to a boarding house with a porch full of *alta cockers* on rockers.

**ELAINE (alta cocker...another Bronx Matron)**

IT'S GOOD TO GET AWAY FROM THE BRONX  
THE HUSTLE AND THE BUSTLE OF THE CITY  
TO SPEND A COUPLE WEEKS  
WHERE I DON'T HAVE TO COOK  
OUT HERE WHERE THE SCENERY IS PRETTY  
BUT TO ME, A GOOD RESORT IS NOT A HIT,  
UNLESS THERE IS A PLACE WHERE WE CAN SIT  
AND SIT AND SIT

**ELAINE & PAUL (alta cockers)**

AFTER SUPPER  
WE'RE HERE  
ROCKING ON THE PORCH  
BRAGGING 'BOUT OUR  
CHILDREN  
ROCKING ON THE PORCH

**HARRY (alta cocker)**

*(Entering, with Sheldon, still dressed as Mrs. Gold)*

THE FOOD'S DELICIOUS  
ENORMOUS DISHES

**SHELDON (Mrs. Gold/alta cocker)**

GEFILTE FISH IS MY FAV'RITE

**ALTA COCKER QUARTET (PAUL, ELAINE, HARRY, SHELDON)**

WE'RE NOT  
ONLY RESTING  
WE'RE DIGESTING  
ROCKING, ROCKING ...ON THE FRONT PORCH  
SAVE YOUR MONEY  
SPEND IT  
ROCKING ON THE PORCH  
TWO WEEKS EVERY SUMMER  
ROCKING ON THE PORCH  
ON THIS OASIS  
WE STUFF OUR FACES  
THEN TAKE OUR PLACES AND SIT TO-  
GETHER



ROLY POLY  
ROCKING SLOWLY  
ROCKING, ROCKING, ON THE FRONT PORCH

*(Jennie enters in a lovely hostess gown of the period, serving noshes.)*

**ELAINE (alta cocker):** Oh Mrs. Grossinger, you know how to make a guest feel good.  
*(Jennie pops little appetizers into the guests' mouths as she rocks them.)*

**JENNIE**

FIRST LET ME SAY  
YOU'RE MORE THAN JUST A GUEST  
YOU'RE MY FAMILY  
YOUR ROOM IS HERE  
THIS YEAR AND EVERY YEAR  
YOU'RE MY FAMILY  
PLAY IN THE YARD, EAT! YOU'RE TOO THIN!  
WHEN YOU GO TO BED,  
IF YOU'VE BEEN GOOD I'LL TUCK YOU IN  
I'M SAYING  
YOU'RE NOT MY GUEST  
NOT MERELY CLIENTELE  
BUT YOU ARE THE WORLD AND ALL TO ME  
YOU'RE MY FATHER, MOTHER  
SISTER, BROTHER  
DAUGHTER AND SON  
MY ONE AND ONLY FAMILY!

Now, Elaine, now...

*(Elaine gets up and does a little geriatric tap step.)*

*(Introducing guests to each other)*

Mrs. Gold, Mrs. Silver. Mrs. Silver, Mrs. Gold. Mrs. Gold, Mrs. Silver, Mrs. Diamond.

*(Aside)*

She thinks she's better than everybody.

*(Elaine gets up and does a little geriatric tap step; the others join in from their rockers.)*

As you can see, Mrs. Rabinowitz isn't with us this summer. I was informed by her daughter Ruchel Fayge that last Passover she ate a tainted matzo brie and went to that big blintz stand in the sky. May we all eat an extra helping tonight in her honor. Amen.

*(They all tap again.)*

**JENNIE:** Oh this fresh air! You gotta breathe it in. Come on, everyone, breathe!

*(They all breathe it in)*

That's right! Take a big breath.

*(They all breathe even harder)*

And another.

*(One more big breath)*

One more.

*(This time they are practically blue in the face. They all let it out except for one person)*

Hey, leave some for someone else.

*(Music begins; alta cockers rise as if to begin a dance, and then give up, sinking back into their rockers. YOU'RE MY FAMILY & ROCKING ON THE PORCH become a counterpoint duet)*

**GUESTS**

ONE MORE SEASON  
WE'RE HERE  
ROCKING ON THE PORCH  
WHAT'S MORE PLEASIN'  
THAN TO  
PARK IT ON THE PORCH?  
WE LOOK DEMENTED  
BUT WE'RE CONTENTED  
OUR ROOMS ARE RENTED  
INCLUDING ROCKERS  
ROCKING, ROCKING  
ANY OTHER  
MOVEMENT'S SHOCKING

ALTA COCKERS  
ON THEIR ROCKERS  
ROCKING  
ON THE FRONT PORCH

*(Alta cockers sleep and snore. Jennie speaks to one of the dummies on the rockers.)*

**JENNIE**

FIRST LET ME SAY  
YOU'RE MORE THAN JUST A GUEST  
YOU'RE MY FAMILY  
YOUR ROOM IS HERE  
THIS YEAR AND EVERY YEAR  
YOU'RE MY FAMILY  
PLAY IN THE YARD  
EAT! YOU'RE TOO THIN!  
WHEN YOU GO TO BED IF  
BEEN GOOD, I'LL TUCK YOU IN  
I'M SAYING, YOU'RE NOT A GUEST  
NOT MERELY CLIENTELE  
BUT YOU ARE THE WORLD AND  
ALL TO ME. YOU'RE MY  
FATHER, MOTHER, SISTER, BROTHER  
DAUGHTER AND SON,  
MY ONE  
AND ONLY FAMILY

**JENNIE:** So, Mrs. Rosenblatt, how's your laryngitis?

*(Alta cockers stop snoring -- no answer)*

Glad to hear it.

*(Alta cockers resume snoring)*

Everyone one of you looks so content... so happy...

*(Yelling)*

Papa!

*(To the audience)*

Watch this. It's what we call adding some tension.

*(Screaming)*

PAPA!

**PAPA:** *(Entering)* What? You could wake the dead!

*(We hear snores from the dummies on the rockers)*

**JENNIE:** *(Referring to the sleeping dummies)* Apparently not! Papa, we have got to do something to liven

this place up. It's 1925.

*(to the audience)*

See how I got that time passage stuff in!

**PAPA:** So it's 1925! What about it?

**JENNIE:** Out there the twenties are roaring. At Grossinger's, their snoring! We're losing our clientele... look at them! They sit, they eat, they rock, they die! We've gotta give them something new to attract some fresh blood.

*(Alta cockers exit with rockers)*

**PAPA:** Like what?

**JENNIE:** Like entertainment.

**PAPA:** My darling Jennie, I have three little words for you. No. No. NO! Forget it! I'm not shelling out any more money for entertainment.

**JENNIE:** What if the entertainment came free?

**PAPA:** Free is a good price.

**JENNIE:** Good. This Friday night we're trying out a Rumanian dance team from the Bronx. And I was thinking of starting a Saturday afternoon mah-jongg club for the women.

**PAPA:** Friday night? Saturday afternoon! Are you crazy? On the Sabbath? No, no, no! We can't have people singing and dancing on the Sabbath. Not on my property. God will be smiting me down! The prophets have decreed it!

**JENNIE:** The prophets! What about our profits? Or should I say our losses? Papa...

**PAPA:** No, no, no. The only way you can have entertainment is if I don't own this land! And that will never happen.

*(Paul enters dressed as a farmer. He carries a pitchfork.)*

**JENNIE:** Look over there! There's that farmer from next door. Be nice to him.

**FARMER (PAUL):** *(A total hick from the sticks)* Howdy, Mr. Gross-sanger!

**PAPA:** Howdy do to you too, Farmer Jones!

**FARMER (PAUL):** I gotta say, Mr. Grossinger, your wife is awfully young looking.

**PAPA:** She's my daughter! A head made from potatoes this man has. What can I do for you, Mr. Farmer?

**FARMER (PAUL):** I was just admiring your layout here.

**PAPA:** It's not for sale. Nothing grows anyway.

**FARMER (PAUL):** I don't want to buy it. I was just thinking how nice it would be to sit and rock on porch once in a while...one that wasn't your own. And maybe have some of that pink fish you people eat.

**JENNIE:** You mean lox?

**FARMER (PAUL):** Yeah, that stuff you put on the round hard bread with a smear.

**JENNIE:** He means a bagel *mit a schmere*.

**FARMER (PAUL):** Your wife sure is smart.

**PAPA:** She's not my wife! Broccoli for a brain he has.

**JENNIE:** So, Mr. Farmer, you like Jewish cooking?

**FARMER (PAUL):** I loved that purple soup you gave me last week. Especially when I warmed it up on the stove.

**JENNIE:** You warmed up cold borscht?

**PAPA:** I told you...he's Mr. Potato Head. He probably sweetened up the sour cream with sugar.

**JENNIE:** Mr. Jones, what if I told you that this place WAS for sale?

**PAPA:** No, no, no!

**JENNIE:** Papa, I don't mean for always.

*(To the farmer)*

But let's say from sundown on Friday to sunset on Saturday? If you owned the place then you could have all the pink fish and hot borscht you wanted and have it served to you on a rocking chair.

**FARMER (PAUL):** That would sure be nice. But how could I afford that?

**JENNIE:** You can afford a dollar can't you?

**PAPA:** Jennie!

**JENNIE:** *(Taking Papa aside)* Papa! If this nice farmer owns the land on the Sabbath, then what does it matter if we have entertainment and gambling here? You'll be off in temple. And if you don't own it, no one can smite you down. And who knows, maybe Farmer Jones will let you come over once in a while and plow.

**PAPA:** You think?

**JENNIE:** Not to mention the money from the new guests...

**PAPA:** *(Hesitant at first but seeing her point)* But... I... well... where do you come up with these things?

**JENNIE:** Necessity is the mother of Grossinger's.

**FARMER (PAUL):** So you mean if I buy the land for one dollar I can sit on the porch and eat all I want?

**JENNIE:** That's right.

**PAPA:** But you have to sell it back to me on Saturday night.

**FARMER (PAUL):** And I would.

**PAPA:** Good.

**FARMER (PAUL):** For two dollars!

**PAPA:** What? You're gonna make a profit and eat my food? This guy's not as dumb as I thought.

**JENNIE:** Well, what do you say, Papa?

*(Before Papa can get a word out)*

Good! Then it's settled.

*(Jennie and Farmer cross upstage to make their deal)*

**PAPA:** Well... at least this time you didn't give me that *facackta* story about how you're dying...

*(Singing)*

"By the Country, By the Country."

*(To the Farmer)*

I'll see you in the back forty!

*(There is a big fanfare. Papa exits and Jennie & Farmer pose a la "Jewish Gothic." They shake hands and Farmer exits.)*

**JENNIE:** It's not easy creating an empire. *(Screaming)* Sheldon! *(To the audience)* I bet you were wondering when Sheldon was going to appear. And I bet you thought that he was the entertainer I was bringing in. Wrong! Sheldon Seltzer was Grossinger's first jack-of-all-trades...

*(We hear a crash of dishes)*

...and master of none. Sheldon!

**SHELDON:** *(Enters, carrying a tray)* You shrieked?

**JENNIE:** Sheldon! I don't know what I am going to do with you. Every job I give you turns out worse than the one before it. Last week you were helping Mama in the kitchen and four people got ptomaine.

**SHELDON:** Not from my toe!

*(Rimshot)*

Jennie, I want to entertain.

**JENNIE:** Yeah, sure! That's what I got the Rumanian dance team for!

**SHELDON:** I can sing and dance. I'll promise I'll kill 'em.

**JENNIE:** Like when I asked you to mow the lawn and you killed Mrs. Sapperstein's toy poodle.

**SHELDON:** Okay! But I can tell jokes.

*(Quickly going into his act)*

My wife just found out I replaced our bed with a trampoline; she hit the roof. Later she said, "I look fat. Can you give me a compliment." I said, "you have perfect eyesight."

**JENNIE:** *(Groaning, but enjoying his joke)* You know what, Sheldon? I'm gonna give you a chance.

**SHELDON:** You're going to let me go on?

**JENNIE:** Yep! In the dining room.

*(Dubbing him as if he were a knight)*

Starting tonight, you are the headwaiter. But, no joking with the guests!

*(She exits)*

*(Suddenly we are in the dining room. Sheldon becomes a waiter.)*

**ELAINE:** *(as old lady guest)* Waiter! I ordered over 15 minutes ago. I want my food before I get old.

**SHELDON:** Too late!

**HARRY:** *(as guest)* Waiter! Where's my liver?

**SHELDON:** Right under your spleen?

**PAUL:** *(as guest)* Waiter, where's the rolls?

**SHELDON:** Right by the Cadillac!

**PAPA:** *(as guest)* Waiter, where's my kreplach?

**SHELDON:** I'm not touching that.

**ALL:** Waiter! Waiter! Waiter!

**SHELDON:** Wait!

### **MUSICAL #8 — TUMMLER'S SONG**

*(He pulls out his big pad with the orders and starts serving as he sings.)*

YOU WANT THE MELON BALLS

THE MATZA BALLS

THE MEAT BALLS

THE KNISH

THE LIVER AND THE ONIONS

FIRST YOU GOTTA TASTE THE FISH

CAUSE OUR CHEF, SHE WENT AND BUILT A

NEW WAY TO GEFILTE  
AND SPEAKING OF WHICH THE POOL IS GEFILTERED TOO  
YOU'LL SEE THAT LATER WHEN I SWIM AROUND TO YOU  
NOW!  
WITH STUFFED CABBAGE AND STUFFED KISHKA  
I'LL STUFF MRS. WASSERSTEIN  
THERE'S A TURKEY  
AND A CHICKEN  
AND A GOOSE!

*(He gooses Elaine and she screams!)*

SEE WHAT I MEAN  
HERE WHAT WE GOT IS A LOTS A  
BREAD AND CAKE AND MATZA  
TUREENS AND BOWLS AND POTS ARE  
WHATS IN STORE  
YOU GOT GRIEF HERE'S WHAT THE CURE IS  
TRY OUR TZMIS FOR YOUR TZURIS  
AND OUR BORSCHT IS BESHT  
SO BUSHT YOUR BELTS  
COME ALONG!

*(Singing an operatic laughing song.)*

AHAHAHAHAHA!  
HAHAHAHHAHAH!  
Nothing!

**GUEST:** Waiter!

**ANOTHER:** Waiter!

**ALL:** Where's my order?

**SHELDON:** Hold it! I am on top of it!

*(Singing as fast as he can)*

YOU GET THE MELON BALL  
THE MATZA BALL  
THE MEAT BALL  
THE KNISH  
THE LIVER AND THE ONIONS  
THE DELISH GEFILTE FISH  
SINCE THE SALMON WON'T DELIVER  
CAUSE THEY'RE SPAWNING IN THE RIVER  
WHY NOT RISK IT  
WITH A BRISKIT  
AND A CHERRY BLINTZ?  
TOP IT OFF WITH CHOC'LATE AFTER DINNER MINTS

KASHA VARNISHKAS WITH GRAVY AND  
A BAGEL SCHMERED WITH LOX  
CHICKEN CROCHETTES, CHICKEN CHOW MEIN, CHICKEN SOUP  
...AND CHICKEN POX!  
JUST PUT YOUR TIP IN THE PISHKA  
AND YOU'LL GET ANOTHER KISHKA  
MAKE A WISH AND GET A DISH OF FISH KABOB  
HAVE A PICKLE FOR YOUR POODLE  
TRY A DIETETIC STRUDDLE  
HAVE SOME RUG'LACHE, KREPLACHE, KNAD'LACHE

*(As if he were choking on a hairball)*

L'ACHE, L'ACHE, L'ACHE  
I'm like a cat with a hairball!  
IF THE MEAL DOESN'T SIT ON YOUR STOMACH LIKE LEAD  
IF YOUR HEART DOESN'T BURN WITH AN ACHE IN THE HEAD  
IF YOU DON'T WAKE AT NIGHT AND WISH YOU WERE DEAD  
THEN WE KNOW THAT YOU'VE BEEN DOING SOMETHING

**ELAINE:**

WRONG!!!!!!!!!!

*(The last note, sung by Elaine, is mouthed by Sheldon. He falls to the ground at the end of the number. Jennie enters on the applause.)*

**SHELDON:** Have the entertainers arrived yet?

**JENNIE:** I just got a telegram from the Red Apple Rest on Route 17. It'll be a while.

**SHELDON:** Oy!

*(The others exit, groaning)*

**JENNIE:** Don't worry. We're gonna show them how we conquered prejudice and became the fancy-schmancy hotel that they see today. It's 1928, Sheldon, and we are going to pay a visit to the Lily Lodge.

**SHELDON:** But that's one of those restricted hotels in the Berkshires.

**JENNIE:** I know.

**SHELDON:** Jennie! We can't go there.

**JENNIE:** Why not?

**SHELDON:** N.J.A. No Jews allowed.

**JENNIE:** Sheldon, you worry too much.

**SHELDON:** I worry too much? They're not like us, Jennie. They heat their soup and they lift their pinkies... and... they have dancing. During dinner!

**JENNIE:** I can dance.

**SHELDON:** Yeah, but this time, you're gonna be dancing to a different tune.

**JENNIE:** I call this part: "When the Jew hits the fan" or "Babes in Goyland."

*(A spotlight hits Paul who is made to look like a young Rudy Vallee, megaphone and all. He*

*leads the society band and we are at the Lily Lodge. The placard is changed to read: THE LILY LODGE - NJA - 1928.)*

**MUSICAL # 8 — THE NEW RESTRICTED TWO-STEP**

**BAND SINGER (PAUL):**

TAKE YOUR DEBUTANTE BY THE HAND  
LEAD HER TO THE SOCIETY BAND  
AND DO THE NEW RESTRICTED TWO-STEP  
CHECK THE DOOR BEFORE YOU BEGIN  
AND DON'T LET THE WRONG PEOPLE IN  
TO DO THE NEW RESTRICTED TWO-STEP  
WE ARE NEVER IMPOLITE  
OR INTENTIONALLY RUDE  
IF THERE'S ANYTHING WE HATE IT'S A FUSS  
BUT WE RESERVE THE RIGHT TO EXCLUDE WHO WE EXCLUDE  
ON THE GROUNDS THAT THEY SIMPLE AREN'T US  
IF YOU'RE NOUVEAU AS WELL AS RICHE  
IF YOU DO NOT SPEAKA DE ENGLISH  
YOU CAN'T DO THE NEW RESTRICTED TWO-STEP

**SNOOTY MAITRE D' (HARRY):** Welcome to the Lily Lodge. May I show you to your table, Mr. and Mrs. Hellman?

**SHELDON:** Hellman?

**JENNIE:** I got it off a jar of mayonnaise! But listen, do you think that this place would let in a Grossinger? Please, Sheldon.

**SHELDON:** What about my name?

*(They are at their table by now.)*

**JENNIE:** *(Disdainfully)* Seltzer? Don't even ask.

*(Mimes squirting seltzer)*

Look, Sheldon! All the glasses match. Did you ever see such a thing? I make a vow right here! No more jelly jars for us. It's crystal or nothing.

*(Counting the forks)*

Now, how many forks does a person need, I ask you?

*(Jennie takes in all the other diners)*

Sheldon, you know how I know these people aren't Jewish?

**SHELDON:** How?

**JENNIE:** They're all eating off their own plates. Oh, but listen to the band, Sheldon. We gotta have a real band. Not that little Renee Gold squeezin' the accordion on Saturday night.

**SHELDON:** God, I hate the accordion!

**JENNIE:** Who doesn't?



*(Jennie looks at the couples dancing. Hardly moving.)*

Get a load of that dancing! They're hardly moving. Come on, Sheldon, let's show 'em how to shake a leg.

*(Jennie and Sheldon get up and Jennie swings into a Charleston. The Maitre D' enters.)*

**MAITRE D' (HARRY):** Excuse me, but would your name be Gross-singer?

**JENNIE:** I beg your pardon. Do I look like a Grossinger?

**MAITRE D' (HARRY):** Well... There is a phone message for a Mrs. Grossinger. You may pick it up on your way out.

**SHELDON:** Out?

**JENNIE:** Are you throwing us out?

*(Very loudly)*

Throwing us out! Throwing us out! All right! This place was dying anyway.

*(Jennie pulls out some "Grossinger's" flyers from her purse and begins passing them out.)*

Folks, if you want to have real fun, come to Grossinger's in the Catskills. Don't worry, we let your kind in. And without a blood test. Sing, Rudy, sing!

**BAND LEADER (PAUL)**

*(Underneath Sheldon and Jennie being given the bum's rush.)*

FOR THE NEW TWO STEP IS FORBIDDEN TO  
A MICK, A SPICK, A WOP, A FROG, A CHINK, AND A JEW  
THEY CAN'T DO THE NEW RESTRICTED TWO-STEP!

*(Lights out on Paul as the band singer; Jennie and Sheldon re-enter laughing. It's late at night back at Grossinger's. Placard is changed to read: "LATER THAT NIGHT AT GROSSINGER'S")*

**JENNIE:** Did you see the look on that guy's face?

**SHELDON:** *(Imitating the Maitre D')* Is your name Grossinger?

*(They both crack up.)*

**JENNIE:** Do I look like a Grossinger? Oh, Sheldon, wasn't it beautiful?

**SHELDON:** What? Getting thrown out?

**JENNIE:** No! The elegance and the taste. That's what we need here at Grossinger's. Taste.

**SHELDON:** Speaking of taste. I didn't even get to taste our appetizer.

**JENNIE:** I'll make you some lox and eggs. On a silver platter.

**SHELDON:** Is that what you learned tonight, Jennie? How to serve lox and eggs?

**JENNIE:** No. I got a lot more than that tonight. Tonight I made a decision. At my hotel no one will be excluded. Everyone will be welcome here. No restrictions.

**SHELDON:** That's a good decision.

**JENNIE:** I don't want anyone to ever feel the way we felt tonight. Left out. And I've also made another decision.

**SHELDON:** What's that?

**JENNIE:** I've been watching you with the guests. Playing games and making them laugh. I'm gonna let you go on one Saturday night.

**SHELDON:** Really?

**JENNIE:** You really love to entertain don't you? I bet you would love to entertain those people day and night if I let you.

**SHELDON:** I would.

**JENNIE:** Unfortunately, I still need you as a waiter

**SHELDON:** I can do both, Jennie.

**JENNIE:** What do you mean?

**SHELDON:** I mean I can wait tables AND entertain. Somehow I think that's future of the theatre.

**JENNIE:** (*All business*) So, what you're saying is, I can pay you one salary and you'll do two jobs?

**SHELDON:** Well...

**JENNIE:** Or maybe more than two jobs. Three...four...oh, let me think about this.

**MUSICAL # 10 — GROSSINGER'S (reprise)**

*(Con conversationally at first)*

ALRIGHT, YOU'RE SERVIN' 'EM LAUGHS  
ALONG WITH THEIR FOOD  
YOU'RE TENDIN' MY GARDEN

**SHELDON**

BUT I'M DOIN' IT NUDE

**JENNIE**

THAT'S FUNNY! BUT MAYBE A LITTLE BIT CRUDE  
FOR GROSSINGER'S

We're going to be getting very classy here.

**SHELDON:** (*Getting into tempo*)

WELL, I COULD GIVE 'EM A SONG

**JENNIE**

WHILE CLEANING THEIR ROOM

**SHELDON**

A DANCE AT THE STABLES

**JENNIE**

WHERE YOU'RE ALSO THE GROOM  
WITH ALL THAT I'LL SAVE  
HOW THE PROFITS WILL ZOOM

**BOTH**

AT GROSSINGER'S

**SHELDON**

I'LL THROW MYSELF INTO THE POOL MOST EVERY DAY  
Fully dressed.

**JENNIE**

THAT'S ONE MORE SAL'RY I WON'T HAVE TO PAY  
You'll be a lifeguard.

**SHELDON**

I'LL GIVE 'EM FUN ROUND THE CLOCK

**JENNIE**

AND ALL THROUGH THE YEAR

**BOTH**

WE'VE GONE AND INVENTED A BRAND NEW CAREER

**JENNIE**

I'M GLAD THAT I THOUGHT OF THIS BRILLIANT IDEA

**BOTH**

FOR GROSSINGER'S

**JENNIE**

WELCOME HOME AND ALL ABOARD TOO

NEVER LEAVE

**SHELDON**

I CAN'T AFFORD TO

*(They laugh and wind up in each other's arms...there is a sexual tension that Jennie immediately breaks as her father walks in.)*

**PAPA:** What are you two singing? And that clinch? No clinches. No clinches! Keep your distance, Mr.

Tummler. Six feet apart. And remember! This is a family show!

**JENNIE:** *(Coming out of it and realizing she has gone too far)* What are you talking about, Papa? It was just a song. You heard it last year in our Purim production of "West Side Tzuris".

**HARRY:** *(Entering.)* Jennie, you promised not to show this...

**JENNIE:** And no matter what, Sheldon and I were always just friends. Right, Sheldon?

**SHELDON:** *(Not pleased. There is more here than meets the eye)* Yes, right... of course.

**HARRY:** I know that, but...

**JENNIE:** Good.

*(Harry exits)*

**PAPA:** Don't forget your audience, Sarah Heartburn.

**JENNIE:** How could I forget my family? And anyway, it's time to show the history of entertainment at Grossinger's!

**SHELDON:** What? How are we going to do it? Who's going to play all the stars? There was Sophie Tucker, there was Eddie Cantor, there was...

*(Getting it)*

Oh no! No! No! No!

**JENNIE:** You sound like Papa already!

**PAPA:** He should be so lucky.

*(He exits)*

**SHELDON:** *(Not at all prepared)* Jennie! I can't...

**JENNIE:** Remember, Sheldon, this is what you wanted! To be a star! This is your tour de force. So do it...or you'll be forced to tour.

**SHELDON:** Very funny, Mrs. Grossinger, but...

**JENNIE:** Hit it!

**MUSICAL # 11 — MOVE (SHELDON & PAUL)**

It all began in 1929 when we booked that wonderful singing group, The Tune Twisters! You're on Sheldon!

*(Paul puts banjo into his hands and Paul & Sheldon turn into a late 1920's brother act. Placard is changed to read: "THE TUNE TWISTERS - 1929")*

MOVE

GETTIN' OFF THE DIME

THAT'S WHAT IT'S ALL ABOUT

MOVE

GETTIN' OFF YOUR DUFF

GETTIN' UP AND GETTIN' OUT

MOVE

GIVE IT ALL YOU GOT, PUSH AND SHOVE

SHAKE EM UP, GET TOUGH

MOVE

DO YOU HEAR THAT SOUND?

YOU'VE SAT AROUND

LONG ENOUGH

MOVE

MOVIN' ON AND OUT AND UP NO MORE DOWN

MOVIN' PROVIN'

GOTTA KEEP IT MOVIN'

MOVIN', MOVIN', MOVIN' GOIN' TO TOWN

*(We see Jennie talking to Elaine dressed as a reporter.)*

**JENNIE**

HERE WE'LL HAVE A GOLF COURSE

AND THEN OVER THERE WE'LL SEE THEM LOOKIN' IN AGOG

AT THE ROMAN CATH'LIC CHURCH

THAT'S SITTING SIDE BY SIDE WITH PAPA'S SYNAGOGUE

BIGGER'S ALWAYS BETTER

GARBO? WE CAN GET HER

BETTER YET, GET LASSIE

THAT'S IF M G M WILL LET HER

COME ON, MOVE

**PAUL:** Ladies and Gentlemen, Grossinger's, the Mecca of the Borscht Belt is proud to present the last of the Red-hot mamas... Miss Sophie Tucker.

*(Placard is changed to read: "SOPHIE TUCKER - 1941")*

**SHELDON:** *(From offstage)* Oh, no. I can't do this. Jennie... Besides I look terrible as a blonde and I hate that big ugly corsage...

*(Sheldon enters with a dress and large corsage that almost reaches down to his waist...he pushes out his arms to give the illusion of bulk and hunches over and becomes Sophie Tucker. He uses a scarf to accentuate every word.)*

**SHELDON (AS SOPHIE TUCKER):** Good evening, Ladies and Gentlemen. World War Two has been good to your old friend Sophie. Uncle Sam said "Sophie, go and entertain our boys." And when Uncle Sam tells ya to go, well... a girl's gotta do what a girl's gotta do! Hit it, Professor.

MOVE, DO YOU HEAR THAT SOUND  
YOU'VE SAT AROUND LONG ENOUGH  
MOVE, MOVIN' OUT AND ON AND UP NO MORE DOWN  
LIFE'S A DRAMA  
FOR A RED HOT MAMA  
MOVIN', MOVIN', MOVIN' GOIN' TO TOWN

**JENNIE:** *(To the audience)*

SOPHIE WAS A HIT  
WHICH LED TO EDDIE CANTOR LONG AS HE WAS ABLE TO

**SHELDON (AS EDDIE CANTOR):**

IF YOU KNEW JENNIE

**JENNIE**

SHIRLEY TEMPLE AND BOJANGLES PUNISHED THE PARQUET  
AND BETTY GRABLE TOO.  
PAID A PRETTY PENNY  
BOOKIN' SONIA HENJIE  
ALICE FAY AND DANNY KAYE,  
MAE WEST AND BENNY  
GOODMAN PLAYIN'

**ALL**

MOVE

**PAUL:** Ladies and gentlemen, those pistol packin' mamas, the Andrew Sisters

*(The placard is changed to read: "THE ANDREWS SISTERS - 1949" Sheldon and Elaine and Paul are now all three Andrew Sisters. Sheldon never quite gets the harmony.)*

**SHELDON & SISTERS**

DOODLE OO DOO DO  
DOODLE OO DOO DO  
DOODLE OO DOO DO OOO  
MOVE  
GETTIN' OFF THE DIME  
THAT'S WHAT IT'S ALL ABOUT  
MOVE

GETTIN' OFF YOUR DUFF  
GETTIN' UP AND GETTIN' OUT  
MOVIN' MOVIN', MOVIN'  
DRINKING RUM AND COCA COLA  
MOVIN', MOVIN', MOVIN'  
TO THE BOOGIE WOOGIE BUGLE BOY FROM COMPANY B  
MOVIN', MOVIN', MOVIN'  
TO BEI MIER BIST DU SCHONE  
BEI MIER BIST DU SCHONE  
MOVIN', MOVIN', MOVIN'  
GOIN' TO TOWN

*(As the placard is changed to read: "JIMMY DURANTE - 1951")*

**JENNIE:** Ladies and gentlemen, Jennie Grossinger presents Jimmy Durante.

**SHELDON:** *(Putting on a nose and hat)* Ha-cha-cha-cha-cha!

*(As the placard is changed to read: "CARMEN MIRANDA - 1952")*

**JENNIE:** I give you that bombshell from Brazil... Carmen Miranda.

*(Sheldon comes out with fruit on his head and maracas and dances)*

*(As the placard is changed to read: "PATSY KLEIN - 1953")*

**JENNIE:** Ladies and gentlemen, Grossinger's presents recording star, Patsy Cline.

**SHELDON:** *(From offstage)* Patsy Cline?

**JENNIE:** That's right! K-L-E-I-N. She sang "Crazy" in Yiddish. Don't ask.

*(Sheldon puts on cowgirl hat, and sings the opening line of "Crazy" in Yiddish.)*

**SHELDON**

MISHUGA, THAT'S WHAT I AM MISHUGA

*(As the placard is changed to read: "Radio City Rockettes - 1955")*

**JENNIE:** Ladies and gentlemen, the Radio City Rockettes.

*(Everyone enters dressed as a Rockette with two Rockette dummies strapped to their sides. They all form a kick line.)*

**ALL**

MOVE

GETTIN' OFF THE DIME

THAT'S WHAT IT'S ALL ABOUT

MOVE

GETTIN' OFF YOUR DUFF

GETTIN' UP AND GETTIN' OUT

MOVE

GIVE IT ALL YOU GOT, PUSH AND SHOVE

SHAKE EM UP, GET TOUGH

MOVE

DO YOU HEAR THAT SOUND?

YOU'VE SAT AROUND

LONG ENOUGH  
MOVE  
MOVIN' ON AND OUT AND UP NO MORE DOWN  
MOVIN' PROVING  
GOTTA KEEP IT MOVIN'  
MOVIN' MOVIN' MOVIN' GOIN' TO TOWN!  
MOVE! MOVE! MOVE! MOVE!

**JENNIE**

WHO WOULD EVER GUESS THAT WE WOULD RISE  
FROM NEXT TO NOTHING TO THE PINNACLE

**ALL**

MOVE! MOVE!

**JENNIE**

BY WORKING HARD AT BEING BEST  
AND FOLLOWING THE LAWS... WE MEAN RABBINACAL

**ALL**

MOVE! MOVE!

**JENNIE**

ASK LEO DUROCHER

**ALL**

MOVE!

**JENNIE**

EVERYTHING IS KOSHER

**ALL**

MOVE!

**JENNIE**

I'M SOMEONE WHO'S NOT HIGH BRED  
BUT MY FACE IS STILL ON RYE BREAD

**ALL**

WHICH ONLY GOES TO PROVE  
HOW IT PAYS TO MOOOOOOOO  
MOOOVE!  
MOVE!

**HARRY:** *(After applause, he goes and gets a note from bandleader)* Jennie, good news. The show bus is on the move. The stars should be here in another 20 minutes.

**JENNIE:** Great! Just enough time for Sheldon to do a few more of his impressions.

**SHELDON:** No!!! Please...I need some water, I need some rest, I need some oxygen!

**HARRY:** What about my number, Jennie? When do I get I get to sing my love song to you?

**JENNIE:** Harry, don't be silly. You don't know any love songs. Sing Sheldon!

**SHELDON:** Sing? Jennie!

**JENNIE:** Sing or I'll dock you two weeks pay.

**SHELDON:** Oy!

SINGING IS MY GREAT AMBITION

PLEASE LET'S TAKE AN INTERMISSION

**ALL**

GROSSINGER'S

**SHELDON**

GO HAVE A GLASS OF TEA

**ALL**

GROSSINGER'S

**SHELDON**

AND DON'T FORGET TO PEE!

**ALL**

GROSSINGER'S

**SHELDON:** And when we come back, Jennie will tell you all about the dead body.

**JENNIE:** Oh no, I won't! Sheldon! I'm not telling that.

**SHELDON:** You're gonna love it!

*(He exits with Jennie running after him)*

**JENNIE:** Sheldon! Come back here!

**OTHERS**

WELCOME HOME!

*(Blackout and Intermission)*

## **16 MORE PAGES IN ACT TWO**