

# I CAN GET IT FOR YOU WHOLESALE

NEW CAST  
RECORDING







**Classic Stage Company**

JILL RAFSON, Producing Artistic Director

AMANDA FELDMAN, Managing Director

presents

# I CAN GET IT FOR YOU WHOLESALE

book by **JEROME WEIDMAN** (based on his novel)  
music & lyrics by **HAROLD ROME**  
book revisions by **JOHN WEIDMAN**  
directed by **TRIP CULLMAN**  
choreography by **ELLENORE SCOTT**

with  
**EPHIE AARDEMA, JENNIFER BABIAK, ADAM CHANLER-BERAT,  
BILLY COHEN, EDDIE COOPER, VICTOR DE PAULA ROCHA,  
SANTINO FONTANA, ADAM GRUPPER, DARRON HAYES, GREG HILDRETH,  
REBECCA NAOMI JONES, JUDY KUHN, JULIA LESTER, JOHN PLUMPS,  
HAYLEY PODSCHUN, SARAH STEELE, JOY WOODS**

adapted & arranged by  
**DAVID CHASE**

music direction & orchestrations by  
**JACINTH GREYWOODE**

scenic design  
**MARK WENDLAND**

costume design  
**ANN HOULD-WARD**

lighting design  
**ADAM HONORÉ**

sound design  
**SUN HEE KIL**

hair, wig, makeup design  
**J. JARED JANAS**

assistant director  
**MACK BROWN**

associate choreographer  
**LOGAN EPSTEIN**

associate scenic design  
**THERON WINEINGER**

associate costume design  
**ISABEL MARTIN**

associate lighting design  
**SHANNON CLARKE**

associate sound design  
**KATHY RUVUNA**

associate hair, wig, makeup design  
**SARAH NORTON**

props supervisor  
**BRENDAN MCCANN**

music coordinator  
**MICHAEL AARONS**

production stage manager  
**BESS MARIE GLORIOSO**

assistant stage manager  
**KATHERINE SHEA**

casting  
**THE TELSEY OFFICE,  
CRAIG BURNS, CSA**

production manager  
**LUNER ECLIPSE  
PRODUCTIONS**

press representatives  
**MATT ROSS  
PUBLIC RELATIONS**



# MUSICAL NUMBERS

1.	PROLOGUE .....	Company
2.	EAT A LITTLE SOMETHING .....	Mrs. Bogen, Young Harry
3.	HARRY BOGEN. HOW YOU DOING? .....	Harry
4.	SOMEBODY ELSE. ....	Pulvermacher, Company
5.	THE WAY THINGS ARE .....	Harry, Tootsie
6.	WHEN GEMINI MEETS CAPRICORN. ....	Ruthie, Harry
7.	MOMMA, MOMMA! .....	Harry, Mrs. Bogen
8.	THE FAMILY WAY .....	Mrs. Bogen, Harry, Teddy, Ruthie, Meyer, Blanche, Sheldon
9.	TOO SOON .....	Mrs. Bogen, Ruthie
10.	WHO KNOWS? .....	Ruthie, Harry
11.	THE SOUND OF MONEY .....	Martha, Harry
12.	APEX MODES .....	Tootsie, Miss Marmelstein, Miss Springer, Clerk
13.	MISS MARMELSTEIN .....	Miss Marmelstein, Tootsie, Miss Springer, Clerk
14.	HAVE I TOLD YOU LATELY? .....	Meyer, Blanche
15.	BALLAD OF THE GARMENT TRADE .....	Ruthie, Miss Marmelstein, Teddy, Company
16.	FINALE ACT I. ....	Martha, Harry
17.	THE PENTHOUSE. ....	Harry, Sheldon, Company
18.	A GIFT TODAY. ....	Sheldon, Harry, Teddy, Meyer, Mrs. Bogen, Ruthie, Blanche
19.	GRAB THEM WHILE I CAN / LOVE IS NOT ENOUGH .....	Martha, Ruthie
20.	HAVE I TOLD YOU LATELY? (REPRISE 1) .....	Meyer, Harry
21.	HAVE I TOLD YOU LATELY? (REPRISE 2) / ON MY WAY TO LOVE .....	Harry, Ruthie
22.	WHAT'S IN IT FOR ME? .....	Martha, Teddy
23.	PULVERMACHER .....	Pulvermacher
24.	WHAT ARE THEY DOING TO US NOW? .....	Miss Marmelstein, Company
25.	EAT A LITTLE SOMETHING (REPRISE) .....	Mrs. Bogen, Harry
26.	FINALE ACT II .....	Harry, Company



# CAST

IN ALPHABETICAL ORDER

Meyer Bushkin .....	ADAM CHANLER-BERAT
Tootsie Maltz & others .....	EDDIE COOPER
Sheldon/Young Harry .....	VICTOR DE PAULA ROCHA
Harry Bogen .....	SANTINO FONTANA
Maurice Pulvermacher .....	ADAM GRUPPER
Clerk & others .....	DARRON HAYES
Teddy Asch .....	GREG HILDRETH
Ruthie Rivkin .....	REBECCA NAOMI JONES
Mrs. Bogen .....	JUDY KUHN
Miss Marmelstein .....	JULIA LESTER
Miss Springer & others .....	HAYLEY PODSCHUN
Blanche Bushkin .....	SARAH STEELE
Martha Mills .....	JOY WOODS
Understudies .....	EPHIE AARDEMA, JENNIFER BABIAK, BILLY COHEN, JOHN PLUMPIS





# MUSICIANS

Conductor/Keyboard .....	JACINTH GREYWOODE
Trumpet/Flugelhorn/Percussion.....	SHAWN EDMONDS
Bass.....	JORDAN SCANNELLA
Woodwinds .....	EMMA REINHART
Violin/Viola/Percussion.....	SARAH HAINES
Guitars/Mandolin .....	JONATHAN LINDEN
Music Adapted & Arranged by.....	DAVID CHASE
Music Direction & Orchestrations .....	JACINTH GREYWOODE
Associate Musical Director .....	REAGAN CASTEEL
Music Preparation .....	CLAYTON DANIEL BRIGGS, JACINTH GREYWOODE, DAVID KORNFIELD
Music Coordinator .....	MICHAEL AARONS, M-Squared Music





## LINER NOTE

*I Can Get It for You Wholesale* opened at the Shubert Theatre on Broadway in 1962. The music and lyrics were by Harold Rome, the book by Jerome Weidman, based on his 1937 novel of the same name. Jerome Weidman, full disclosure, was my dad, and *Wholesale* was one of a handful of shows for which he wrote the book in the 1960s, the most memorable being *Fiorello!*, which won not only the Tony Award for Best Musical, but also the Pulitzer Prize.

*Wholesale* was a modest success, closing after nine months, but as time passed it was largely remembered—to the extent that it was remembered at all—for having featured the previously unknown Barbra Streisand in a minor role which she transformed into a spectacular Broadway debut.

Fast forward almost 50 years, to December 2015, when I received a call from the ever-adventurous producer Jeffrey Richards. Jeffrey was interested in revisiting *Wholesale*, but not in simply reviving it. He wondered if there might not be a way to import some of the raw, unfiltered tone of my dad's novel into the musical on which it was based.

*I Can Get It for You Wholesale*, the novel, was a sensation when it was published in 1937. It tells the story of Harry Bogen, a bad man, behaving badly, and getting away with it. And Harry was specifically and unequivocally a Jew, operating entirely inside the boundaried Jewish world of New York City's Garment District.

The novel ends with Harry triumphant, reveling in what he experiences as his success despite the enormous damage he has done to other people to achieve that success. He feels no remorse. There's no redemptive gesture, no happy ending.

On Broadway in 1962, there was. In 1962, Harry acknowledged the damage which he had done, the plot was adjusted so that he was

given an opportunity to undo it, which he did, and he was reunited with the best people in his life, who presumably were going to guide him forward into a better future.

One has to at least speculate that the enormously talented team assembled to make *Wholesale* into what they hoped would be a long-running Broadway hit were pulled towards this adjustment by what they perceived to be the expectations of 1960s musical theater audiences, which, despite the advent of shows like *West Side Story* and *Gypsy*, were still mostly in the market for upbeat, unchallenging entertainment.

I never discussed it with my dad, so I can only speculate. But much had happened in the musical theater between 1962 and 2015 when Jeffrey called me, and the notion of adjusting the tone of *Wholesale* back to something more like what it had been in 1937 felt like an appealing and exciting challenge.

So we went to work.

And by we, I mean most immediately and most essentially the director with whom I partnered before I ever put pen to paper, Trip Cullman. Trip brought to the project his own intense, personal experience of growing up as a member of a multi-generational Jewish family in New York. Working with him to achieve what became our shared ambition for *Wholesale*—not to simply remount the show, but to reimagine it—would turn out to be one of the most satisfying collaborations in my career.

A collaboration which quickly expanded to include another essential artist, the brilliant music adapter and arranger, David Chase.

Harold Rome made his Broadway debut in 1937—coincidentally the same year *Wholesale* was published—with a smash hit revue,



# LINER NOTE

*Pins and Needles*, which was also coincidentally set in the Garment District.

Rome would go on to write a string of successful shows, among them *Wish You Were Here*, *Fanny*, and *Destry Rides Again*. But with the score to *Wholesale*, it felt as if he had hit a deeply personal, almost autobiographical vein, as had my dad: Jewish Americans writing about being Jews in America.

Chase heard that personal intensity, and in adjusting the score forward from 1962 to 2023, he enriched it and illuminated it, perhaps most powerfully when he created a Finale which used reprises to deliver the darker, more disturbing conclusion which the tone and structure of the novel demanded.

He also guided Trip and me to material, housed in the Rome archives at Yale, which had been cut from the 1962 production: songs which Rome had written for the show, which, while they were not in it, were still of it.

Exploring these materials together, we decided to swap out the number which had opened the show in 1962, “I’m Not a Well Man,” for one which felt like it more powerfully captured the desperate energy of the Garment District in crisis: “Somebody Else.”

We also discovered two songs which had been cut from the show, “Grab ‘Em While I Can” and “Love Is Not Enough,” which David braided together to create a new, essential musical scene for the two women in Harry’s life in Act II.

The work was coming together, work which would continue over the course of several workshops and readings as we added other artists to the enterprise, multi-talented music director and orchestrator Jacinth Greywoode, gifted and delightful choreographer Ellenore

Scott, and a family of actors who would become attached to the show and contribute not just their talents to it but their insights as well—they’re all on this album—most importantly the actor who entirely understood and embodied Harry Bogen, Santino Fontana.

Trip, David and I, along with our cast, had one other collaborator, an essential one to whom I will always be grateful. Jill Rafson was the literary manager at the Roundabout when we did a workshop there in 2017. Todd Haimes liked the show but in the end decided not to produce it, which was disappointing, but which turned out to be a blessing in disguise. Because when Jill was hired as the Artistic Director at Classic Stage Company, she brought *Wholesale* with her and made it her first production.

Jill was our champion, and Classic Stage was the perfect space in which to finish our work—most notably with the addition of a prologue and an epilogue which framed Harry’s story and gave it a context which it had not had in 1962.

You can hear them both on this album. The epilogue, a Sabbath celebration of communion and community, a gathering of those who have survived Harry from which Harry is the only person absent, and the prologue, danced against Rome’s overture, in which we see Harry at the beginning of his life, an eager little boy, racing through the Garment District, delivering bolts of cloth and finished dresses, earning a meagre but honest day’s pay, until he is accosted by a thug of a different ethnicity, who slugs him, takes his coins, and leaves him with the ugliest of antisemitic epithets.

*I Can Get It for You Wholesale*. 1962, backward to 1937. Forward to today. Enjoy.

— **John Weidman, New York, NY, January 2025**







# SYNOPSIS

## ACT ONE

New York City's Garment District, 1926. A boy swirls through the bustling streets, carrying fabric to immigrant workers. He's paid pennies, then mugged (**Prologue**). Home in the Bronx, the boy's mother, shocked by the attack, attempts to console him (**Eat a Little Something**).

Eleven years later. 1937. The boy, now grown, introduces himself as Harry Bogen, a shipping clerk who toils for fifteen bucks a week and lives with his mother—and even that's in jeopardy because the shipping clerks are on strike (**Harry Bogen. How You Doing?**).

In the office of dressmaker Maurice Pulvermacher, his secretary, Miss Marmelstein, juggles clients impacted by delays. Pulvermacher laments his situation. (**Somebody Else**).

Harry barges in with a solution: ditch the strikers and hire Harry's new (scab) company, The Needle Trades Delivery Service. He's hired.

Harry and his friend Tootsie celebrate, but they need cash to succeed. Harry shares his philosophy: be a pitcher, not a catcher (**The Way Things Are**). His ego inflated, Harry leaves to find investors.

Harry exhausts his rolodex and visits an old friend as a last resort: Ruthie Rivkin (**When Gemini Meets Capricorn**). Clear-eyed but smitten, she invests.

Harry shares the good news with his mother (**Momma, Momma!**), spoiling her with gifts as his business grows. Eager for his next venture, Harry asks his mother to host a lavish dinner to impress potential partners.

At dinner, Mrs. Bogen's cooking dazzles salesman Teddy Asch, dress designer Meyer Bushkin, Meyer's wife Blanche, and faithful Ruthie. United behind Harry's new dressmaking business, Apex Modes, they celebrate with a traditional kazatske (**The Family Way**).

Mrs. Bogen is wise to her son's charm. While cleaning after dinner, she warns Ruthie not to count on Harry (**Too Soon**).

Nevertheless, Ruthie hints at marriage (**Who Knows?**), offering to invest her dowry in Apex Modes. Harry declines.

At Club Rio Rhumba, Harry offloads The Needle Trades business onto his partner, Tootsie, to secure the ten grand he needs to launch Apex Modes. Martha Mills, Harry's date, admires Harry's resourcefulness (**The Sound of Money**).

The Apex Modes office prepares for their first show (**Apex Modes**). Miss Marmelstein — who now works for Harry — is frazzled (**Miss Marmelstein**).

Teddy confronts Harry about his lavish spending, but Harry doubles down — he's doing it his way. Meyer, overwhelmed by weeks of toil, is reinvigorated by an affirmation of love from his wife (**Have I Told You Lately?**).

Blanche gives the partners a pep-talk, and the ladies help Teddy and Miss Marmelstein with the big show (**Ballad of the Garment Trade**). Afterward, everyone waits anxiously until Teddy enters with a fistful of orders — they are a hit! Harry fields praise from Ruthie but breaks a date with her and follows Martha to her apartment. He is now officially “a pitcher” (**Finale Act I**).

## ACT TWO

In his new penthouse, Harry hosts the bar mitzvah of Blanche and Meyer's son, Sheldon (**The Penthouse**). Harry presents the boy with a generous check. Thankful, they praise what's important — each other (**A Gift Today**). Teddy, however, notices the check was drawn on the company account; Harry blames Miss Marmelstein and tears up the check. Ruthie overhears Harry gifting a car to Martha over the phone and grows suspicious.

While Harry sleeps at Martha's apartment, she and Ruthie, awake in their respective homes, lament how Harry will never commit and decide to put themselves first. (**Grab Them While I Can / Love Is Not Enough**).

At the office, Teddy confronts Harry with a handful of cancelled checks, then quits. Harry, painting Teddy as the villain, manipulates Meyer into opening a company slush fund in his own name (**Have I Told You Lately? (Reprise 1)**). Ruthie warns Harry that his creditors

are on to him. She calls him a crook and Harry counters that she never loved him (**Have I Told You Lately? (Reprise 2) / On My Way to Love**).

Martha's checks from Harry start bouncing. Teddy, who's made a bundle by selling his share of the company, buys Martha a drink and offers her a new path (**What's in It for Me?**).

Pulvermacher enters the Apex Modes showroom (Pulvermacher). Teddy joins, offering to buy out the stock, steeply below cost. Miss Marmelstein refuses, but she and the workers slowly realize the truth — they're bankrupt (**What Are They Doing to Us Now?**).

Harry's mother requests a visit, enabling Blanche to confront Harry. Blanche makes him promise Meyer won't be harmed at the bankruptcy hearing. Once he does, Mrs. Bogen serves Harry a home-cooked meal. (**Eat a Little Something (Reprise)**).

The hearing. Despite his promise, Harry sets up Meyer to take the fall. He's sentenced to two years in jail. Pulvermacher, impressed by Harry's cunning, hints at letting Harry take over his business. Harry doubles down on his philosophy of life to “be a pitcher,” while his community, people once deemed family, sit down to Shabbat dinner without him (**Finale Act II**).

— **Kristen Rea, New York, NY,**  
February 2025



## 1. PROLOGUE

### COMPANY

THERE'S A SMALL GROUP IN MANHATTAN  
MAY THEY PROSPER, THRIVE, AND FATTEN  
MEN WHO FACE DISASTER DAILY WITH A SMILE

TO THEIR BROADWAY BARRICADES  
GO THESE DERRING-DO BRIGADES  
AS THEY TRY TO FIGURE OUT THIS SEASON'S  
STYLE...

*(Instrumental)*

### YOUNG TOUGH

*(Interrupting, attacking YOUNG HARRY)*  
Kike.

## 2. EAT A LITTLE SOMETHING

### MRS. BOGEN

Oh, my God! Heshie! Who did this to you?!

### YOUNG HARRY

He took the money, Ma. He was bigger than me.

### MRS. BOGEN

They're always bigger, Heshie. Always. Here...  
Sit...Sit...

EAT A LITTLE SOMETHING,  
TRY A LITTLE SOMETHING  
THINGS WON'T LOOK SO BAD  
ONCE YOU HAD A BITE OR TWO.

CHEW A LITTLE SOMETHING,  
TOUCH A LITTLE SOMETHING,  
EAT IT WHILE IT'S HOT.  
SO, WHY NOT? IT'S GOOD FOR YOU.

FORCE YOURSELF, JUST A TASTE  
GO AHEAD, START IN.  
SUCH A HOME COOKED MEAL.

WHO COULD WASTE IT? IT'S A SIN.  
EAT A LITTLE SOMETHING...

Better...? Now wash your face and into bed,  
because tomorrow morning, first thing, back out  
you go.

## 3. HARRY BOGEN. HOW YOU DOING?

### HARRY

Harry Bogen. How you doing? That was me  
then. This is me now. And what I am now is a  
shipping clerk. Which is frankly not that different  
from what I was then. I push racks of dresses  
around ten square blocks of charmless real  
estate in Manhattan called the Garment District.  
I do this twelve hours a day, six days a week,  
in exchange for which I am paid the munificent  
sum of fifteen bucks. Except not for the last two  
weeks, cause my fellow shipping clerks and I  
have been on strike. No work, no pay. This room  
I'm in now, it's a waiting room. One way or  
another, the waiting is about to end ...

## 4. SOMEBODY ELSE

### PULVERMACHER

FOR EV'RY RACE THERE MUST BE A WINNER.  
FOR EV'RY CONTEST ONE MAN COMES  
THROUGH.  
FOR EV'RY TESTIMONIAL DINNER  
THERE MUST BE ONE GUY WHO GETS  
TESTIMONIALED TO

WHY DOES THE FICKLE FINGER OF FATE  
ALWAYS CHOOSE ME TO DISCRIMINATE?  
WHY NOT ONE DAY  
GIVE A POINT MY WAY?

THE LOVELY SUNSHINE SEEMS TO KEEP ON  
SHINING  
FOR SOMEBODY ELSE, NOT ME  
THE STORMY GREY CLOUDS HAVE A  
PLAT'NUM LINING  
FOR SOMEBODY ELSE, NOT ME!

ONCE I WOULD LIKE TO HOLLER PROUDLY,  
"BINGO!"  
ONCE BEFORE I GO!

THE BUTCHER SHOP OF LIFE PUTS THE BEST  
GRADE CUTS IN,  
THE GOLFING GAME OF LIFE PUTS THE  
LONGEST PUTTS IN,  
THE HERSHEY BAR OF LIFE PUTS THE BIGGEST  
NUTS IN  
FOR SOMEBODY ELSE NOT ME!

**MISS MARMELSTEIN/CLERK**  
SOMEBODY ELSE NOT ME!

**MEYER/CLERK #2**  
SOMEBODY ELSE NOT ME!

**PULVERMACHER**  
SOMEBODY ELSE NOT ME!

ONCE I WOULD LIKE TO WIN THE DAILY  
DOUBLE!  
ONCE BEFORE I GO!

THE TURKISH BATHS OF LIFE SAVE THE  
HOTTEST SCHWITZES,  
THE SKI RESORTS OF LIFE SAVE THE SAN  
MORITZES,  
THE SELTZER BOTTLE OF LIFE SAVES THE  
STRONGEST SPRITZES  
FOR SOMEBODY ELSE NOT ME!

**MISS MARMELSTEIN (+CLERK #1)**  
SOMEBODY ELSE NOT ME!

**MEYER (+CLERK #2)**  
SOMEBODY ELSE NOT ME!



**PULVERMACHER**  
SOMEBODY ELSE NOT ME!  
FOR SOMEBODY ELSE...

**OTHERS (variously)**  
SOMEBODY ELSE...  
SOMEBODY ELSE...

**ALL**  
NOT ME!

## 5. THE WAY THINGS ARE

**HARRY**  
Being poor killed my old man, Tootsie. It ain't gonna kill me.

**TOOTSIE**  
I understand, but—

**HARRY**  
Listen to me...

YOU GO ALONG FOR A LONG, LONG TIME  
KNOWING SOMETHING IN YOUR BONES BUT  
NOT TOO CLEAR  
THEN ONE DAY SOMETHING HAPPENS TO  
YOU, BOOM!  
YOU REALLY GET TO KNOW IT, KNOW IT COLD,  
UP HERE!

LIKE TODAY  
TODAY I SUDDENLY KNEW  
WHAT I'VE KNOWN SINCE BEFORE I WAS  
GROWN UP.  
THERE ARE TWO KINDS OF PEOPLE IN THIS  
WORLD, TOOTSIE, ONLY TWO!

YOU'RE EITHER A PITCHER, DISHING IT OUT,  
GIVING THE ORDERS, HAVING YOUR SAY,  
OR A CATCHER WAITING AROUND TO HANDLE  
WHAT THE OTHER FELLER SENDS YOUR WAY!

FROM NOW ON, I'M TELLING YOU,  
MY CATCHING DAYS ARE THRU!

**TOOTSIE**  
I get it Harry, I mean I think I do—

**HARRY**  
YOU'RE THE CATCHER, OR THE PITCHER!  
YOU'RE BAMBOOZLED, OR YOU GET RICHER.  
YOU GET DONE TO OR YOU DO IT.  
THAT'S THE WAY THINGS ARE.

THAT'S THE WAY THINGS ARE AND THEY'VE  
ALWAYS BEEN.  
IF YOU'RE ON THE COLD OUTSIDE AND  
YOU'RE WANTING IN.  
YOU GOTTA CLIMB HIGHER, ALWAYS CLIMB,  
CLIMB!

I'M A PITCHER  
FROM NOW ON I'M PITCHING  
I'VE CAUGHT ON TO THE WAY THINGS ARE!

**TOOTSIE**  
Where you going?

**HARRY**  
To find five hundred bucks!

## 6. WHEN GEMINI MEETS CAPRICORN

**RUTHIE**  
On the subway, I happened to glance at my horoscope. "Capricorn. Be prepared for a pleasant surprise in the form of a visit from an old school chum."

**HARRY**  
Come on—!

**RUTHIE**  
Let's see what it says about you. You're Gemini.

**HARRY**  
I am?

**RUTHIE**  
"Gemini. A good day to pay a visit to an old school chum who can be useful in providing some much-needed assistance." What kind of assistance, Harry?

**HARRY**  
Please! You don't really believe that stuff, do you?

**RUTHIE**  
They couldn't put it in the papers if it wasn't true....

**HARRY**  
COMMON SENSE SAYS NO,  
IT COULD NOT BE SO.

**RUTHIE**  
BUT A GREAT MANY FOLKS KEEP TRACK  
EVERY SINGLE DAY  
WHAT ASTROLOGERS SAY  
GOES ON IN THE ZODIAC

**HARRY**  
COMMON SENSE SAYS NO!

**RUTHIE**  
WHY BE CON OR PRO?  
KEEP AN OPEN MIND—DON'T CHOOSE.  
IT'S KIND OF FUN TO HALF BELIEVE IT.  
WHAT'S A PERSON GOT TO LOSE?

**HARRY**  
WHAT'S A PERSON GOT TO LOSE?

WHEN GEMINI MEETS CAPRICORN  
ON HER WAY FROM THE I.R.T.  
COULD BE COINCIDENCE,

**RUTHIE**  
COULD BE ASTROLOGY.  
WHEN CAPRICORN MEETS GEMINI



RIGHT ACROSS FROM THE GRAND  
CONCOURSE,

**HARRY**  
COULD BE AN ACCIDENT.

**RUTHIE**  
COULD BE SOME HEAVENLY FORCE

**BOTH**  
DID THE PLANETS PLAN IT,  
OR WAS IT CHANCE?  
HEY YOU STARS OVER THE BRONX,  
DID YOU KNOW THE WHOLE DEAL IN  
ADVANCE?

**HARRY**  
KNOW ALL THE WHILE

**RUTHIE**  
HOW THEY BOTH WOULD SMILE,

**BOTH**  
HOW THEY BOTH WOULD STOP,  
FEEL THEIR HEARTS GO  
CLOP—CLOP—CLOP.

**RUTHIE**  
WHEN CAPRICORN MET GEMINI  
ON A HUNDRED AND EIGHTY-THIRD

**HARRY**  
RELISHING EVERY WORD THEY FOUND TO SAY.  
COULD BE THE WHOLE EVENT WAS AN  
ACCIDENT.

**RUTHIE**  
COULD BE FORETOLD IN THEIR HOROSCOPE  
PLAIN AS DAY.

“A good day to pay a visit to an old school  
chum who can be useful in providing some  
much-needed assistance.” What kind of  
assistance, Harry?





**HARRY**

Nothing. There's nothing—

**RUTHIE**

What kind, Harry?

**HARRY**

Ruthie, come on, you make it sound like—

**RUTHIE**

Harry!

**HARRY**

OK! OK...Actually, there is something you could do for me.

**RUTHIE**

COULD BE THE WHOLE EVENT WAS AN ACCIDENT!

**HARRY**

COULD BE FORETOLD IN THEIR HOROSCOPE, PLAIN AS DAY.

**RUTHIE**

PLAIN AS DAY.

**BOTH**

PLAIN AS DAY.

## 7. MOMMA, MOMMA!

**HARRY**

WHAT'S THE USE OF TALKING, IT'S AS PLAIN AS PLAIN  
JUST FROM WHERE I GOT MY GOOD SENSE  
AND MY BRAIN  
ALL MY BETTER QUALITIES, MY LOOKS AND  
CHARM,  
FROM A CERTAIN MARRIED LADY THAT I LOVE  
TO PIECES—

**MRS. BOGEN**

Oh, Harry—

**HARRY**

MY MOM.

MOMMA, MOMMA, MOMMA, MOMMA,  
WHY DID YOU HAVE TO BE  
MADE SO PERFECTLY, MOMMANIU?

MOMMA, MOMMA, MOMMA, MOMMA,  
WHO WILL I EVER SEE  
HALF SO GOOD FOR ME, MOMMANIU?

HOW COULD I EVER MEET  
A GIRL AS SWEET  
TO MAKE ME CARE  
NO MATTER WHAT A HONEY  
NO MATTER HOW MUCH MONEY  
WHERE'S THE ONE TO COMPARE

TO MY OWN  
MOMMA, MOMMA, MOMMA, MOMMA,  
HOW CAN I HELP IF I  
PASS THE OTHER GIRLS BY BY BY

THOUGH I KEEP WIDE AWAKE AND LOOKING  
FOR  
A GIRL THAT I CAN TAKE HOME AND ADORE  
THEY JUST DON'T SEEM TO MAKE THEM  
ANYMORE  
LIKE MY OWN MOMMA, MOMMA, MOMMA,  
MOMMA, MOMMA.

**MRS. BOGEN**

Guess who I ran into today at Wannamaker's?  
Frieda Rivkin. Frieda said you'd been keeping  
company with her daughter, Ruthie.

**HARRY**

"Keeping company?" I ran into Ruthie, we had  
sodas at Schrafft's a couple times to catch up—

**MRS. BOGEN**

The Ruthie I remember was a very nice girl.

**HARRY**

There's only one girl for me...

MOMMA, MOMMA, MOMMA, MOMMA,  
WHY DID YOU HAVE TO BE  
MADE SO PERFECTLY, MOMMANIU?  
MOMMA, MOMMA, MOMMA, MOMMA,  
WHO WILL I EVER SEE  
HALF SO GOOD FOR ME, MOMMANIU?

**MRS. BOGEN**

Ooh, look at that. What's in the box?

**HARRY**

Open it and find out!

**MRS. BOGEN**

Harry!

**HARRY**

MOMMA, MOMMA, MOMMA, MOMMA, DY-DIDDA-  
DY-DEE-DEE  
HERE SLIP INTO THIS, MOMMANIU.

**MRS. BOGEN**

RIGHT NOW IN THE MIDDLE OF THE BLINTZES?

**HARRY**

BANG WITH A ONE TWO THREE.

**MRS. BOGEN**

HARRY, WHAT HAS GOT INTO YOU?

**HARRY**

SO TRY IT ON FOR ME  
I GOTTA SEE  
IS IT YOUR SIZE?  
OH DEAR, IT'S MUCH TOO BAGGY  
DOWN HERE IN FRONT IT'S SAGGY

**MRS. BOGEN**

DON'T BE SMART, MISTER WISE GUY.  
SO LET IT BE BAGGY, SAGGY.  
MY NECK IT COULDN'T CHOKE  
IT'S ENOUGH TO JUST LOOK AND STROKE

**HARRY**

DOWN IN THE PARK THEY'LL FAINT WHEN YOU  
GO BY







**MRS. BOGEN**

A REAL LIVE SILVER FOX FOR ME, OH MY.  
WHEN MY FRIEND ETHEL SEES IT, OH,  
SHE'LL DIE.

**BOTH**

MOMMA, (HARRY), MOMMA, (HARRY),  
MOMMA, (HARRY),  
MOMMA, (HARRY), MOMMA, (HARRY),  
MOMMA, (HARRY),  
MOMMA.

## 8. THE FAMILY WAY

**MRS. BOGEN**

A bisssel wine for the sales genius, Mr. Asch.

**HARRY**

What's with the mister? He's in the family now. Ma,  
meet Teddy.

**MRS. BOGEN**

How do you do, Teddichkeh?

**TEDDY**

Teddichkeh! That's what my own mother used to  
call me!

**MRS. BOGEN**

What else?

TEDDICHKEH MEET RUTHALEH.  
RUTHALEH MEET TEDDICHKEH

**RUTHIE & TEDDY**

PLEASED TO MEET YOU (RUTHALEH)  
(TEDDICHKEH)

**MRS. BOGEN**

DYE-DYE-DIGA DIGA DYE.

**ALL**

DYE, DYE, DYE

**MRS. BOGEN**

TEDDICHKEH MEET MEYERLA  
MEYERLA MEET TEDDICHKEH

**TEDDY & MEYER**

PLEASED TO MEET YOU (MEYERLA)  
(TEDDICHKEH)

**ALL**

DYE, DYE, DIGA, DIGA, DYE  
DYE, DYE, DYE!

**HARRY**

EV'RYONE MEET IDALEH,  
A MAMALEH OF MINE  
WHAT CAN IT HURT, IDALEH  
A GLASS PASSOVER WINE!

**MRS. BOGEN**

TEDDICHKEH MEET BLANCHELAH  
BLANCHELAH MEET TEDDICHKEH





**BLANCHE & TEDDY**

PLEASED TO MEET YOU (TEDDICHKEH)  
(BLANCHELAH)

**ALL**

CHARMED TO MAKE THE ACQUAINTANCE  
DYE, DYE DIGA DIGA DYE

**MRS. BOGEN**

(All excited)  
DYE, DYE, DYE

**OTHERS**

HYE, DIGGA-DYE DYE DYE

**RUTHIE:**

TEDDICHKEH MEET IDALEH  
IDALEH MEET TEDDICHKEH

**MRS. BOGEN & TEDDY**

PLEASED TO MEET YOU  
(IDALEH) (TEDDICHKEH)  
HOORAY THE FAMILY WAY

**RUTHIE**

TEDDICHKEH MEET HARELA  
HARELA MEET TEDDICHKEH

**HARRY & TEDDY**

PLEASED TO MEET YOU  
(HARRELA) (TEDDICHKEH)  
HOORAY THE FAMILY WAY

**OTHERS**

HYE, DIGGA-DIGGA-DAY  
HYE, DIGGA-DYE DYE DYE

HOORAY THE FAMILY WAY

HYE, DIGGA-DYE DYE DYE  
HYE, DIGGA-DIGGA-DAY  
HYE, DIGGA-DYE DYE DYE

HOORAY THE FAMILY WAY

**TEDDY**

OH I FEEL SO—I DON'T KNOW  
I CAN'T FIND WORDS TO SAY  
LOOK AT ME—WHO THOUGHT I'D BE  
IN THE FAMILY WAY

**BLANCHE**

Ooh what he said!

**ALL**

HYE, DIGA-DYE, DYE, DYE  
HYE, DIGA, DIGA-DAY  
HYE, DIGA, DYE, DYE, DYE  
DYE, DYE, DYE  
DYE, DYE DYE,  
HOORAY THE FAMILY WAY

**RUTHIE:**

OH WHAT A PLEASURE TO BE  
PART OF ONE FAMILY  
NOT ALONE WITH NO ONE TO  
CARE FOR YOU

**OTHERS**

HYE, DIGA, DYE, DYE, DYE  
HYE, DIGA, DIGA-DAY  
HYE DIGA DYE, DYE, DYE  
HOORAY, THE FAMILY WAY

**BLANCHE**

LIVE ONE FOR ALL, ALL FOR ONE  
GIVE AND GET LOTS OF FUN  
HAVE A HOME WITH LOVE  
BLOOMING THERE FOR YOU

**OTHERS (CONT'D)**

HYE, DIGA, DIGA, DAY  
HYE, DIGA, DIGA, DAY  
HYE, DIGA, DYE, DYE, DYE  
HOORAY, THE FAMILY WAY

**MRS. BOGEN**

COME SHINE, COME RAIN  
YOU'VE GOT WHO TO SHARE  
THE LAUGHS AND THE PAIN

**OTHERS (CONT'D)**

HYE, DIGA DYE, DYE DYE DYE  
ZEH! DYE, DYE, DYE, DYE  
ZEH! DYE, DYE, DYE, DYE

**MEYER**

PLURAL IS THE BEST ANY DAY  
SINGULAR IS PASSE  
I SAY HOORAY FOR THE  
FAMILY WAY!

**OTHERS (Cont'd)**

HYE DIGA, DYE, DYE, DYE  
HYE, DIGA DIGA DAY  
HYE, DIGA DYE, DYE, DYE  
DYE, DYE, DYE  
DYE, DYE, DYE  
HOORAY THE FAMILY WAY.

**ALL**

HOORAY THE FAMILY WAY.  
HYE, DIGGA-DYE DYE DYE  
HYE, DIGGA-DIGGA-DAY  
HYE, DIGGA-DYE DYE DYE  
DYE, DYE, DIGGA, DIGGA DYE!  
DYE, DYE, DYE!

HYE, DIGGA-DYE DYE DYE  
HYE, DIGGA-DIGGA-DAY  
HYE, DIGGA-DYE DYE DYE  
DYE, DYE, DIGGA, DIGGA DYE!  
DYE, DYE, DYE!

HYE, DIGGA-DYE DYE DYE  
HYE, DIGGA-DIGGA-DAY  
HYE, DIGGA-DYE DYE DYE  
THE FAMILY WAY, HEY!



## 9. TOO SOON

**RUTHIE**

I'm a big girl, Mrs. Bogen.

**MRS. BOGEN**

Of course. Just be a little careful, huh?

**RUTHIE**

Careful?

**MRS. BOGEN**

MAKING A SUCCESS IS LIKE BAKING A CAKE  
JUST FROM OUT OF THIN AIR YOU NEVER MAKE  
EGGS AND FLOUR  
MILK AND SUGAR  
YOU MUST USE, YES?  
THE SAME LIKEWISE WITH SUCCESS

I CAN SEE ON THE LABEL HOW IT WOULD READ  
"SUCCESS CONTAINED HEREIN  
IS MADE FROM THE FINEST INGREDIENTS,  
FIVE HUNDRED BORROWED DOLLARS,  
ONE BRONX BRAIN,  
VERY CLEVER,  
LOTS OF NERVE,  
PURE AMBITION AND ASSORTED PEOPLE  
ONLY THE BEST PEOPLE WE GUARANTEE  
ARE BEING USED IN THIS TIME-TESTED RECIPE."  
RUTHIE, RUTHIE, WHAT CAN I SAY?  
TAKE CARE!

SOMETIMES, SOME MEN, PUSHING FAST AHEAD  
FORGET WHERE THEY COME FROM  
OR HOW THEY GOT THERE.

**RUTHIE**

I know that, Mrs. Bogen.

**MRS. BOGEN**

Do you?

TOO SOON, DON'T GIVE YOUR HEART AWAY  
TOO SOON, OH NO, DON'T LET IT GO  
TOO LATE YOU'LL LEARN

IF YOU'RE NOT LOVED IN RETURN  
THE WORLD'S A HUNDRED TIMES MORE  
LONELY.

WAIT, WAIT A WHILE  
TRUE LOVE WON'T RUN AWAY  
LOVE THAT'S FOR REAL WILL STAY  
YOU MAY HAVE TEARS TOMORROW  
IF TOO SOON YOU GIVE YOUR HEART TODAY.

**HARRY**

You ready, Ruthie?

**RUTHIE**

I'm ready. And we're not going to Schrafft's this  
time, either. Good night, Mrs. Bogen.

**MRS. BOGEN**

Good night, Ruthie. Ruthie, just be a little...have a  
good time.

WAIT A WHILE!  
TRUE LOVE WON'T RUN AWAY  
LOVE THAT'S FOR REAL WILL STAY  
YOU MAY HAVE TEARS TOMORROW  
IF TOO SOON YOU GIVE YOUR HEART TODAY.

## 10. WHO KNOWS?

**RUTHIE**

NEW YORK IS A WONDERFUL TOWN, A VERY  
STIMULATING PLACE TO BE.  
IT'S FULL OF GALLERIES AND EXHIBITIONS,  
MOST ARE ABSOLUTELY FREE.  
AND CONCERTS LIKE AT LEWISOHN STADIUM,  
PLUS AT CARNEGIE HALL.  
I SIT WAY UP TOP BUT IT'S WONDERFUL  
ACOUSTICS. THAT'S WHERE IT SOUNDS BEST  
OF ALL.

ART LECTURES AT THE METROPOLITAN.  
I ATTENDED ANCIENT GREECE THE  
OTHER DAY.

**HARRY**

Really?

**RUTHIE**

THE MODERN DANCE AND BALLET AT THE Y.M.  
AND W.H.A.

**HARRY**

Ha!

**RUTHIE**

AND LEGITIMATE PLAYS ON BROADWAY. DON'T  
YOU THINK ODETS IS GREAT?

**HARRY**

Great.

**RUTHIE**

NOT DOWNSTAIRS, OF COURSE. I GET LAST  
MINUTE BALCONY DOWN AT GRAY'S CUT  
RATE.  
WHAT BETTER WAY CAN A SINGLE GIRL WITH  
LEISURE SPARE TIME FIND,  
THAN TO GO AROUND, BROADEN OUT HER  
BACKGROUND, ALSO IMPROVE HER MIND  
PLUS IT GIVES MORE CHANCE FOR MEETING UP  
WITH PEOPLE, WOULDN'T YOU SAY?

**HARRY**

I guess.

**RUTHIE**

SUCH AS CERTAIN MEMBERS OF THE OPPOSITE  
SEX SHE HOPES TO GET INVOLVED WITH  
SOME DAY.  
AND WHO CAN TELL, WHO KNOWS  
WHEN THEY MIGHT COME ONE'S WAY!

WHO KNOWS WHEN I'LL SEE HIM, WHO  
KNOWS?  
OR WHY IT WILL BE HIM, WHO KNOWS?



PERFECT HE DOESN'T HAVE TO BE.  
GOOD LOOKING, OR RICH, OR SMART,  
LONG AS HE'S CRAZY AFTER ME,  
AND WE SEE HEART TO HEART.

WHO KNOWS WHEN HE'LL BE THERE, WHO  
KNOWS?  
ONE DAY HE'LL SEE ME THERE AND HOLD OUT  
HIS ARMS  
FIRST HE'LL KISS ME, SAY HE LOVES ME, AND  
THEN PROPOSE.  
BUT WHY, WHERE, WHEN, WHO KNOWS?

**HARRY**

WELL, I GUESS LIKE TEDDY ASCH WOULD SAY,  
I'D BETTER MAKE WITH THE FEET.  
TOMORROW'S GONNA BE A REAL BUSY DAY  
BEFORE THE NEW DEAL IS COMPLETE.

**RUTHIE**

Congratulations, Harry. On the business.

**HARRY**

Thanks... Although congratulations may be just a  
tiny bit premature. I know where my ten grand for  
Apex Modes is coming from. I just haven't exactly  
got my hands on it yet.

**RUTHIE**

Harry... I've got ten thousand dollars. Well, Papa  
had, but it's for me, or rather for the man I marry.

**HARRY**

Ruthie, it isn't you, it's the Bronx. You want to stay.  
I got to get out. What you're entitled to get for  
your ten grand, right now, I haven't got to give.

**RUTHIE**

FIRST HE'LL KISS ME,  
SAY HE LOVES ME  
AND THEN—  
PROPOSE.  
BUT WHY WHERE WHEN,  
WHO KNOWS?

## 11. THE SOUND OF MONEY

**MARTHA**

Shhh!

**HARRY**

What?

**MARTHA**

You hear that?

**HARRY**

Hear what?

**MARTHA**

THERE'S EVERY INDICATION  
WE TWO SHOULD GET TOGETHER  
WE'RE TUNED TO THE SAME STATION  
BIRDS OF A FEATHER.

**HARRY**

I FEEL A STRANGE ATTRACTION

**MARTHA**

Do you really?

**HARRY**

WE SHARE THE SAME REACTION  
ANTENNAS BOTH AWARE

**BOTH**

OF THAT CERTAIN SOMETHING CALLING  
CALLING TO US,  
IN THE AIR

**MARTHA**

THE SOUND OF MONEY  
THE LOVELY SOUND OF MONEY

**HARRY**

Right.

**MARTHA**

I FIND IT QUITE APPEALING

**HARRY**

A FEELING WE BOTH SHARE.

**MARTHA**

IT SEEMS TO CHEER ME  
WHENEVER IT IS NEAR ME

**HARRY**

IT ELEVATES MY SPIRIT  
TO HEAR IT, IN THE AIR.

**MARTHA**

WHAT SAVAGE SPLENDOR  
THAT MATING CALL OF LEGAL TENDER

**HARRY**

AS DOLLARS MEET IN SWEET SURRENDER

**MARTHA**

AND WHEN THE ROMANCE ENDS ...

**HARRY**

DIVIDENDS!

**HARRY**

THE SOUND OF MONEY.  
THE LOVELY SOUND OF MONEY  
I FIND IT QUITE APPEALING  
A FEELING WE MAY SHARE

IT SEEMS TO CHEER ME  
WHENEVER IT IS NEAR ME  
IT ELEVATES MY SPIRIT  
TO HEAR IT, IN THE AIR.

**MARTHA**

CHAUFFEURS STANDING BY  
MAKE ME HEAR ANGELS HARMONIZE  
A PENTHOUSE IN THE SKY  
WHISPERS LULLABIES.

A GREAT BIG YACHT ABOUT TO DOCK  
MAKES SUCH A COUTH AND SOOTHING  
SOUND  
A BLOCK OF BLUE-CHIP STOCK  
MUSIC ALL AROUND.



**MARTHA**

WHAT SAVAGE SPLENDOR  
THAT MATING CALL OF LEGAL TENDER

**HARRY**

AS DOLLARS MEET IN SWEET  
SURRENDER

**BOTH**

AND WHEN THE ROMANCE MOUNTS  
BANK ACCOUNTS!

**HARRY**

THE SOUND OF MONEY  
ENCHANTING SOUND OF MONEY  
HERE'S HOPING I'LL KEEP SAYING  
MY WHOLE LIFE LONG

**MARTHA**

RIDING IN A BENTLEY OR A ROLLS  
THE CLOCK TICK TOCKS  
MUCH MORE SENTIMENT'LY  
THAN A TUNE OF OFFENBACH'S

**BOTH**

DEAR, THEY'RE PLAYING OUR SONG

**MARTHA**

LISTEN!

*(Dance break)*

**HARRY**

What say we go someplace where we can  
get a bit more comfortable?

**MARTHA**

What say we wait until you've done  
something to make me comfortable with  
us getting a bit more comfortable?

**BOTH**

MONEY, MONEY, MONEY





## 12. APEX MODES

### CLERK

Buttons, Miss Marmelstein!

### MISS MARMELSTEIN

I'm getting them!

### MODEL

The baster, Miss Marmelstein!

### MISS MARMELSTEIN

I'm finding one!

### CLERK #2

Glasses, Miss Marmelstein!

### WESTERN UNION BOY

Signatures, Miss Marmelstein!

### CHORUS OF VOICES

Miss Marmelstein! ... Miss Marmelstein! ... Miss Marmelstein! ... Miss Marmelstein!

## 13. MISS MARMELSTEIN

### MISS MARMELSTEIN

WHY IS IT ALWAYS MISS MARMELSTEIN  
MISS MARMELSTEIN?  
MISS MARMELSTEIN?

### VOICES

MISS MARMELSTEIN?  
MISS MARMELSTEIN?  
MISS MARMELSTEIN?

### MISS MARMELSTEIN

OTHER GIRLS THEY CALL BY THEIR FIRST  
NAME RIGHT AWAY  
THEY GET COSY, IN-TI-MAY...KNOW WHAT I  
MEAN?

NOBODY CALLS ME, HEY BABY DOLL  
OR HONEY DEAR  
OR SWEETIE PIE

### VOICES

MISS MARMELSTEIN?  
MISS MARMELSTEIN?  
MISS MARMELSTEIN?

### MISS MARMELSTEIN

EVEN MY FIRST NAME WOULD BE  
PREFERABLE,  
THOUGH IT'S TERRIBLE,  
IT MIGHT BE BETTER  
IT'S YETTA!  
OR PERHAPS MY SECOND NAME—THAT'S  
TESSYE  
SPELLED, T, E, S, S, Y—E

BUT NO, NO, IT'S ALWAYS MISS  
MARMELSTEIN?  
YOU THINK AT LEAST MISS "M" THEY COULD  
TRY?

### VOICES

MISS MARMELSTEIN!  
MISS MARMELSTEIN!  
MISS MARMELSTEIN!

### MISS MARMELSTEIN

MISS MARMELSTEIN!  
MISS MARMELSTEIN?  
OH, I COULD DIE!

I'M A VERY WILLING SECRETARY  
ENJOY MY WORK AS MY EMPLOYER WILL  
CORROBORATE.  
EXCEPT FOR ONE DISAPPOINTMENT, ONE  
FLY IN THE OINTMENT,

IT'S GREAT,  
I MEAN, SIMPLY GREAT!  
THE AGGRAVATION  
OF MY SITUATION  
I MIGHT AS WELL GET IT OFF MY CHEST.  
IS THE DRAB APPELLATION.





(PARDON THE BIG WORDS I APPLY,  
BUT I WAS AN ENGLISH MAJOR AT C.C.N.Y.)  
THE DRAB APPELLATION  
WITH WHICH I AM PERSISTENTLY  
ADDRESSED, —  
PERSISTENTLY, PERPETUALLY,  
CONTINUALLY, INEVITABLY ADDRESSED!

Believe me, it could drive a person positively  
psychosomatic!

#### **VOICES**

MISS MARMELSTEIN!  
MISS MARMELSTEIN!  
MISS MARMELSTEIN!

#### **MISS MARMELSTEIN**

WHY IS IT ALWAYS MISS MARMELSTEIN!  
MISS MARMELSTEIN!  
OH, MISS MARMELSTEIN?

OTHER GIRLS GET CALLED BY THEIR  
NICKNAME RIGHT AWAY.  
SLIGHTLY NAUGHTY OR RISQUE, KNOW  
WHAT I MEAN?

#### **VOICES**

MISS MARMELSTEIN!  
MISS MARMELSTEIN!  
MISS MARMELSTEIN!

#### **MISS MARMELSTEIN**

NOBODY CALLS ME HEY COOCHY-COO  
OR BOOBALAH  
OR PASSION PIE.

EVEN "HEY THERE, BABE," THOUGH NOT  
RESPECTABLE,  
AIN'T SO OBJECTABLE,  
IT'S KIND OF CRUMMY,  
BUT CHUMMY.

COURSE IF I GOT MARRIED THAT WOULD DO IT.  
SO WHERE'S THE LUCKY GUY...HUH?

TILL THEN IT STILL IS MISS MARMELSTEIN!  
EVERY DAY I GET MORE AND MORE FUSSED.

#### **VOICES**

MISS MARMELSTEIN!  
MISS MARMELSTEIN!  
MISS MARMELSTEIN!

#### **MISS MARMELSTEIN**

MISS MARMELSTEIN!  
MISS MARMELSTEIN!  
MISS MARMELSTEIN!  
OOOOOHHHH, I COULD BUST!

## **14. HAVE I TOLD YOU LATELY?**

#### **MEYER**

SOMETIMES SUDDENLY,  
IT COMES OVER ME...  
HOW YOU LOVE ME.  
OFTEN THROUGH THE DAY  
WHILE I WORK AWAY.  
I'M IMPATIENT SO...  
JUST TO LET YOU KNOW  
HOW I'M LIKEWISE.

AND I RESOLVE TO GET HOME EARLY,  
WITH ROSES FOR MY GIRLIE,  
AND KISS HER HAND,  
HER LIPS,  
HER NOSE,  
AND SAY:

HAVE I TOLD YOU LATELY  
YOU LOOK SO LOVELY  
EACH TIME I SEE YOU, MY HEART MELTS  
AWAY?  
IN THE RUSH OF LITTLE EVERYDAY THINGS  
SOMETIMES YOU DON'T SAY THINGS  
YOU MEAN TO SAY.

#### **BLANCHE**

HAVE I MENTIONED LATELY  
I'M GLAD YOU TOOK ME  
INSTEAD OF HOOKING SOMEONE  
WITH A MILLION OR TWO





WHEN I THINK OF ALL THE GUYS  
I COULD HAVE BEEN STUCK WITH  
I SURE WAS IN LUCK WITH  
THE ONE I DREW.

**BOTH**  
HAVE I TOLD YOU LATELY?  
HOW MUCH YOURS TRULY LOVES YOU.

**MEYER**  
Blanche, have I told you lately?

**BLANCHE**  
What?

**MEYER**  
You look so lovely.

**BLANCHE**  
It's an Apex original.

**MEYER & BLANCHE**  
IN THE RUSH OF LITTLE EVERYDAY THINGS  
SOMETIMES YOU DON'T SAY THINGS YOU  
MEAN TO SAY

**BLANCHE**  
Meyer.

**MEYER**  
Always listening.

**BLANCHE**  
I'm glad you took me.

**MEYER**  
Likewise. You know, Blanche, when I think—

**BLANCHE**  
I know, of all the girls you could have been stuck  
with...

**MEYER**  
I SURE WAS IN LUCK  
WITH THE ONE I DREW

**BOTH**  
HAVE I TOLD YOU LATELY  
HOW MUCH YOURS TRULY LOVES YOU.

## 15. BALLAD OF THE GARMENT TRADE

**RUTHIE**  
What a business!

**MISS MARMELSTEIN**  
In less than an hour, we'll know if we even have  
a business!

IF YOU DON'T WANT TO GET NERVOUS  
DO YOURSELF A GREAT BIG SERVICE  
STAY AWAY PLEASE, FAR FROM SEVENTH  
AVENUE  
YOU CAN LOSE YOUR SENSE AND REASON  
GUESSING WHAT STYLE FOR NEXT SEASON  
YES, THE DRESS BUSINESS WILL MAKE A  
WRECK OF YOU.

**RUTHIE, MISS MARMELSTEIN,  
BLANCHE, & MRS. BOGEN**  
ON GUESSING WHAT A DAME WILL SAY,  
A SHEER IMPOSSIBILITY,  
THESE POOR KIDS BRAVELY WORK AWAY  
AND TRY TO BUILD AN INDUSTRY  
HOW CRAZY, BOLD AND RECKLESS  
CAN HUMAN BEINGS BE?

**TEDDY**  
Good afternoon, ladies and gentlemen, and  
welcome to the premiere showing of *Apex  
Modes Inc.* ... First on our stage, the lovely Vera,  
wearing one-zero-four. Basics come and basics  
go, right? But here is a basic that is not going  
anywhere—because basically, it's sensational.  
Ladies and Gentlemen, at forty-nine ninety-five,  
this is the biggest bargain on Seventh Avenue.  
And now, make way for the elegant Jeanette,  
in one of our most elegant creations. Number  
six-two-nine. which you'll be seeing in the next  
issue of ...well, I promised *Vogue* I wouldn't tell.

Ladies and Gentlemen, number six-two-nine ...  
And now, our proudest moment, the number  
that represents for us the meeting of the world's  
two greatest streets—Broadway and Seventh  
Avenue. Here she is, direct from the Great White  
Way, wearing Apex's number seven-seven-seven,  
wrapped in "Martha's Pink" ... Miss Martha Mills!

## 16. FINALE ACT I

**HARRY**  
What a moment, huh?

**MARTHA**  
All that excitement, all those excited buyers. You  
know what that sounded like to me? In case I'm a  
little late getting home from the theatre, you go  
right in and lie down.  
(*She hands him the keys*)

**HARRY**  
YOU'RE EITHER A PITCHER, DISHING IT OUT,  
GIVING THE ORDERS, HAVING YOUR SAY,  
OR A CATCHER WAITING AROUND TO HANDLE  
WHAT THE OTHER FELLER SENDS YOUR WAY!

Six months ago I was just another poor slob from  
the Bronx. Tonight...

I'M A PITCHER  
FROM NOW ON I'M PITCHING  
I'VE CAUGHT ON TO THE WAY THING ARE!







## 17. THE PENTHOUSE

### HARRY

Jews. Help me out here, please. The rules, the regulations. The meat goes here, the dairy there. Friday night, the sun's going down, you turn on the radio to listen to the ballgame. Fine. A couple hours later you reach for the same knob on the same radio and—God forbid! God actually forbids it! Like God, who presumably has more consequential things to think about, is going to curl up in a ball and blow away if little Heshie Bogan turns off the Dodger game after dark on Hester Street! Nuts, all of it, right? Except maybe not all of it. Not absolutely all of it. Not, for example, gatherings like this one...

### SHELDON

Sh'ma Yis-ra-eil, A-do-nai E-lo-hei-nu—

### SHELDON

(As HARRY speaks)  
A-do-nai E-chad.

### HARRY

(As SHELDON sings)

This is us, just us, without the fisheyes, and the sneers, and all the crap that comes at us from out there. Here we are. And this ritual, this particular ritual, this pause to recognize the exact moment when a boy steps across a line, from childhood into another world with no way back—there's nothing nuts about this one...

### SHELDON, HARRY, RUTHIE, BLANCHE, MEYER, TEDDY, MRS. BOGEN

Sh'ma Yis-ra-eil, A-donai E-lo-hei-nu, A-do-mao E-chad.

## 18. A GIFT TODAY

### SHELDON

Holy smoke!

### HARRY

Yes, Sheldon, holy smoke. Your first year's tuition at college.

### SHELDON

Mr. Bogen, thank you!

### HARRY

But remember...

THESE GIFTS ARE JUST A TOKEN  
OF BIGGER ONES UNSPOKEN  
FROM EVERY LOVING RELATIVE AND FRIEND.

### TEDDY

GIFTS WE WISH YOU VERY MUCH,  
THINGS YOU CANNOT WEAR OR TOUCH,  
OR TELL TIME WITH, OR WRITE WITH, OR SPEND.

### MEN

IF WE COULD HAVE THE POWER  
TO RAISE A WAND ON HIGH,  
COMMAND FOR YOU A GIFT TODAY.

WEALTH WE WOULDN'T WISH YOU  
OR THINGS THAT GOLD CAN BUY  
WHAT MONEY MAKES  
MONEY TAKES AWAY.

WE'D COMMAND YOU  
SOMETHING SPECIAL,  
GRAND AND WORTHY OF THIS DAY.

### MRS. BOGEN

THE GIFT THAT I WOULD GRANT YOU  
IS MAY YOU NEVER TRADE  
FOR GLORY OR SUCCESS OR FAME  
YOUR OWN GOOD NAME.

### WOMEN

YES, YOUR OWN GOOD NAME.

WE'D COMMAND YOU  
SOMETHING SPECIAL,  
GRAND AND WORTHY OF THIS DAY.

### MEYER

THE GIFT THAT I WOULD GRANT YOU  
IS WHEN YOU NEED A FRIEND,  
YOU'LL FIND ONE HALF AS GOOD AND TRUE  
AS YOU KNOW WHO!

### ALL

AS WE ALL KNOW WHO!  
WE'D COMMAND YOU  
SOMETHING SPECIAL,  
GRAND AND WORTHY OF THIS DAY.

### RUTHIE

THE GIFT THAT I WOULD GRANT YOU  
IS WHEN YOU MEET THE ONE,  
THE ONE, YOU'LL LOVE YOUR WHOLE LIFE  
THROUGH,  
SHE'LL LOVE YOU TOO,  
LIKE SHE'S LOVED BY YOU.

### ALL

IF WE COULD HAVE THE POWER  
TO RAISE A WAND ON HIGH,  
COMMAND FOR YOU A GIFT TODAY.  
WEALTH WE WOULDN'T WISH YOU  
OR THINGS THAT GOLD CAN BUY.  
WHAT MONEY MAKES  
MONEY TAKES AWAY.  
HAPPY BIRTHDAY  
THIRTEENTH BIRTHDAY  
FROM THE ONES THAT LOVE YOU SO.

### BLANCHE

GOODBYE TO CHILDISH THINGS NOW,  
TO BOYISH THOUGHTS AND WAYS  
MAY LOVE BLESS EVERY DAY YOU KNOW.  
TO A BOY FAREWELL,  
TO A MAN ... HELLO.

### ALL

TO A MAN ... HELLO.







## 19. GRAB THEM WHILE I CAN / A GIFT IS NOT ENOUGH

### MARTHA

LET'S GET ONE THING VERY VERY CLEAR.  
WEDDING BELLS WITH HIM I'LL NEVER HEAR.  
SO WHY SHOULD I KEEP WISHING FOR A FISH  
I'LL NEVER LAND  
WHATEVER HE MAY PANT AND ASK FOR,  
IT WON'T BE MY HAND!

HE WON'T BE MARCHING SLOWLY DOWN THE  
AISLE FOR ME,  
OR WEAR THAT SHY EXPECTANT  
BRIDEGROOM'S SMILE FOR ME.  
AND WHEN LOVE CALLS, NIAGRA FALLS WON'T  
SEE US THERE.  
I'LL NEVER WEAR THAT DIAMOND SOLITAIRE.

SO SINCE I'LL NEVER OWN THE GOOSE,  
THE ONLY USEFUL PLAN,  
IS KEEP HIM LAYING GOLDEN EGGS AND  
GRAB THEM WHILE I CAN.

### RUTHIE

Memo, to Harry Bogen, Esq., President Apex  
Modes Inc., April 16, 1938. Dear Sir:

WE'VE BEEN DEALING WITH YOUR FIRM FOR  
QUITE A WHILE.  
WE'VE COME TO LIKE YOUR LINE AND  
PRODUCT AND YOUR STYLE.  
IT'S QUITE EXTRA SPECIAL, MUCH TO BE  
ADMIRER,  
BUT DEAR SIR, THE SERVICE LEAVES A LOT BE  
DE DESIRED.

LACKS THAT CERTAIN PERSONAL ATTENTION,  
LACKS THAT CERTAIN TOUCH OF WARMTH AND  
CARE.  
SO FOR REASONS TOO OBVIOUS TO MENTION,  
PLEASE ACCEPT OUR DEEP REGRETS,  
WE ARE CLEARING UP OUR DEBTS.  
AND TAKING OUR BUS'NESS ELSEWHERE.

### MARTHA

HE'LL NEVER INTRODUCE HIS KIN OR FOLKS  
TO ME,  
OR CASU'LLY TELL MARRIED PEOPLE'S JOKES  
TO ME.  
I'LL NEVER HEAR HIM WHISPER, "DEAR, PLEASE  
NAME THE DAY."  
OR TOSS AWAY THE GODDAMN BRIDES  
BOUQUET.

### RUTHIE

GOOD-BYE, HARRY BOGEN, MY ONE TIME  
HEARTS DESIRE.  
GOOD-BYE, DREAMS I KNEW THAT SET THE  
UNIVERSE ON FIRE.  
DON'T CRY TO SEE ME GO, FOR THOUGH IT  
HURTS YOUR EGO  
YOU'LL CARRY ON, HARRY,

NEVER WORRY, BOY, YOU'RE TOUGH  
SO LONG, GOT TO GO NOW,  
I'VE GROWN UP AND I KNOW NOW  
LOVE IS NOT ENOUGH,  
JUST TO LOVE IS NEVER ENOUGH!

### MARTHA

THOUGH FIREWORKS START AND IN HIS HEART  
HE SINGS FOR ME.  
HE'LL NEVER SLIP AND CLIP THOSE APRON  
STRINGS FOR ME.

### RUTHIE

HARRY BOGEN, GOOD-BYE!

### MARTHA

AND SOMEDAY SOON, HE'LL HONEYMOON

### RUTHIE

GOOD-BYE!

### MARTHA

WHERE OCEAN WINDS ARE BALMY

### RUTHIE

GOOD-BYE!

### MARTHA

WITH NINA, SUE OR SALLY WHO

### RUTHIE

GOOD-BYE!

### MARTHA

REMINDS HIM OF HIS MOMMY

### MARTHA

SO SINCE I'LL NEVER OWN THE STOCK,  
THE ONLY USEFUL PLAN  
IS KEEP HIM PAYING DIVIDENDS

### RUTHIE

LOVE IS NOT ENOUGH...

### MARTHA

KEEP HIM DIGGING NUGGETS UP...

### RUTHIE

LOVE IS NOT ENOUGH...

### MARTHA

KEEP HIM LAYING GOLDEN EGGS AND  
GRAB THEM WHILE I CAN...

### RUTHIE

GOT TO GO NOW, I'VE GROWN UP AND I KNOW  
NOW

### MARTHA

AND GRAB THEM WHILE I CAN!

### RUTHIE

JUST TO LOVE IS NEVER ENOUGH!

## 20. HAVE I TOLD YOU LATELY? (reprise 1)

### MEYER

Harry, you're sure it's going to be all right?

### HARRY

As long as you're with me and I'm with you, Meyer,  
it's going to be better than all right.



HAVE I MENTIONED LATELY  
I'M GLAD YOU TOOK ME...

**MEYER**

Better than all right. O.K., O.K, so...

**HARRY**

So here's what we do first. We go  
down to the bank and open a  
special account in the name of  
Meyer S. Bushkin.

**MEYER**

Why?

**HARRY**

WHEN I COUNT UP ALL THE GUYS  
I COULD HAVE BEEN STUCK WITH

**MEYER**

Harry, why?

**HARRY**

I SURE WAS IN LUCK WITH  
THE ONE I DREW—

**MEYER**

Harry—

**HARRY**

It's the government, Meyer. The tax  
situation. Teddy was supposed to  
be taking care of it. He didn't. It's  
killing us.

**MEYER**

So?

**HARRY**

So, we draw money out of the  
business, we put it in the special  
account. Then we write checks on  
the account made out to cash. A  
special present for Miss Springer,  
off the books, we draw out the  
cash. A palm at Fisher Fabrics  
needs a little greasing, we draw out  
the cash.

**MEYER**

And that's O.K.?

**HARRY**

Everybody up and down the street,  
they all do it. Hell, Pulvermacher  
practically invented it.

**MEYER**

He never mentioned it.

**HARRY**

IN THE RUSH OF SIMPLE EVERYDAY  
THINGS  
SOMETIMES YOU DON'T SAY  
THINGS...

How 'bout it, partner?

**MEYER**

I don't know... I guess, well... If you're  
sure it's O.K....

**HARRY**

HAVE I TOLD YOU LATELY  
HOW MUCH YOUR PARTNER...

**HARRY & MEYER**

LOVES YOU...

## 21. HAVE I TOLD YOU LATELY? (reprise 2) / ON MY WAY TO LOVE

**HARRY**

Ruthie! What are you doing here?

**RUTHIE**

Harry, did you send a case of  
whiskey to the credit manager of  
Fisher Fabrics? And three dresses  
to his wife?

**HARRY**

HAVE I TOLD YOU LATELY—

**RUTHIE**

How could you be so stupid?

**HARRY**

YOU LOOK SO LOVELY...

**RUTHIE**

I work in a law office, Harry. One of  
our clients happens to be Fisher  
Fabrics.

**HARRY**

EACH TIME I SEE YOU...  
MY HEART MELTS AWAY...

**RUTHIE**

Everybody knows the minute you try  
to bribe a credit man, it's all over the  
trade that you're desperate for cash!

**HARRY**

IN THE RUSH OF SIMPLE EVERYDAY  
THINGS...  
SOMETIMES YOU DON'T SAY  
THINGS—

**RUTHIE**

You take me seriously, Goddammit!

YOU DON'T HAVE TO SHOUT  
FROM NOW ON I'M OUT  
OF THE KITCHEN!

WHAT'S MORE I CAN'T STAND  
YOUR CIGARETTE BRAND  
AND I'M SWITCHIN'!

I'M UNHAPPY WITH THINGS THE  
WAY THEY'RE OCCURRED.  
IT IS TIME TO FACE THE FACTS AND  
NOT MINCE A WORD.  
CERTAIN PARTIES NAMED BOGEN  
ARE GETTING THE BIRD.  
AU REVOIR, FARE THEE WELL, AND  
GOODBYE!  
AND I'LL TELL YOU WHY!

A FUNNY THING HAPPENED

ON MY WAY TO LOVE.  
I LOST THE YOUNG FELLA  
I'D BEEN DREAMING OF.

HE CHANGED WHILE I WAITED,  
AND HOPED FOR HIS CALL  
TO SOMEONE WHO'S NO FUN  
AT ALL.  
NO TEARS, NO HURT SURPRISES!  
IT'S WITH A PLEASANT GLOW I  
REALIZE  
THAT I'LL START FORGETTING.  
WHAT ELSE CAN I DO?  
AND MUCH THANKS FOR LETTING  
ME PRACTICE ON YOU.

JUST THINK OF THE TREASURES  
THE JOY AND DELIGHT  
I'LL GIVE TO MY OWN MISTER RIGHT,  
MY OWN  
MR. RIGHT

**HARRY**

SO HASTA LA VISTA  
TA—TA, TOODLE—OO.  
THE WORLD WILL KEEP TURNING

**RUTHIE**

BUT NOT AROUND YOU.  
THERE'S SOMEONE ELSE WAITING  
WHO'S MORE THAN A FRIEND

**HARRY**

BEST WISHES AND DISHES I'LL SEND

**RUTHIE**

Thank you so much.

**BOTH**

SO LONG, I'M ON MY WAY  
THANKS FOR THE BUGGY RIDE,  
AND MAY I SAY.

**HARRY**

IF YOU HAD THAT MUCH LOVE  
SO DEEP TRUE AND STRONG  
HOW COME IT'S SO EASY  
TO TELL ME SO LONG



AND HURRY TO MURRAY  
HOW QUICK CAN YOU FALL  
OH, NO  
IT COULDN'T BE SO  
WHAT A STALL  
YOU NEVER LOVED ME AT ALL

**RUTHIE**

IF I HAD THAT MUCH LOVE  
SO DEEP TRUE AND STRONG  
ALREADY TO HAND YOU  
MY DEAR MISTER WRONG  
JUST THINK OF THE TREASURES  
THE JOY AND DELIGHT  
I'LL GIVE  
AS LONG AS I LIVE  
DAY AND NIGHT  
TO MY OWN MISTER RIGHT.

## 22. WHAT'S IN IT FOR ME?

**MARTHA**

Mr. Asch, may I ask you a personal question?

**TEDDY**

I love personal questions.

**MARTHA**

If you were me, what would you do next?

**TEDDY**

I'd let Teddy Asch buy you a drink...

HIGH HIGH HIGH, BABY, ON A WINDY HILL  
WE'LL KISS AND SIGH, BABY,  
WHILE OUR HEARTS STAND STILL  
BEFORE WE TRY, BABY, CLIMBING MERRILY

**MARTHA**

ONE MINUTE, WHAT'S IN IT FOR ME?

**TEDDY**

I'm just talking.

DEEP DEEP DEEP, BABY, LIKE WAVES ON A  
SHORE  
OUR LOVE WILL SWEEP, BABY,  
WITH A MIGHTY ROAR  
BEFORE WE LEAP, BABY, HIT THAT CHILLY SEA

**MARTHA**

ONE MINUTE, WHAT'S IN IT FOR ME?

**TEDDY**

YOU WANT THE FAINTEST IDEA OF WHO'LL PAY  
THE BILL

**MARTHA**

That's right.

**TEDDY**

WELL, LET'S GO GET OUR FEET WET  
AND CLIMB THAT WINDY HILL

**MARTHA**

Just to be clear...?

FAR FAR FAR, BABY, UP IN HEAVEN'S BLUE  
WE'LL RIDE A STAR, BABY,  
WHERE EACH WISH COMES TRUE  
TILL WE DEPART, DEAR BABY, AERONAUTICALLY

**TEDDY**

ONE MINUTE, WHAT'S IN IT—

**MARTHA**

ONE MINUTE, WHAT'S IN IT—

**BOTH**

ONE MINUTE, WHAT'S IN IT—

**MARTHA**

FOR ME?

**TEDDY**

HIGH, HIGH, HIGH, BABY  
DEEP, DEEP, DEEP, BABY  
FAR, FAR, FAR, BABY  
WHAT'S IN IT FOR ME?

**MARTHA**

WHAT'S IN IT FOR ME?  
WHAT'S IN IT FOR ME?  
WHAT'S IN IT...?  
WHAT'S IN IT FOR ME?

## 23. PULVERMACHER

**PULVERMACHER**

Kids today, you know what they all want to be? Flash Gordon. Fly a rocket to the moon. When I was a kid there was this new idea, the skyscraper. That was a rocket to the moon for me. So one day I told my old man that's what I was going to be when I grew up. A guy who made up buildings. Great big special buildings. An architect, he said. I didn't know the word, but I said, sure, that's it. And then he asked me did I know how many architects in America were Jews? And I said no I didn't. And he said he did. None. That in America being an architect was like being in a club, a club with a sign hung on the door: No Jews Allowed. He said that in America there were a lot of things Jews weren't allowed to do and a list, a short list, of things they were. And then he wrote me out that list and told me to pick something, which I did. And I have been doing that thing I picked my whole life with two ideas in mind. To get rich and to get even—which I realized at some point were actually the same thing. Life's what it is. I got no complaints. Although if for some reason I have to walk past the Chrysler Building, I keep my eyes on the sidewalk...

## 24. WHAT ARE THEY DOING TO US NOW?

**MISS MARMELSTEIN**

AS WE GET OLDER,  
THERE'S NOTHING SURER,  
THE RICH GET RICHER.  
THE POOR GET POORER.  
THOSE SMALL MISFORTUNES







ALL START TO PILE UP:  
AND IT GETS HARDER  
TO KEEP A SMILE UP.

BUT WE KEEP HOPING,  
WHILE OLD DREAMS LINGER  
THAT WE'LL GET LUCKY ONE FINE DAY.  
THEN ONCE AGAIN FATE  
GIVES US THE FINGER.  
ONCE AGAIN WITH A SIGH,  
WE LOOK UP TO THE SKY  
WITH A QUIZZICAL EYE,  
AND QUIETLY SAY:

**ALL**

WHAT ARE THEY DOING TO US NOW?  
WHAT'S THE LATEST RUIN TO US NOW?  
SOMEONE UP THERE IS GETTING CARELESS.  
WHAT ARE THEY DOING TO US NOW, ANYHOW,  
WHAT ARE THEY DOING TO US NOW!

**MISS MARMELSTEIN**

MAKES NO DIFFERENCE IF A MAN IS SLAVE OR  
KING!  
BORN HE ALWAYS IS TO PAIN AND SUFFERING!  
NAKED, HE'S PUSHED OUT HIS NEW LIFE TO  
BEGIN!  
AIN'T ENOUGH, THE AWKWARD WAY THAT HE  
CAME IN.  
WHAM! BEFORE HE UNDERSTANDS JUST WHY  
HE'S HERE  
CLOP COMES FROM THE DOC A BIG SMACK ON  
THE REAR.  
FROM THEN ON CONTINUOUS WITHOUT A  
STOP,  
OW!—LIFE'S THE SAME OLD STORY—ALWAYS  
CLOP! CLOP! CLOP!

**ALL**

CLOP! CLOP! CLOP!  
CLOP! CLOP! CLOP!

**MISS MARMELSTEIN**

SCIENCE KEEPS ADVANCING, ALWAYS ON THE  
RUN.  
ALL THEY SEEM TO DO IS TAKE FROM LIFE THE  
FUN.

SMOKING OH NO NO. IT WEARS YOUR HEART  
AWAY.  
DRINKING SHRINKS FOR YOU THE LIVER, DAY  
BY DAY.  
EATING MAKES YOU FAT, YOUR WEIGHT YOU  
GOTTA CHECK.  
SEX—YOU DO YOU DON'T—YOU END A  
NERVOUS WRECK.  
FUTURE GENERATIONS WE HAD OUGHT TO  
WARN.  
HEY!—HEY, THERE, DO YOURSELF A FAVOR!  
DON'T GET BORN!

**ALL**

DON'T GET BORN!  
DON'T GET BORN!

**MEN**

WHAT ARE THEY DOING TO US NOW?

**WOMEN**

WHAT ARE THEY DOING TO US NOW?

**MEN**

WHAT'S THE LATEST RUIN TO US NOW?

**WOMEN**

WHAT'S THE LATEST RUIN TO US NOW?

**MEN**

SOMEONE UP THERE IS GETTING

**ALL**

CARELESS  
WHAT ARE THEY DOING TO US NOW?  
WHAT ARE THEY DOING TO US NOW?  
WHAT'S THE LATEST RUIN TO US NOW?  
SOMEONE UP THERE IS GETTING CARELESS

**MISS MARMELSTEIN**

WHAT ARE THEY DOING?

**TENOR**

WHAT ARE THEY DOING?

**ALTO**

WHAT ARE THEY DOING?

**BARITONE**

WHAT ARE THEY DOING?

**SOPRANO & TENOR**

WHAT ARE THEY DOING?

**ALL**

TO US NOW?

## 25. **EAT A LITTLE SOMETHING (reprise)**

**MRS. BOGEN**

Sit. Eat. You're going to need your strength.

**HARRY**

Ma, listen, I got it all under control—

**MRS. BOGEN**

EAT A LITTLE SOMETHING,  
TRY A LITTLE SOMETHING  
THINGS WON'T LOOK SO BAD  
ONCE YOU'VE HAD A BITE OR TWO.

**HARRY**

What you read in *Women's Wear*, it ain't so terrible—

**MRS. BOGEN**

CHEW A LITTLE SOMETHING,  
TOUCH A LITTLE SOMETHING,  
EAT IT WHILE IT'S HOT.  
SO, WHY NOT? IT'S GOOD FOR YOU.

**HARRY**

It's gonna be O.K. We are gonna be O.K.—

**MRS. BOGEN**

FORCE YOURSELF, JUST A TASTE  
GO AHEAD, START IN.  
SUCH A HOME COOKED MEAL.  
WHO COULD WASTE? IT'S A SIN.

**HARRY**

I figure things out, Ma. I got that from you—



**MRS. BOGEN**

EAT A LITTLE SOMETHING,  
TRY A LITTLE SOMETHING,  
LET THE TROUBLES WAIT,  
CLEAN THE PLATE.  
HERE, START WITH THESE,  
EAT A LITTLE SOMETHING...

**HARRY**

Ma...

**MRS. BOGEN**

PLEASE!

It's good, Heshie. Your mother made it. Just like  
she made you, she made these.

**26. FINALE ACT II**

**HARRY**

And that's it. Hang on a minute, that's it? We're  
done? I thought the bad guy was supposed to  
get it in the end? Or maybe I was supposed to  
see the light and make everything O.K. You want  
a happy ending...pick up a fairy tale.

LIFE'S A COLD CASH SITUATION.  
BOUGHT AND PAID FOR—NO OBLIGATION.  
NEVER LET YOUR HEART START BLEEDING,  
OR YOUR CONSCIENCE ITCH.  
YOU'LL KNOW YOU'RE SUCCEEDING  
WHEN YOU'RE CALLED A SON-OF-A-BITCH.

THAT'S THE WAY THINGS ARE AND THEY'VE  
ALWAYS BEEN  
IF YOU'RE ON THE COLD OUTSIDE AND YOU'RE  
WANTING IN,  
YOU GOTTA CLIMB HIGHER, ALWAYS CLIMB!  
TO HELL WITH THE RULES,  
GET USED TO THE FOOLS WHO HAVE TO BE  
STEPPED ON  
FROM TIME TO TIME

**GROUP (including MRS. BOGEN, RUTHIE,  
BLANCHE, TEDDY and SHELDON)**

HYE, DIGA DYE DYE DYE  
HYE, DIGA DIGA DAY  
HYE DIGA DYE DYE DYE  
HOORAY THE FAMILY WAY

**HARRY**

YOU'RE EITHER A CATCHER  
WAITING AROUND TO HANDLE  
WHAT THE OTHER FELLOW  
SENDS YOUR WAY.

OR YOU'RE THE PITCHER  
DISHING IT OUT  
GIVING THE ORDERS  
HAVING YOUR SAY

**GROUP**

HYE, DIGA, DYE, DYE, DYE  
HYE, DIGA, DIGA, DAY  
HYE, DIGA, DYE, DYE, DYE

HOORAY THE FAMILY WAY

HYE, DIGA, DYE, DYE, DYE  
HYE, DIGA, DIGA, DAY  
HYE, DIGA, DYE, DYE, DYE  
HOORAY THE FAMILY WAY

**HARRY**

OH, I FEEL SO...  
I DON'T KNOW,  
I CAN'T FIND WORDS TO SAY.  
EV'RYONE MEET HARRELAH  
SAY HOORAY FOR HARRELAH

**GROUP**

PLEASED TO MEET YOU, HARRELAH

**ALL**

DYE, DYE, DIGA DIGA DYE!

**ARRY**

I'M A PITCHER  
FROM NOW ON I'M PITCHING  
I'VE CAUGHT ON TO THE WAY THINGS ARE!

**MRS. BOGEN**

DA, DAI, DA, DA, DA, DAI  
DA, DA, DA, DA, DA, DAI

**MRS. BOGEN & RUTHIE**

DA, DAI, DA, DA, DA, DAI, YA, DAI  
DAI, YA, DA, DA, DAI, YA  
DA, DAI, YA, DA, DA, DAI  
DA, DA, DAI,  
DA, DA, DAI, YA, DAI

**COMPANY EXCEPT HARRY**

IF WE COULD HAVE THE POWER  
TO RAISE A WAND ON HIGH  
COMMAND FOR YOU A GIFT TODAY  
WEALTH, WE WOULDN'T WISH YOU  
OR THINGS THAT GOLD CAN BUY

WHAT MONEY MAKES,  
MONEY TAKES...  
WHAT MONEY MAKES  
MONEY TAKES...  
WHAT MONEY MAKES  
MONEY TAKES AWAY

**MRS. BOGEN**

*(intoning)*

Baruch ata Adonai, Eloheinu Melech ha'olam,  
Hamotz lechem min ha'aretz.

**COMPANY EXCEPT HARRY**

Amen.

*(HARRY exhales...)*



# PRODUCTION CREDITS

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**ADDITIONAL RECORDING BY** Bobby Thayer

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**PRODUCTION MANAGER:** Jill Dell'Abate

**ART DIRECTION & DESIGN BY** Derek Bishop

**COVER PHOTOGRAPH BY** Austin Ruffer

**PRODUCTION PHOTOGRAPHY BY** Julieta Cervantes

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## **CONCORD THEATRICALS RECORDINGS**

Sean Patrick Flahaven — **CHIEF THEATRICALS EXECUTIVE**

Ali Tesluk Case — **SR MANAGER, PRODUCTION**

Imogen Lloyd Webber — **EVP MARKETING & COMMUNICATIONS**

Haydyn Meythaler — **SR MANAGER, MUSIC MARKETING**

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