

## CAST OF CHARACTERS

Immigrant  
David Hershkowitz  
Rebecca Hershkowitz  
Bella Cohen  
Avram Cohen  
Ben  
Landlady  
Newspaper Editor  
Saul  
Rosa  
Mr. Bronstein  
Rachel  
Klezmer Musicians  
Hamlet  
Ophelia  
Nathan Hershkowitz  
Italian Tenor  
Morris' Mother  
Morris  
Big Tim Sullivan  
Mrs. Sullivan  
Immigrants, Ellis Island Guards, Recruiters, Peddlers, Customers, Affluent Americans, Strikers

**The show can be effectively cast with ten actors doubling as follows:**

Rebecca Hershkowitz  
David Hershkowitz (cut Morris and have David do his voice in "*The Sound of Love*")  
Bella Cohen  
Customer; Shopper; Rosa; Affluent American; Rag Picker; Morris' Mother  
Avram Cohen; Hamlet; Big Tim Sullivan  
Landlady; Rachel; Ophelia; Affluent American; Mrs. Sullivan  
Guard; Saul  
Affluent American; Nathan  
Immigrant; Guard; Editor; Klezmer Musician; Mr. Bronstein; Affluent American; Man; Striker  
Ben; Affluent American

## PRODUCTION NOTE

RAGS moves very rapidly from scene to scene, in the style that has become known as "cinematic." Often the individual scenes are brief and a great many locales are visited. Therefore, it may be useful to conceive the show with a somewhat abstract unit set, the definition of specific locales being indicated by a few props or pieces of furniture (e.g. sewing machines, pushcarts, hanging laundry, etc.) Photographs from the period used as part of the set can also lend authenticity while eliminating the need for cumbersome scenery.

## MUSICAL SYNOPSIS

### - ACT I -

- Scene 1: The Hold of a Ship Nearing America**  
*I REMEMBER*..... Immigrant  
*CHILDREN OF THE WIND*..... Rebecca  
*IF WE NEVER MEET AGAIN*..... Rebecca and Bella  
Reprise: *CHILDREN OF THE WIND*..... Immigrants
- Scene 2: Ellis Island, and a Dock at Battery Park**  
*GREENHORNS*..... Ellis Island Guards, Rebecca and Immigrants
- Scene 3: The Cohen's Tenement Apartment on Suffolk Street**  
*BRAND NEW WORLD*..... Rebecca, Bella and David
- Scene 4: Bronstein's Sweatshop**
- Scene 5: The Cohen's Apartment**
- Scene 6: A Street on the Lower East Side**  
*PENNY A TUNE*..... Klezmer Musicians and the Company
- Scene 7: The Sweatshop and, later, outside**  
*EASY FOR YOU*..... Saul and Rebecca
- Scene 8: The Stoop in front of the Cohen's Apartment Building**
- Scene 9: The Yiddish Theatre**  
*HAMLET*..... Hamlet and the Company
- Scene 10: Suffolk Street, later that night**  
*BLAME IT ON THE SUMMER NIGHT*..... Rebecca
- Scene 11: The Cohen's Apartment**  
*FOR MY MARY*..... Ben and Irish Tenor
- Scene 12: The Street in front of the Cohen's Apartment Building**  
*RAGS*..... Bella, Rag Picker, Avram and Rebecca

### - ACT II -

- Scene 1: The Cohen's Apartment**  
Reprise: *IF WE NEVER MEET AGAIN*..... Bella and Rebecca
- Scene 2: The Roof of the Cohen's Apartment Building**  
*UPTOWN*..... Nathan and Rebecca  
*WANTING*..... Rebecca and Saul
- Scene 3: Orchard Street**  
*THE SOUND OF LOVE*..... Ben, David, Bella, Rebecca, a Woman, Italian Tenor and Rachel  
Reprise: *RAGS*..... Bella
- Scene 4: A Street on the Lower East Side**  
*THREE SUNNY ROOMS*..... Rachel and Avram
- Scene 5: The East Side Democratic Club**  
*WHAT'S WRONG WITH THAT?*..... Big Tim Sullivan, Nathan and Rebecca
- Scene 6: The Sweatshop, immediately following, and later, the Cohen's Apartment**  
Reprise: *IF WE NEVER MEET AGAIN*..... Rebecca  
*KADDISH*..... Avram and Rebecca
- Scene 7: The Sweatshop**  
*BREAD AND FREEDOM*..... Rosa, Rebecca and Strikers
- Scene 8: Union Square**  
*DANCING WITH THE FOOLS*..... Rebecca
- Scene 9: The Cohen's Apartment**
- Scene 10: A Dock at Battery Park**  
*FINALE*..... The Company

## ACT I

### Scene 1: The Hold of a Ship Nearing America

*(IMMIGRANTS huddled together.)*

#### MUSIC 1: ACT I PROLOGUE

IMMIGRANT MAN

I REMEMBER SUMMER EVENINGS  
SITTING, YOU AND I  
WHILE THE CRANES WERE CALLING  
IN THE EASTERN SKY  
SOMETIMES WE DON'T LOVE THINGS  
TILL WE TELL THEM GOOD-BYE  
OH, MY HOMELAND  
MY HOMELAND  
GOOD-BYE

DAVID

*(To audience.)*

They're all kind of sad because they miss the old country. Me, I <sup>didn't</sup> don't miss it at all. I can't wait to get to America ... Me and my mother <sup>are</sup> are going to join my father there. I don't remember him because he left when I was very little. And we had to wait for him to send for us. And we waited and waited.

And then something terrible happened in our village. Men came on horses, with swords and whips and began beating people and burning houses. I don't want to talk about that. A horse kicked me and Mama screamed and grabbed me from under the horse. I don't want to talk about that either.

Anyway, after they finally left, Mama and me left our house in the middle of the night, with hardly anything at all ... and we started walking ... slept in fields at night ... hardly anything to eat ... Anyway, we finally made it to this boat going to America. That's Mama there.

REBECCA

*(Reading a letter she is writing.)*

Nathan, my dear Nathan, soon ... with God's help ... David and I will be with you in America. Imagine me, Rebecca, daughter of Samuel, from our little village of Gomel, crossing this great ocean ... So much has happened to us, and only thinking of you has kept us together. And even thinking of you hasn't been so easy, because to tell the truth, I don't remember exactly what you look like ...

But I do remember that when my Papa told me I was to marry Nathan, son of Reuben, I was so happy. Oh, Nathan, if you only knew what we've been through. If you only knew ...

#### MUSIC 2: CHILDREN OF THE WIND

HIDING IN THE WHEAT FIELD  
FROM THE COSSACKS AND THE SCREAMS  
FLAMES ARE ON THE HILLSIDE  
BLOOD IS IN THE STREAMS  
"ALL THE WORLD IS BURNING"

THAT'S THE WAY THAT IT SEEMS  
 DAVID, DID THEY HURT YOU, DARLING?  
 SHOW ME WHERE THEY HURT YOU, DARLING  
 EVERY NIGHT IT FILLS MY DREAMS

I SEE US RUNNING THROUGH THE FOREST  
 AND THERE'S FORTY MILES TO GO  
 SNEAKING PAST THE BORDER  
 IN THE SILENT SNOW  
 SLEEPING UNDER HAYSTACKS  
 EATING ROOTS WHERE THEY GROW  
 BEGGING ON THE PIER AT DANZIG ...  
 WELL, WE MADE IT HERE FROM DANZIG  
 WHAT'S ANOTHER MILE OR SO?

WE'RE CHILDREN OF THE WIND  
 BLOWN ACROSS THE EARTH  
 PIECES OF THE HEART  
 SCATTERED WORLDS APART  
 SO FAR FROM THOSE WE LOVE  
 ALL THE CHILDREN OF THE WIND

THERE'S A MORNING I WANT SOMEDAY TO SEE  
 ALL THE CHILDREN OF MY CHILDREN ARE THERE  
 AND THEY'RE VERY, VERY NOISY  
 RUNNING THROUGH MY KITCHEN  
 AND WE'VE BEEN THERE  
 FOR A LIFETIME  
 AND I KNOW THEN  
 THEY WILL NEVER BE

CHILDREN OF THE WIND  
 LONGING TO BE ONE  
 HALF A WORLD AWAY  
 WE WILL MAKE OUR WAY  
 GREAT SHIPS AND IRON TRAINS  
 CROSS THE SEAS AND PLAINS  
 TAKE US TO THE DAY  
 BRING US TO THE SHORE  
 NO MORE  
 THE CHILDREN OF THE WIND.

BELLA

*(Runs on.)*

Rebecca! Rebecca! I just heard! We're going to land today.

REBECCA

Today!

BELLA

I can't wait to get off this boat! So hot and smelly and everybody getting sick. I can't wait.

DAVID

*(To audience.)*

That's Bella. Mama and her got to be friends on the boat.

REBECCA

You know what I did last night, Bella? I started writing a letter to my husband.

BELLA

Your husband? But he's meeting you when you arrive, no?

REBECCA

I thought I would put it in his hands when we got off the boat.

BELLA

What a nice idea.

REBECCA

I want you to read it. Let me know if it sounds foolish.

BELLA

*(Reads)*

You don't remember what he looks like?

REBECCA

Not exactly ... After all, it's been six years ... That's all I wrote so far ... Do you think it's foolish to give it to him?

BELLA

No, of course not ... It's nice ... Oh, Rebecca look ...

*(Shows her the magazine she's carrying.)*

Look at this picture in my American magazine ... Look at these people.

REBECCA

What about them?

BELLA

Look how they're smiling. All the people in all the pictures are smiling. They're happy. I think everybody's happy in America.

REBECCA

I don't know ...

BELLA

And look at these places ... Rivers and oceans ... And here's another one. They have lots of rivers and oceans in America, did you know that? And look at these tall buildings ... People live in them ... Not like those tiny little hovels we had at home. And here's a picture of a classroom, with a teacher ... Look, girls! Girls in the classroom. Not like at home.

REBECCA

*(Teasing her.)*

Boys too ...

BELLA

Oh Rebecca, I'm going to see all those places ... And maybe I'll go to school too to learn to be ... I don't know, something! I'll learn to be something!

REBECCA

Bella, how are you going to ...

BELLA

Oh, first I'm going to work and earn some money - If Papa lets me - and I'm going to see all those wonderful places ... and learn a lot ... oh, there are so many things we can do in America ... so many wonderful adventures ...

REBECCA

Adventures? I've had enough adventures. Enough to last me a lifetime. All I'm looking forward to is making a home for my husband and my David ... all of us safe and together. No more trouble.

**MUSIC 3: IF WE NEVER MEET AGAIN**

BELLA

But we'll still see each other in America, won't we? We'll always be friends?

REBECCA

I hope so.

BELLA

I'm so glad I met you on this old boat ... it's made it so ... you know?

REBECCA

I know ...

SOON WE'LL BE THERE  
 WHERE IT'S SO FINE TO LIVE  
 WHAT IF WE NEVER MEET AGAIN?  
 YOU'LL HAVE YOUR LIFE  
 AND I'LL HAVE MINE TO LIVE  
 BUT IF WE NEVER MEET AGAIN  
 THANK YOU FOR BEING MY FRIEND FOR A WHILE  
 HELPING ME SMILE  
 WHEN THE SEAS WERE TOO ROUGH FOR ME  
 YOU KNOW I WISH  
 ONLY GOOD THINGS FOR YOU:  
 DRESSES AND DANCES  
 AND BOYS WITH GOLD RINGS FOR YOU  
 EV'RYTHING SWEET  
 IF WE NEVER MEET AGAIN

BELLA

DON'T LET'S BE SAD  
 DON'T SHED A TEAR TODAY  
 THOUGH WE MAY NEVER MEET AGAIN  
 ALL THAT YOU WANT  
 FINALLY HERE TODAY  
 SO IF WE NEVER MEET AGAIN  
 YOU'LL HAVE YOUR NATHAN TO SHIELD YOU FROM HARM  
 SAFE ON YOUR FARM  
 IN THE MIDDLE OF ORCHARD STREET  
 DAVID IN SCHOOL  
 BABIES TO PESTER YOU  
 CURTAINS AND CANDLESTICKS  
 ONLY THE BEST FOR YOU  
 SHINY AND NEAT  
 IF WE NEVER MEET AGAIN

REBECCA & BELLA

WHO WOULD HAVE THOUGHT ON THIS DARK DIRTY SHIP  
 HERE IN THE HOLD WHERE THE NIGHTS NEVER END  
 WHO WOULD HAVE THOUGHT ON THIS TERRIBLE TRIP  
 I'D FIND A SAVIOR ... A SISTER ... A FRIEND ...

NOW WE MUST PART  
 GOING OUR SEP'RATE WAYS  
 THERE IN THE GOLDEN LAND  
 LIVING THOSE BETTER DAYS  
 BUT NOT QUITE COMPLETE  
 IF WE NEVER MEET  
 AGAIN.

IMMIGRANTS

Land! I see land! We're here!

DAVID

And then, all of a sudden, everybody got so excited and started screaming and laughing, because across the water we saw this statue of a giant lady wearing a funny hat and holding up something like a broom ...

**MUSIC 4: CHILDREN OF THE WIND – Reprise**

ALL

*(Starting softly, overlapping DAVID'S speech.)*

WE'RE CHILDREN OF THE WIND  
 BLOWN ACROSS THE EARTH  
 PIECES OF THE HEART  
 SCATTERED WORLDS APART  
 SO FAR FROM THOSE WE LOVE  
 ALL THE CHILDREN OF THE WIND ...

DAVID (CONT'D)

And past this lady, we saw some big buildings and people were yelling: "We're here!" and "It's America!" and things like that.

**Scene 2: Ellis Island, and a Dock at Battery Park**

*(As the action shifts to a large, central room on Ellis Island for the processing of immigrants, the music segues to:)*

**MUSIC 5: GREENHORNS**

GUARD I

ANYONE WHO'S EVER HAD TUBERCULOSIS  
OVER HERE, IN THIS LINE.

GUARD II

ANYONE WHO HAS A WHITE CARD ...

IMMIGRANT

A white card?

GUARD II

IN THE BARGE.

ANOTHER IMMIGRANT

A barge?

ANOTHER IMMIGRANT

THAT MEANS WE'RE IN!

ANOTHER IMMIGRANT

We made it!

BELLA

Now we're Americans!

GUARD II

GET IN THE BARGE!

IMMIGRANTS

*(On barge en route to mainland.)*

LONG LIVE COLUMBUS!

LONG LIVE COLUMBUS!

LOVE LIVE MISTER CHRISTOPHER COLUMBUS ...

*(The action shifts to a dock at Battery Park.)*

GUARDS

ANOTHER LOAD OF GREENHORNS  
FRESH OFF THE BOAT

ANOTHER WAVE OF REFUGEES  
 TO FILL THE MILLS AND FACTORIES  
 A LITTLE GRIST  
 FOR THE CAPITAL SYSTEM  
 IT'S A BUNCH OF GREASEBALLS  
 GREASIN' THE WHEELS  
 A LITTLE OIL FOR THE MACHINE  
 GREENHORNS  
 LET 'EM COME  
 IF WE CAN GET 'EM WHILE THEY'RE GREEN

*(The IMMIGRANTS are descended upon by waiting HUCKSTERS and JOB RECRUITERS.)*

HUCKSTER

Anyone need a place to live? Good boarding house ... cheap!

GUARDS

GREENHORNS ...

HUCKSTERS

Shoemakers! Cigarmakers!

GUARDS

GREENHORNS ...

HUCKSTERS

Good pay!

GUARDS

GREENHORNS  
 WHO WANTS TO PAY  
 FOR THE MANUAL LABOR?  
 WITH A HUNK OF HUNKIES HUNTIN' FOR JOBS  
 IT TAKES A YEAR TO GET 'EM CLEAN  
 GREENHORNS  
 SHIP 'EM IN  
 THEY KEEP OUR POCKETS FULL OF GREEN

REBECCA

*(To GUARD.)*

I'm supposed to meet my husband, Nathan Hershkowitz.  
 HAVE YOU SEEN HIM?

GUARD

ARE YOUR PAPERS ALL IN ORDER?

REBECCA

HE'S ABOUT THIS TALL, WITH A MUSTACHE ...

GUARD

LET ME SEE THEM!

REBECCA  
NATHAN HERSHKOWITZ, HAVE YOU SEEN HIM?  
HAVE YOU SEEN HIM?

GUARDS  
ANOTHER LOAD OF GREENHORNS  
FRESH OFF THE BOAT  
ANOTHER LOAD OF HUMAN DIRT  
TO SEW THE CUFF ON EVERY SHIRT  
AND HELP THE RISE  
OF FREE ENTERPRISE  
THEY CALL 'EM WRETCHED REFUSE  
TAKE A GOOD WHIFF  
AND YOU'LL DISCOVER WHAT THEY MEAN  
GREENHORNS  
HEBES AND WOPS  
BUT LONG AS GREENHORNS  
WORK THE SHOPS  
PICK THE CROPS  
EAT THE SLOPS ...

IMMIGRANTS  
LONG LIVE COLUMBUS!

GUARDS  
GREASE THE COPS

IMMIGRANTS  
LONG LIVE COLUMBUS!

GUARDS  
THE FLOOD OF GREENHORNS NEVER STOPS  
LET'S KEEP AMERICA ...

IMMIGRANTS  
LONG LIVE AMERICA!

ALL  
WE'LL KEEP AMERICA  
GREEN!  
*(REBECCA spots a man she assumes to be NATHAN.)*

REBECCA  
Oh, there he is! Thank God!  
*(Rushes to MAN.)*  
Nathan! Nathan!  
*(SHE embraces HIM. It is not NATHAN. GUARD overhears this.)*  
Oh, you're not ... I'm sorry ...  
*(Backs off.)*  
God of the Universe! Where is he?

Nobody meeting you? GUARD

Yes, my husband, but ... REBECCA

Lady, the law is any young woman must be met by a relative. GUARD

Yes, I told you, my husband is meeting me ... REBECCA

But he didn't ... Sorry, lady, I'll have to take you back to Customs. GUARD  
(Starts marching her and DAVID off.)

What? No! We can't go back there! Please don't send us back. REBECCA

(Sees what's happening.) BELLA  
Papa ... Help her ...  
(REBECCA and DAVID start to run off, but are caught.)

Don't mix in. AVRAM

Sorry, lady, it's the law. GUARD

Papa, they're taking her away! Papa! BELLA

(Being dragged off, DAVID clinging to her hand.) REBECCA  
Let me go, Mister ...  
(Suddenly, BELLA flies across the stage, stops OFFICER.)

Sir! Please, sir, her ... uncle ... is here for her. BELLA

What? GUARD

Yes, her uncle! Right over here! BELLA  
(Dashes back to AVRAM.)  
Look, she's arrived! Your niece!

What's going on here? GUARD

AVRAM  
*(Looks at BELLA, then to REBECCA.)*  
Esther. Is that you ...

GUARD  
*(To AVRAM.)*  
Who are you?

AVRAM  
I'm her uncle ... she's my niece.

BELLA  
That means he's a relative.

GUARD  
You take responsibility for this woman?

AVRAM  
*(After a beat.)*  
I think so.

GUARD  
All right then.  
*(GUARD goes off into crowd.)*

REBECCA  
Thank you, thank you ... you saved our lives. God must have sent you to me.

AVRAM  
He should have sent your husband. By the way, is your name Esther?

REBECCA  
Rebecca.

AVRAM  
Close enough.

BELLA  
*(Concerned)*  
Where are you going to go?

REBECCA  
I don't know ...

BELLA  
You could come with us ...

Bella! AVRAM

Papa? BELLA

(Sighs)  
All right ... my brother lives on Suffolk Street ...  
(To MAN, passing.)  
Suffolk Street? AVRAM

Suffolk Street ...  
(Points)  
That way, just go that way ... MAN

That way? Of course that way. The other way is the ocean ... Wait here ... I'll find out ... AVRAM

Tailors? Good jobs for tailors! RECRUITER

(Entering)  
I'm a tailor. BEN

Cigar makers ... highest pay! RECRUITER 2

Highest pay? I'm a cigar maker! BEN

I thought you said you were a tailor. RECRUITER

(Pulls away.)  
Do I look like a tailor? BEN

You're a cigar maker? RECRUITER 2

The best. Ask anybody in Odessa. BEN

Wait here - be right back. Cigar makers! Highest pay ... RECRUITER 2

BEN

*(Spots BELLA.)*  
Bella! There you are!

BELLA

Ben! I was afraid I'd never see you again.

BEN

What?? How can I marry you if I never see you again?

BELLA

*(To REBECCA, embarrassed.)*  
This is the crazy one I told you about.

BEN

Hey Bella, look - I saved this: a kopeck. My last kopeck ...  
*(Throws it into the water.)*  
Good-bye old world!

BELLA

Ben!

BEN

What do I need it for? I got a wonderful job here - in a big fancy cigar shop. I'm gonna make a lot of money.

BELLA

That's wonderful, Ben.

*(AVRAM has returned. BEN notices him.)*

BEN

Oh ... excuse me ... I'm Benjamin Levitowitz. Bella and me, we talked a lot on the boat.

AVRAM

I know, I saw. Come, Bella, we're going.  
*(Starts off.)*

BEN

Wait, you gotta give me your address.

BELLA

Suffolk Street.

RECRUITER 2

Hey you! Cigar maker! Let's go.

BEN

One minute. Bella, where on Suffolk Street?

I don't know. Papa ...

BELLA

Hey, you want the job or not?

RECRUITER 2

*(To BEN.)*  
The man is calling you.

AVRAM

All right, I'm comin', I'm comin' ...  
*(As HE exits, following recruiter.)*  
Bella, don't worry - I'll find you. I promise.

BEN

Papa!

BELLA

He's not for you, Bella. He's cut from cheap cloth. Besides, a Jewish boy without a hat ... Ah well, with God's help, we'll never see him again. Come, stay together. We found America, we'll find Suffolk Street.

AVRAM

**MUSIC 5A: OPEN YOUR EYES**

OPEN YOUR EYES, BELLA  
JUST TAKE A BREATH, BELLA

*(As THEY exit.)*  
LOOK, DAVID  
WATCH, DAVID

REBECCA

NOW IT BELONGS TO YOU  
*(Music continues.)*

AVRAM & REBECCA

**Scene 3: The Cohen's Tenement Apartment on Suffolk Street**

*Sheet*

Bella had a lot of relatives and it was very crowded but they let us stay anyway. They lived in a great big, wonderful house. It was called a tenement. The first night I was a little scared. And I think Mama was scared too. But Bella tried to make her feel better.

DAVID

I feel terrible staying here. You have enough without us.

REBECCA

So it'll be a little crowded. It's friendlier.

BELLA

*I was all nervous*  
DAVID  
I tried to sleep and I couldn't. I was kinda nervous.

**MUSIC 6: BRAND NEW WORLD**

*(To REBECCA.)*  
Mama, where's Papa? You said Papa would take care of us.

REBECCA  
He will, darling. We just have to find him, that's all. ~~Go to sleep now.~~

SHASHA, SHASHA, DUVEDEL  
ONE MORE DAY IS PAST, LOVE  
IN THE MORNING YOU WILL SEE  
WE'LL FIND PAPA AND WE'LL BE  
SAFE AGAIN AT LAST, LOVE  
NOW IT'S JUST THE PAIR OF US  
FACING SUCH A COLD WORLD  
PAPA WILL TAKE CARE OF US  
LIKE THE OLD WORLD  
LIKE OUR OLD WORLD ...

BELLA  
*(At the window.)*  
WHAT'S THAT MUSIC  
PLAYING DOWN THERE IN THE STREET?  
ON THAT PUSH CART  
IS THAT A THING YOU COULD EAT?

REBECCA  
*(Joins her at the window.)*  
THAT ONE - WHY'S HE YELLING SO LOUD  
AT THE FAT ONE?  
WHAT A CROWD THEY GOT!

BELLA  
SEE THAT LADY - WHAT HAS SHE GOT ON HER HEAD?

REBECCA  
NO BABUSHKAS! IT'S FEATHERS AND FRUIT INSTEAD!

BELLA  
SO MANY NOISES ...

REBECCA  
COLORS ...

REBECCA & BELLA  
MIXED UP AND SWIRLED  
INTO A BRAND NEW WORLD HERE

LOOK AT US IN A BRAND NEW ...

REBECCA

LOOK, DAVID  
WATCH, DAVID

DAVID

I am, Mama.

REBECCA

LISTEN, DAVID  
LEARN, DAVID

DAVID

I will, Mama.

REBECCA

NOW IT BELONGS TO YOU  
TO YOU!

BELLA

WHERE'S THAT MUSIC  
I WANNA HEAR IT AGAIN

REBECCA

SEE THAT SIGN THERE  
COVERED WITH WORDS I CAN'T  
READ

DAVID

ALL THOSE AUTOMOBILES  
THEY GOT HERE

REBECCA

ALL THESE PEOPLE  
SELLING YOU THINGS YOU  
DON'T NEED

I MUSTA SEEN AT LEAST TEN  
EV'RYBODY SO

ALL THREE

BUSY  
THEY'RE SO BUSY, THEY'RE MAKING ME DIZZY  
MY HEAD'S ACHIN' FROM  
ALL THIS NOISE HERE  
EV'RYONE HOLLERS AND YELLS.

DAVID

MOTORS AND SIRENS AND WHISTLES AND BELLS!

REBECCA

AND THE AIR HERE  
IS ALL LOADED UP WITH SMELLS!

ALL THREE

IT'S SUCH A FEELING  
REELING  
LIKE WE'VE BEEN HURLED  
A MILLION MILES AND LANDED

RIGHT AT THE HEART

DAVID  
DID YOU SEE WHAT THAT MAN DID?

BELLA  
LOOK AT THAT CART!

REBECCA  
WE MAY BE LOST AND STRANDED

ALL THREE  
BUT WE'RE A PART OF A  
BRAND NEW WORLD!

*(The action shifts to the street; REBECCA is in conversation with a LANDLADY.)*

LANDLADY  
Nathan Hershkowitz? Yes, he used to live here. But he's gone.

REBECCA  
But I wrote him a letter. That we were coming.

LANDLADY  
Yes, it's here - a letter.

REBECCA  
*(Bewildered)*  
God of the Universe. Gone where?

LANDLADY  
I don't know ...  
*(Waves)*  
Gone.

*(The action shifts and REBECCA is now in conversation with a NEWSPAPER EDITOR.)*

EDITOR  
*(Reading)*  
So this is the advertisement you want to put in the paper? "Nathan Hershkowitz, your wife and son are waiting for you at this address." All right, I'll print it, lady, but I have to tell you I've got pages of ads like yours. You're not the only abandoned wife in America.

REBECCA  
I am not an abandoned wife!

EDITOR  
*(Shrugs)*  
Whatever you say.  
*(The action shifts back to the Cohen's apartment; REBECCA is in conversation with BELLA.)*

REBECCA

An abandoned wife, he called me. Is that what I am?

BELLA

No, of course not. It's just that he moved and doesn't know you're here and ...

REBECCA

But I am. I am abandoned. I have nothing - no husband, no place to live, no money for food for David ...

BELLA

I'm sure we can ...

REBECCA

I have nothing, nothing at all. God of the universe. What am I going to do? I don't know what I'm going to do.

BELLA

Rebecca, you're in America. Anything is possible here. Maybe you could get some work?

REBECCA

Work? What work? What do I know? What have I ever done except cook, clean, sew ...

BELLA

Well, what about sewing? I'm sure there are lots of places here that make dresses and things. Maybe you could get work like that - sewing.

REBECCA

Do you think I could? Maybe?

**MUSIC 7: BRAND NEW WORLD - Reprise**

BELLA

THERE'S THAT MUSIC  
PLAYING SO STRONG AND SO NEW  
NOW, REBECCA  
IT'S PLAYING FOR ME AND YOU ...

REBECCA

I will! I'll try. I love you Bella. I love you very much.

REBECCA & BELLA

WE'RE IN A BRAND NEW WORLD NOW  
BEST OF FRIENDS IN A BRAND NEW WORLD ...

DAVID

So Mama went to look for work, and she went around all day for days, till one day she went to a shop and there was a sign that they needed a worker.

**Scene 4: Bronstein's Sweatshop**

*(SAUL addresses WORKERS at sewing machines.)*

SAUL

Listen to me. Before your boss gets back, you got to stand up for your rights. Rosa, how much are you getting for this work?

*(Picks up a collar.)*

ROSA

Five cents a dozen.

SAUL

That's crazy. We got a lot of shops paying union wages, eight cents.

BRONSTEIN

*(Enters)*

You here again? Out! No union here! Out!

SAUL

Rosa, tell him.

ROSA

He said other shops pay eight cents, and if we all stick together ...

BRONSTEIN

What? Listen, you ...

REBECCA

*(Enters, holding sign: "Sewing Machine Operator Wanted.")*

Excuse me ...

BRONSTEIN

What?

REBECCA

Excuse me, the sign says ...

BRONSTEIN

I know what the sign says, it's my sign. You know how to use a sewing machine?

REBECCA

Yes, back home I sewed ...

BRONSTEIN

Don't tell me your life story, sit down, we're behind ...

*(HE gets an idea, looks at SAUL.)*

And you know the price, right? Four cents! We pay four cents a dozen!

SAUL

Wait a minute ...

REBECCA  
Yes ... fine. Four cents a dozen.

SAUL  
No, lady, you can't work for that.

REBECCA  
Look, mister, this is the ninth shop I've been to today, I don't need to argue, I need to work.  
*(Starts to work.)*

BRONSTEIN  
That's it then - four cents a dozen ... for everyone!  
*(To SAUL)*  
What are you looking at? Out! Out! And don't come back!

SAUL  
*(To REBECCA, as he goes.)*  
I gotta talk to you.

DAVID  
And while Mama was working all day, Avram said I could stay with him while he was working on the street.

**Scene 5: The Cohen's Apartment**

AVRAM  
So today, Bella, my brother Jacob has arranged for me to start earning a living - selling things.

BELLA  
Papa, I thought you would be a teacher here, like at home.

AVRAM  
Maybe, someday. Right now I need to earn, to get our own place. We can't stay here too long. It's crowded. Soon we won't be guests, we'll be pests.

BELLA  
I could help you, Papa. I could sell things.

AVRAM  
You, sell things on the street? Oh, no. Your uncle is arranging for you to work here at home, sewing. You like sewing.

BELLA  
Here, at home? I don't want to be stuck in the house, Papa. You told me in America I would have a new life. I want to start having a new life, Papa. I want to go out, see things. Rebecca told me ...

AVRAM  
Rebecca doesn't know. My child, this is a strange and dangerous land, and you are an innocent

young girl ... If you were out in this world alone, I would worry about you every minute, every hour ...

BELLA

Papa, I know it's a strange land. But that's why I want to see new things, so it would become less strange.

AVRAM

You will see things. On the Sabbath, you and I will walk around the street and see things. But while I am away, at work, I want to know you are safe here. You understand, my child?

BELLA

*(Unhappy)*

I understand, Papa ...

AVRAM

Now I must go to work. God keep you, my child.

**Scene 6: A Street on the Lower East Side**

*(PEDDLERS' cries are heard as AVRAM and DAVID enter with a pushcart. RACHEL, a fruit peddler, explains to AVRAM about his cart.)*

RACHEL

You see, it's all in order - dishes, pots here, towels, dishrags here, and here they wrote out a list of prices for you, because here everybody bargains. You see, the first price is what you ask, the second is what you can sell it for. You understand? For instance, this towel - you ask a dime, but you can sell it for a nickel. You understand?

AVRAM

Do I understand? Lady, I studied the Talmud, the Commentaries of our great sages. You ask me if I understand about a towel?

RACHEL

*(Sarcastically)*

Excuse me!

*(SHE goes back to her cart.)*

AVRAM

*(Hesitantly)*

Pots ... pans ... towels ... other things ...

DAVID

Pots ... pans ... right here ...

CUSTOMER

How much for this pot?

AVRAM

*(Consults paper.)*

For this pot, we ask fifteen cents and we sell it for ten cents.

CUSTOMER

*(Startled)*

Ten cents, all right ...

*(Pays him.)*

DAVID

Avram, I don't think that's what the lady meant.

AVRAM

I know, but why waste time?

DAVID

*(To audience.)*

That street was full of people. I never saw so many people in my whole life - and so noisy. They were yelling, screaming, buying, selling, arguing ... it was great! There were even some playing music.

**MUSIC 8: PENNY A TUNE**

## KLEZMER MUSICIANS

PENNY A TUNE  
 PENNY A TUNE  
 TUNES FROM AROUND THE BLOCK  
 TUNES FROM AFAR  
 BEAUTIFUL TUNES  
 PLAYED BY MUSICIANS WHO PLAYED FOR THE CZAR

PENNY A TUNE  
 PENNY A TUNE  
 EMPTY YOUR POCKETS AND FILL UP OUR HATS  
 MUSIC FROM THE SHOPS AND THE COLD WATER FLATS  
 ALL FOR A PENNY A TUNE ...

RACHEL

ALL OVER THE EAST SIDE  
 THEY'RE MAKIN' A BEAT  
 FOUR-QUARTER TIME IN THE AIR  
 FOR KIDDIES AND GRANNIES  
 IN TENEMENT CRANNIES  
 WORKIN' THEIR FANNIES OFF THERE

KLEZMERS

WE BRING YOU THE RHYTHM OF RIVINGTON STREET  
 FOR JUST A PENNY A TUNE

RACHEL

ONE THING'S FOR SURE

THOUGH YOU SWEAT AND YOU STITCH  
WHERE FOLKS ARE POOR  
THAT'S WHERE MUSIC IS RICH

KLEZMERS

MUSIC TO LIGHTEN YOUR LONG AFTERNOON  
ONLY A PENNY A TUNE ...

SWEATSHOP WORKERS

STITCH, PEDAL, STITCH ...  
STITCH, PEDAL, STITCH ...  
STITCH, PEDAL, STITCH ...  
STITCH, PEDAL, STITCH ...

REBECCA

OH, NATHAN, YOU SHOULD SEE ME  
WORKING IN THIS SHOP  
HERE WHERE THE NEEDLES AND THE NOISES NEVER STOP  
SO MANY THINGS I'VE DONE  
I THOUGHT I COULDN'T DO  
OH, NATHAN, TO BE WITH YOU ...

DAVID

*(To audience.)*

Bella also worked, but she worked at home, with her aunt. They sewed collars or something -  
piecework, they called it.

BELLA

*(Sewing and daydreaming.)*

I'VE GOT A BOYFRIEND  
AND HIS NAME IS BEN  
AIN'T THAT A BEAUTIFUL NAME?  
HE'S GOT THIS RICH COUSIN  
AND WORK THAT BEN DOES IN  
HIS FACTORY WILL MAKE BEN THE SAME  
SOME DAY HE'LL BE BOSS THERE  
I KNOW IT, AND THEN  
HE'LL BE COMIN' FOR ME  
I DON'T KNOW WHEN  
BUT IT'S GONNA BE SOON ...

BEN

*(Working, making a cigar.)*

LEFT A FACTORY IN MINSK  
TO CROSS THE SEA  
AND LOOK AT ME, I AIN'T COME FAR ...

*(Licks cigar, with distaste.)*

BELLA

A PRINCE AMONG MEN  
MY PRINCE STREET TYCOON!

BEN

BUT I'LL FIND BELLA HERE  
AND START A FAMILY  
AND NEVER MAKE ANOTHER DAMN CIGAR!

DAVID

*(Selling at pushcart.)*  
POTS AND PANS AND DISHES, ALMOST NEW, FOLKS  
USUALLY A DIME BUT JUST A NICKEL FOR YOU

RACHEL

WE GOT APPLES SWEET AS SPICES

DAVID

HEY, YOU CAN'T BEAT OUR PRICES

DAVID & RACHEL

A LOSS WE'RE TAKIN'  
ALL WE'RE MAKIN' HERE  
IS MAKIN' DO ...

*(Music continues.)*

SHOPPER

*(Approaches AVRAM.)*  
How much for these gloves?

AVRAM

Fourteen cents.

DAVID

Each!

SHOPPER

*(Startled)*  
Each? Twenty-eight cents! Too much, I'll pay sixteen.

DAVID

Twenty-four.

SHOPPER

Eighteen.

DAVID

Twenty-two.

SHOPPER

Nineteen.

Twenty-one. DAVID

Twenty. SHOPPER

Okay. DAVID  
*(SHOPPER starts to pay AVRAM.)*

*(Indicates DAVID.)* AVRAM  
Pay him. I work for him.

*(To DAVID.)* RACHEL  
You're such a help to your grandfather.

DAVID  
Oh, he's not my grandfather. My mother and me are just staying with him.

RACHEL  
And his wife?

DAVID  
He has no wife.

RACHEL  
*(Sympathetic)*  
Ahh ...  
*(Then, realizing AVRAM is "available.")*  
Ahh ...

KLEZMERS  
AHH  
AHH AHH ...

OTHER WORKERS  
AHH AHH  
AHH AHH ...  
*(And now we see all the workplaces simultaneously - sweatshop, pieceworkers, and peddlers, all singing as they work.)*

ALL  
AHH AHH ...  
AHH AHH ...  
LISTEN TO THOSE EAST SIDE MELODIES  
OLD WORLD, NEW WORLD JUMBLED UP  
IN STRANGE HARMONIES  
OUT OF THE NOISE AND THE DREAMS AND THE SWEAT

AIN'T IT A WONDER WHAT MUSIC WE GET?  
PRICELESS AND YET ...

DAVID

JUST A PENNY A TUNE!

**MUSIC 8A: POST PENNY**

And that's how it was, every day except the Sabbath. Avram and I worked on the street, Bella worked at home and Mama worked in her shop.

**Scene 7: The Sweatshop**

BRONSTEIN

*(To REBECCA.)*

Smaller stitches ... smaller stitches ...

*(SAUL enters.)*

You again!

SAUL

The union got word you're working on Sunday. These people aren't slaves, they got to have a day off.

BRONSTEIN

Get out. You got no business here. This isn't a union shop.

SAUL

It will be! Tell you something else, my friend! We're going to do something about the conditions in places like this ... lousy firetrap. Keep the windows, the doors closed ... can't even breathe ...

BRONSTEIN

Get out, get out ...

SAUL

Tell you something else. One of these days, we're gonna strike this shop and all the others. Come on, folks - I just got two other shops to stop Sunday work - you deserve a day off.

BRONSTEIN

I'm warning you. Get out or I'll call the police.

SAUL

Get them. Let them do the work. Come on, stop work. Stick together. Rosa ...  
*(ROSA starts to rise, followed by the ALL OTHERS; REBECCA continues working.)*

SAUL

Hey lady ...

ROSA

Rebecca ...

SAUL

Come on, Rebecca ...

REBECCA

Look, mister, I need to work. I got a boy to feed.  
*(Continues working; OTHERS sit and begin work.)*

SAUL

I have got to talk to you.  
*(To BRONSTEIN.)*  
I'll be back.

**MUSIC 8B: UNDERSCORE INTO "EASY FOR YOU"**

SWEATSHOP WORKERS

STITCH, PEDAL, STITCH ...  
STITCH, PEDAL, STITCH ...  
STITCH, PEDAL, STITCH ...

*(The action shifts to outside the sweatshop, later. SAUL is waiting as REBECCA enters. SHE starts off; HE stops her; music out.)*

SAUL

Lady, will you listen to me? Just listen.

REBECCA

Look, mister, I told you, I got a job to do. I got a son to feed, I got a husband I have to find. I don't want any trouble. That's why I came to this country. To get away from trouble.

SAUL

Well then, Lady, you came to the wrong place.

**MUSIC 9: EASY FOR YOU**

YOU SHOULD'VE COME HALF WAY  
TO THE MIDDLE OF THE OCEAN  
YOU JUMP IN, YOUR TROUBLE IS DONE  
ONCE YOU'RE HERE, YOU FIND OUT  
TROUBLE'S SOMETHING YOU CAN'T OUTFIGHT  
THE DIFFERENCE IS, BACK THERE WE HAD TO TAKE IT.  
HERE - HERE WE GET TO ...  
... make it.

REBECCA

I don't know what you're talking about.

SAUL

I'm talking about making trouble.

IF IT'S WRONG, YOU CAN FIX IT

IF YOU CAN'T, YOU CAN FIGHT IT  
IF YOU DON'T LIKE TO FIGHT,  
YOU CAN LEARN.

REBECCA

I don't need to learn anything from you.

SAUL

YOUR FAITH NEEDN'T BE BLIND HERE  
YOU CAN OPEN YOUR MIND HERE  
SEE THE LIGHT  
BETTER YET, HELP IT BURN ...

REBECCA

Listen, mister - I know about people like you.

PEOPLE LIKE YOU BACK HOME,  
BIG TALKERS LIKE YOURSELF  
AND THEY MADE TROUBLE—SURE—  
FOR EVERYBODY ELSE!  
YOU SURE LIKE PREACHING WHAT THE REST OF US SHOULD DO  
MISTER, IT'S EASY FOR YOU

SAUL

PEOPLE LIKE YOU -  
YOU WANT TO CRAWL INSIDE A SHELL  
AS LONG AS YOU ARE SAFE  
THE REST CAN GO TO HELL  
SO WHAT IF LIFE IS HARD  
FOR ALL EXCEPT A FEW?  
YOU WANT IT EASY FOR YOU ...  
EASY FOR YOU ...

REBECCA

EASY FOR YOU ...

SAUL

LONG AS YOU'RE WARM AND  
FED  
THAT'S ALL YOU CARE ABOUT  
IN LIFE

REBECCA

WHAT DO YOU CARE ABOUT  
IN LIFE?  
YOU'VE GOT NO FAMILY TO  
PROTECT

SAUL

EASY FOR YOU

REBECCA

EASY FOR YOU

SAUL

GO HOME AND HIDE YOUR HEAD  
BE SOMEONE'S MOUSY LITTLE WIFE!

REBECCA

PEOPLE LIKE YOU  
YOU'RE ALWAYS QUICK TO CRITICIZE  
NONE OF THE REST OF US  
IS WORTHY IN YOUR EYES  
THOSE FANCY SPEECHES  
WITH THE NOBLE POINT OF VIEW  
THEY'RE ALL SO EASY FOR YOU  
EASY FOR YOU ...

SAUL

EASY FOR YOU ...

REBECCA

TO TALK OF SACRIFICE  
WHEN YOU GOT NOTHING YOU COULD LOSE

SAUL

SO IT'S WRONG, IS IT?  
HELL, AS LONG AS IT'S EASY

REBECCA

EASY FOR YOU ...

SAUL

EASY FOR YOU ...

REBECCA

TO GIVE ME CHEAP ADVICE  
WHEN YOU'RE NOT STANDING  
IN MY SHOES

SAUL

THE REST OF US CAN ALL TURN BLUE

REBECCA

WHEN MAKING TROUBLE COMES ALL TOO

REBECCA & SAUL

EASY FOR YOU!

SAUL

All right, I give up! Go - go home to your son.

REBECCA

I will.

*(Starts to leave.)*

SAUL

And do you know where he'll be a few years from now? Working in a sweatshop like so many other kids. A dumb immigrant like his mother, who can't even read a book, can't even speak English.

REBECCA

Don't you worry about my David.  
*(Stalks off.)*

SAUL

*(Yells after her.)*  
Stupid woman ...

REBECCA

*(As she joins RACHEL.)*  
PEOPLE LIKE HIM -  
WHAT DOES IT MATTER WHAT THEY SAY?

Rachel, where would a person go to learn English?

RACHEL

Learn English? Why do you need to learn English? In this neighborhood you can get whatever you want without speaking English.

REBECCA

WHY DID I LISTEN?  
I SHOULD LAUGH AND WALK AWAY  
*(To RACHEL.)*  
But suppose you should go out of the neighborhood?

RACHEL

Why should I go out of the neighborhood? What, am I crazy?

REBECCA

*(To herself.)*  
NOT THAT I NEED TO LEARN,  
BUT DAVID - HE SHOULD KNOW ...  
*(Goes back to SAUL.)*

Hey, mister ...

*(SAUL turns.)*

Where did you say that one could go to learn English?

SAUL

Now you're getting smart.

*(Sings as REBECCA gets DAVID.)*

NOW LADY -  
NOW WE MAKE A START, LADY  
PULL YOUR COMFY LITTLE WORLD APART, LADY

SMART LADY  
TAKE YOUR OLD WAYS AND SHAKE 'EM UP  
BREAK 'EM DOWN  
COME ALONG WITH ME, LADY.

*(Music continues.)*

**Scene 8: The Stoop in front of the Cohen's Apartment Building**

*(REBECCA, DAVID, and BELLA are seated, studying a book. SAUL over their shoulders.)*

REBECCA

English is such a hard language.

*(Reads carefully.)*

"Nur ... mij ... nur ..."

SAUL

No, you keep forgetting. English is from left to right, not right to left. Not "Nur, mij, nur" — it's "Run, Jim, run."

*(Points to picture in book.)*

See, the boy is running.

REBECCA

I don't blame him.

DAVID

Oh, and look! Here he's jumping ... "Jump, Jim, jump."

REBECCA

You know this is a very uninteresting story.

SAUL

You're right. Here, try this — all of you.

*(Hands them paper.)*

REBECCA, DAVID & BELLA

"Workers ... of the ... world ... unite."

SAUL

NOW, LADY -  
NOW YOU START TO CHANGE, LADY  
LOOK THERE IN THE MIRROR  
WHO'S THAT STRANGE LADY  
LADY ALWAYS ASKING WHY, ASKING WHY,  
ALWAYS ASKING ...

*(Music continues.)*

REBECCA

Why? Why? Why do you say women should be allowed to vote? You told me yourself it doesn't make any difference who's elected president.

SAUL

That's not the point. The thing is ...

REBECCA

And why do you say that people come from monkeys? And then you tell me people shouldn't be treated like animals.

SAUL

That doesn't even make any sense. I can't talk to you.

REBECCA

Wait, wait. Then explain it to me. Why? Why doesn't it make any sense?

DAVID

*(To audience.)*

MY NEW FRIEND, SAUL  
HE TAKES US PLACES EVERY NIGHT  
MEETINGS AND LECTURES  
WHERE THE PEOPLE SCREAM AND FIGHT  
THEN SAUL AND MAMA  
FIGHT SOME MORE ABOUT IT ALL  
I REALLY LIKE MY NEW FRIEND SAUL

SAUL

David!

IF IT'S WRONG?

DAVID

YOU CAN FIX IT!

REBECCA

LOOK AT HIM ...

SAUL

IF YOU CAN'T?

DAVID

YOU CAN FIGHT IT!

REBECCA

LOOK AT DAVID ...

SAUL

IF YOU DON'T LIKE TO FIGHT?

SAUL & DAVID

YOU CAN LEARN ...

REBECCA

SO MUCH QUICKER THAN ME  
SEE  
HOW HIS EYES ARE BRIGHT  
BURNING WITH EXCITEMENT  
BURNING ... LEARNING ...  
SAYING THINGS RIGHT OUT LOUD  
I'M STILL SCARED TO THINK  
I'M STILL SORTING OUT  
AND MY SOLID GROUND IS REELING  
IT'S A VERY SCARY FEELING  
THIS FEELING OF DOUBT ...  
BUT LOOK AT YOU, DAVID  
IT'S SO EASY FOR YOU ...  
NOW IT BELONGS TO YOU ...  
NOW IT BELONGS TO YOU!

*(SAUL takes theatre tickets from pocket.)*

DAVID

Mama, Mama, Saul is taking us to the theatre!

REBECCA

The theatre! We've never been to the theatre before.

SAUL

It's a wonderful play – "Hamlet" by William Shakespeare ... as improved by Boris Kaminsky.

REBECCA

Saul, can I bring Bella? She would love it.

SAUL

Sure. Why not?

BELLA

I can't - Papa won't let me.

REBECCA

Do you have to tell him? He goes to synagogue every night, doesn't he?

*(BELLA nods.)*

Well, can't you go out for a little while too?

BELLA

I don't know ...

REBECCA

Bella, it's a chance for you to laugh a little - to enjoy yourself.

BELLA

A chance for me to enjoy myself ... Why not?

REBECCA

*(Hugs her.)*

Good.

**Scene 9: The Yiddish Theatre**

*(A section of the stage and part of the audience is visible. SAUL, REBECCA, DAVID, BELLA in audience.)*

VENDORS

*(Voiceovers)*

Candy ... seltzer ... ice cream ... seltzer ... Eskimo pies ...

**MUSIC 10: CHEER UP, HAMLET**

*(A trumpet fanfare; GERTRUDE, ROSENCRANTZ, and LAERTES enter.)*

DAVID

Look! It's starting.

*(HAMLET enters - audience gives ovation.)*

SAUL

That's the one - Hamlet. He's a prince.

DAVID

Who's the one with the feather in his hat?

SAUL

*(Consults program.)*

Rosencrantz.

BELLA

Rosencrantz? He's Jewish?

SAUL

Of course Jewish - they're all Jewish.

*(HAMLET on stage pantomimes being upset and disturbed.)*

DAVID

Mama, I don't understand. What's the matter with him?

REBECCA

I don't know, darling. He's having ... like a conniption ... Shh - he's going to talk.

HAMLET

*(Declaims)*

To be or not to be - a terrible question. In other words, to live or to die ... Both bad! Living we know about - suffering without end - but dying is better?

BELLA

No, it's not!

HAMLET

No, it's not! Dying is also no life. Oh, I'm going crazy thinking about it!

MAN IN AUDIENCE

Don't think about it!

HAMLET

I once said to my friend Laertes, the more we think, the more mixed up we get. I'm the saddest person in the world ...

*(AUDIENCE cries. OPHELIA enters, strewing flowers in her path.)*

BELLA

Who's that?

SAUL

That's his girlfriend, Ophelia.

BELLA

Oh, she's pretty!

OPHELIA

*(To BELLA.)*

Thank you.

*(To HAMLET.)*

What's the matter with you, Hamlet? Why are you so upset? After all, you're still a prince.

AUDIENCE

She's right. Listen to her, Hamlet ...

OPHELIA

And Hamlet, you shouldn't say such mean things about your mother. Your mother is your best friend!

*(AUDIENCE applauds.)*

OPHELIA

I don't know what's happening to you lately, always talking to yourself.

HAMLET

Oh that this flesh should melt, it should thaw, and dissolve itself altogether.

DAVID

Why is he so sad Saul?

SAUL

His father died and his mother married his uncle.

REBECCA

Terrible, a second marriage. It's always the children who suffer.

WOMAN

Shh - Hamlet is going to sing.

HAMLET

SOMETIMES IT'S HARD TO BE A PRINCE  
EVEN A PRINCE'S TEARS CAN FLOW ...

ACTORS

THINGS MAY BE ROTTEN HERE IN DENMARK  
BUT YOU GOT SOMEWHERE ELSE, SOMEWHERE ELSE  
SOMEWHERE ELSE TO GO ...

SO COME AND PLAY, MUSICIANS, PLAY  
LIFE WILL BE HAPPY ONCE AGAIN  
SO MAKE A SMILE AND CHEER UP, HAMLET  
NEXT YEAR WE'RE GONNA BE, GONNA BE  
IN JERUSALEM!

*(The flag of Palestine is brought onstage, followed by the American flag. AUDIENCE cheers wildly.)*

'STEAD OF SITTING IN A GLOOMY TRANCE  
DANCE, HAMLET, DANCE!

DAI DAI DAI DAI DAI DAI ...  
DAI DAI DAI DAI DAI DAI ...

*(Eventually the onstage AUDIENCE joins in singing, clapping along with the beat, as the scene shifts to:)*

**Scene 10: Suffolk Street, later that night**

SAUL

So you see, David, the trouble with Hamlet was that he didn't do anything but talk. He should have organized the others against his uncle, made a list of demands. Right, David?

DAVID

Right.

REBECCA

*(Amused)*

You never give up, do you?

SAUL

And tomorrow night, a special treat. We're going to hear Emma Goldman speak.

REBECCA

Who?

BELLA

She's a heroine of emancipation. I read about her in one of the books Saul gave me.

SAUL

Emma Goldman. She's a wonderful woman, she's been arrested hundreds of times.

DAVID

Hundreds of times! Boy! Can I meet her?

BELLA

David, it's late. I think it's time for bed.

DAVID

Not yet.

REBECCA

David ...

BELLA

*(Looks at REBECCA and SAUL.)*

Come, David. Besides, I better get home before Papa does.

REBECCA

All right ... I'll be there soon.

BELLA

Good night, Saul. Thank you for taking me to the theatre

SAUL

Glad you could come. Good night. 'Night, David.

DAVID

Goodnight.

*(DAVID and BELLA exit singing, "Cheer Up, Hamlet.")*

SAUL

I like that kid. Rebecca, there's something I want to tell you.

*(Moves closer to her.)*

You know, when I first started taking you and David to those lectures and all, I really just wanted one thing. I wanted to get you to join the union. But I got to tell you ...

*(Then, too shy to tell her how he feels.)*

That's a good kid.

REBECCA

Saul, I'm sorry I made a problem for you in the shop. I don't say I'm wrong, but I'm sorry I made a problem.

SAUL

Well, I know you're wrong, but I also know sometimes I say things the wrong way. So for that, I'm sorry. I'm usually not good with people. Ideas, yes, I'm very good. But people - I haven't

had much practice. I've been on my own so long.

REBECCA

You're all alone?

SAUL

No, I have the union. I have friends there.

REBECCA

Good friends?

*(STREET MUSICIAN clarinet underscore begins.)*

SAUL

Well, you know - nice people. We go to meetings, talk politics, sometimes a game of chess ... nothing very ... You know - you must know what it's like to be alone.

REBECCA

Me? I'm not alone, I have David, my friend Bella ... and my husband, of course.

SAUL

You haven't said much about your husband. What's he like?

REBECCA

Oh, he's very nice ... he's wonderful.

SAUL

I'm sure he is.

REBECCA

Yes, very nice ... handsome ...

SAUL

That's good. It's nice to have a husband who looks ... nice.

REBECCA

And he's nice in a lot of other ways.

SAUL

That's nice.

REBECCA

Yes, it is.

SAUL

Yes.

*(THEY kiss.)*

REBECCA

*(Flustered)*

Saul, it's late.

Rebecca ... SAUL

Good night. REBECCA

I'll see you tomorrow ... Emma Goldman. Good night.  
(*He exits.*) SAUL

**MUSIC 11: BLAME IT ON THE SUMMER NIGHT**

REBECCA  
OH, IT'S WAY PAST TIME  
WHEN I SHOULD BE HOME IN BED.  
BUT I'M STANDING HERE  
ON THIS MOONLIT STREET INSTEAD.  
I WANT TO DRINK THE BREEZE IN  
AND BATHE IN LANTERN LIGHT.  
OH, MY REASON'S GONE  
AND I BLAME IT ON  
THE SUMMER NIGHT.  
(*COUPLES pass in distance.*)

I SEE COUPLES PASS  
AND THEIR EYES ARE LUMINOUS,  
AND THEY SMILE AT ME  
AS IF TO SAY, "YOU'RE ONE OF US."  
WHAT'S GOIN' ON HERE?  
THE STREET IS FULL OF LUNATICS  
SHARING SOME PAGAN RITE.  
IF WE'RE HERE TILL DAWN,  
CAN WE BLAME IT ON  
THE SUMMER NIGHT?

I KEEP REMEM'BRING HIS EYES,  
FIERY PALE IN THE MOONLIGHT,  
SPINNING MY HEART  
INTO AN ENDLESS FLIGHT.  
BUT I'M NOT TO BLAME,  
IT'S JUST THE SHAMELESS SUMMER NIGHT.

(*A KLEZMER on the street begins playing the clarinet. REBECCA enters her room and gets undressed for bed during the following verse.*)

I'VE GOT TO STOP THIS -  
I NEVER FELT SO GIDDY.  
WHY ARE THE STARS SO BRIGHT?  
IN A DAZE I WANDER  
AND BLAME IT ON  
THE SUMMER NIGHT

MAYBE THE SUN WILL COME SOON,  
MAYBE THE MORNING WILL SAVE ME,  
CLEARING MY MIND,  
GIVING ME BACK MY SIGHT.  
BUT FOR NOW I'M STUCK  
IN THE SWEET, SEDUCTIVE  
SUMMER NIGHT.

*(Lights fade.)*

**MUSIC 11A: TO APARTMENT**

DAVID

And then, all of a sudden, one day my mother got a letter. From my father! He was in a place called Albany. Someone had sent him the thing Mama had put in the paper, and he wrote he was coming back soon. I was so excited. Even though I didn't exactly remember him, because he left when I was real little. Even so, I was going to have a father again.

**Scene 11: The Cohen's Apartment**

*(REBECCA is mending the sleeve on BELLA's dress.)*

BELLA

What are you going to say to Saul?

REBECCA

About what?

BELLA

About your husband coming back ...

REBECCA

Nothing. Saul has nothing to do with anything. My husband is coming back. I'm very happy.

BELLA

You don't sound so happy. I thought because you and Saul were so friendly that ...

REBECCA

Bella, my husband is coming back! I'm his wife! Saul has nothing to do with it!

BELLA

But ...

REBECCA

But nothing. Hold still. How can I mend this tear if you don't hold still? How did you rip it anyway?

BELLA

It doesn't matter.

REBECCA

It doesn't matter?

BELLA

Never mind. It's not important. I don't want to talk about it.

REBECCA

All right.

BELLA

*(After a beat.)*

God, I had such dreams about coming here. What a stupid little fool I was ... This morning, I thought I would go downstairs just for a minute to get some milk. I told Aunt Anna it was just for a minute. It was nice outside. I felt like I was out of prison, I could breathe a little ... I was looking at a window of a store - they sell dresses - and suddenly these two men come next to me ... right next to me! "You want a dress like that?" one of them asks me. "You'd look good in a dress like that. You'd look good even without a dress." And they start to laugh ... I tried to leave but they held on to me ... they held on to me! They say, "You want to make nice money? Work in a dance place? Meet nice fellows?" I keep trying to get away but they hold on to me. "Give me a kiss," one of them says ... "Come on pretty little Jew girl, give me a kiss."

REBECCA

Oh, my God.

BELLA

Anyway, I finally pull away from them, and I tear my sleeve ...

*(Starts to laugh wryly.)*

... and then I come back upstairs and I'm crying and you know what Aunt Anna says? Anna says, "You forgot the milk? You're crying because you forgot the milk? That's nothing to cry about. I'll get it later."

REBECCA

You poor darling ... Maybe your papa is right. It's a dangerous place here for a young girl. It's safer for you to stay at home.

BELLA

No! No, Rebecca, no! I'm sick of being stuck here day after day, sewing collars for pennies, scrimping on everything. It's like a ... a prison. I didn't come here to be in prison. I have to learn to live outside of this room ... out there.

*(Looking out window.)*

Oh, my God!

REBECCA

What is it?

BELLA

It's him. It's Ben!

REBECCA

Your boy from the boat?

BELLA  
He found me! He really found me! Oh, do I look all right?

REBECCA  
You're beautiful!  
*(A knock at the door.)*

BELLA  
Come in.  
*(BEN enters. HE carries a gramophone.)*

BEN  
*(Big smile.)*  
Hello, Bella.

BELLA  
Ben! You really found me!

BEN  
Of course I found you. I'd find you anywhere.  
*(To REBECCA.)*  
Hello!  
*(Holds up gramophone to BELLA.)*  
Here - I brought this for you.

BELLA  
*(Thrilled)*  
For me? It's beautiful ... Uh, what is it?

BEN  
It's called a gramophone.

BELLA  
I can't believe you brought me such a present!

BEN  
I'll get you a lot of things, now that I'm doing so good. In fact, my boss wants to make me a partner.

BELLA  
Really?

BEN  
Oh, sure.

BELLA  
That's wonderful! In such a short time ...  
*(Looks at gramophone, sniffs.)*  
What's that smell coming from it?

Smell? BEN

Something smells funny. What is it? It's awful! BELLA

I don't smell anything. BEN

Rebecca, don't you smell something? BELLA  
*(REBECCA nods. They ALL sniff at gramophone. REBECCA and BELLA sniff BEN'S hair, look at each other.)*

Ben! It's you! BELLA

Me? It can't be ... BEN  
*(Realizes)*  
Oh ... It must be the tobacco.

Tobacco? BELLA

Yeah, I'm a cigar maker, remember? I'm so used to the smell, I don't notice it no more. BEN

Oh ... it's all right. I'm getting almost used to it. BELLA  
*(Under her breath.)*  
Rebecca, could you open a window?

*(Quickly)* BEN  
Good thing I'm not going to be around them cigars anymore, huh? Now that I quit.

What, you quit? I thought you were going to be a partner. BELLA

*(Airily)* BEN  
Ahh, cigars - they smell, they're dirty... I got a much better job. I'm ... uh ...  
*(Looks at gramophone.)*  
Yeah ... I'm ... I'm selling these!

*(Impressed)* BELLA  
Really?

BEN  
Sure. I'm doing great, sold a lot, dozens ... "What's a home without music?"

BELLA  
How does it work?

BEN  
*(Figuring it out as he talks.)*  
The music is on this ... and you have to wind it up.

**MUSIC 12: FOR MY MARY**

This song is ... "real popular on the Bowery."  
*(From the gramophone, we hear the scratchy voice of an IRISH TENOR.)*

IRISH TENOR (ON GRAMOPHONE)  
'TIS AN OLD COUNTRY TUNE  
THAT I CROON 'NEATH THE MOON  
FOR MY MARY.

REBECCA  
God of the Universe! Where's the man who's singing?

IRISH TENOR (ON GRAMOPHONE)  
AN' THE SHAMROCKS GROW GREEN  
FOR THIS FAIREST COLLEEN  
FOR MY MARY.

BEN  
FOR MY BELLA.

BOTH  
WITH YOUR HAIR ALL OF ...

IRISH TENOR (ON GRAMOPHONE)  
GOLD ...

BEN  
... brown.

BOTH  
YOUR DRESS OF

IRISH TENOR (ON GRAMOPHONE)  
WHITE ...

BEN  
... brown.

BOTH  
YOUR EYES SO BRIGHT AND ...

IRISH TENOR (ON GRAMOPHONE)  
... BLUE.

BEN  
... BROWN  
BUT THEY'RE BRIGHT TOO!

IRISH TENOR (ON GRAMOPHONE)  
SURE, THE BIRDS SING ...

BOTH  
... TRA-LIRRA-LOO

IRISH TENOR (ON GRAMOPHONE)  
AH, MY MARY

BEN  
AH, MY BELLA

BOTH  
THEY SING FOR YOU.  
*(Music continues; BELLA and REBECCA applaud.)*

BELLA  
It's wonderful, Ben. It will make the day so happy ... Ben, you're wonderful, you know that?

BEN  
I know.  
*(Holds out arms to her. They begin to dance to record, a little awkwardly.)*  
Oh, Bella, I got it all planned. Soon I'll have enough money, I'll marry you and we'll live uptown - in the Bronx.

BELLA  
Where?

BEN  
The Bronx. It's beautiful there - lots of trees and new houses. I'll take you there soon.  
*(AVRAM enters. BEN and BELLA break apart, embarrassed. Gramophone winds down.)*

AVRAM  
So, you're here.

BEN  
*(Big smile.)*  
I told you I'd find you, Mr. Cohen.

BELLA

Look what he brought, Papa. It plays music.

AVRAM

We don't need it. Take it back.  
*(Stops record and music stops.)*

BELLA

No, Papa.  
*(Smiles at BEN.)*  
It's the best present I ever got.

AVRAM

*(To BEN.)*  
Look, you're a nice boy, but I'm telling you to stay away from my daughter.

BEN

Why, if I'm such a nice boy?

AVRAM

First of all, I don't know how nice you are - I was just being polite. But you are not for my daughter.

BEN

Why not? I'm going to sell a lot of these, make a lotta money ...

AVRAM

Money! There are more important things ...

BEN

Yeah, but they all cost money.  
*(HE laughs. AVRAM stares at him.)*  
It's just a joke, Mr. Cohen.

AVRAM

I don't think it's just a joke with you. I think you mean it. Bella, you deserve a man of learning, a man of values.

BEN

Look, Mr. Cohen, I'm not like you, I admit it. I don't pray everyday. I don't pray at all ... I don't wear a hat, I don't have a beard, true, but I am ...

AVRAM

*(Interrupts)*  
I know what you are. You just told me. A man who turns his back on his own people.

BEN

Listen, Mr. Cohen, I was only trying to ...

AVRAM

I know what you were trying. Go, and take that thing with you.

BELLA

No. He gave it to me. It's mine.

AVRAM

Good-bye!

BEN

See you soon, Bella.

*(BEN looks at BELLA, leaves. BELLA rewinds gramophone, starts song.)*

REBECCA

Avram, when he came here tonight, she was so happy. You don't let her go out ... see people ...

AVRAM

Go out? I told you to stop putting these fancy ideas into my daughter's head. You don't stop.

REBECCA

I didn't put anything ...

AVRAM

You don't stop! This is how you repay me?

BELLA

Papa ...

AVRAM

Sha!

REBECCA

Bella's a young girl. I care about her. I'm her friend. She needs ...

AVRAM

Please don't tell me what she needs. Please remember that I'm her father.

REBECCA

But Avram, you don't see her ...

AVRAM

I worry about her here in this strange land. I worry about her getting mixed up with strange people ...

BELLA

Ben is not a strange person.

AVRAM

Don't talk to me about him, I don't want to hear anymore about him. I don't like that boy, I don't trust that boy.

(To BELLA.)

I don't want you to see him again. Ever.

BELLA

I can't stand it here!

**MUSIC 12A: RAGS INTRODUCTION**

(BELLA rushes out of the apartment to the street.)

**Scene 12: The Street in front of the Cohen's Apartment Building**

AVRAM

Bella! Get back in the house!

REBECCA

Come on home, Bella.

BELLA

Home? What home? Why did you bring me here?

AVRAM

You know why. So you can have a better life.

**MUSIC 13: RAGS**

OPEN YOUR EYES, BELLA -  
JUST TAKE A BREATH.

BELLA

PLEASE DON'T TELL ME THAT AGAIN.  
DON'T TELL ME HOW IT ALL BELONGS TO ME.  
"JUST TAKE A BREATH, BELLA."  
NOT OUTDOORS, PAPA.  
EVERY TIME I TAKE A BREATH, I GAG.  
"OPEN YOUR EYES, BELLA."  
NO, OPEN YOURS, PAPA.  
MINE ARE OPEN WIDE  
AND LET ME TELL YOU WHAT I SEE -  
RAGS!

(A RAG PICKER passes by.)

RAG PICKER

Rags ...

BELLA

RAGS ...

RAG PICKER

Penny for a bunch o' rags ...

BELLA  
THIS LAND OF FREEDOM WE HAD TO RUN TO WHERE  
NOW WE'RE FREE JUST LIKE EVERYONE TO WEAR  
RAGS!

RAG PICKER  
Cotton, flannel, muslin rags ...

BELLA  
IT'S ALL DAY SEEING THEM, ALL DAY SMELLING THEM,  
ALL DAY LISTENING TO PEDDLERS SELLING THEM.  
RAGS!

RAG PICKER  
Penny for a bunch o' rags ...

BELLA  
RAGS, I LIVE IN RAGS  
AND SO I'M RIGHT IN STYLE,  
ALL THE WHILE  
SEWING, SEWING - SEE US SEWING.  
HAGS - WE TURN TO HAGS.  
IT HAPPENS BIT BY BIT.  
PICTURE IT, PAPA - THERE I SIT,  
SEWING BUTTONS ON RAGS!  
OH, PAPA, WAS IT SO NECESSARY  
TO CRAM US ONTO THAT STINKING FERRY  
AND DRAG US HERE TO BECOME  
AMERICAN RAGS?

AVRAM  
BELLA, REMEMBER WHAT WE LEFT.

BELLA  
PAPA, I KNOW YOU HAD TO LEAVE.

AVRAM  
WE WANTED TO BE FREE.

BELLA  
I KNOW HOW MUCH  
YOU WANTED TO BE FREE.  
JUST DON'T SAY AGAIN  
HOW YOU DID IT ALL  
FOR ME  
WHEN ALL I GOT IS RAGS!  
(AVRAM walks away angrily.)

AVRAM  
FOR YOU  
AND YOUR FUTURE -  
IT WASN'T FOR ME.

BELLA  
IT'S RAGS TO WEAR AND IT'S RAGS TO BUY

AND IT'S RAGS TO WASH AND HANG OUT TO DRY  
LIKE OLD FLAGS.

REBECCA

I know, Bella ...

BELLA

IT'S RAGS ON HEADS AND IT'S RAGS ON FEET.  
IT'S THE LATEST LOOK ON DELANCEY STREET.  
IT'S ALL RAGS!

BELLA

DREAMS! HE GAVE ME DREAMS  
OF SUCH A GOLDEN PLACE,  
SILK AND LACE,  
MILK AND HONEY.  
OH, THAT'S FUNNY!  
LIES! THAT'S ALL IT SEEMS  
AND NOW THE DREAMS HAVE  
FLOWN.  
USE YOUR EYES, PAPA -  
NO MORE LIES, PAPA.  
OH, JUST LEAVE ME ALONE!

REBECCA

SOON  
ALL YOUR DREAMS -  
THEY WILL COME TRUE.  
SOON ...  
SOON YOU'RE GONNA SEE -  
JUST WAIT AND SEE.  
TIME. THINGS TAKE TIME.  
GIVE IT TIME.

*(BELLA runs through the ghetto streets until she comes to 14th Street, where  
AFFLUENT AMERICANS are enjoying an evening out. BELLA watches them, dazzled.  
They ignore her or give her an occasional repulsed look.)*

BELLA

HERE'S WHERE THE BEAUTY IS,  
WHERE THE PARTY IS.  
SEE THAT HANDSOME GENT -  
LOOK HOW SMART HE IS.  
DANCING BY IN HIS FANCY CLOTHES  
AND HE SNEERS AT ME DOWN HIS PERFECT NOSE  
AND HIS HAIR IS CLEAN AND HIS SKIN IS CLEAR  
AND HE WONDERS, WHAT IS SHE DOING HERE?  
AND HE TURNS HIS BACK, AND THE REST DO TOO  
AND I WANT TO SCREAM, "I'M THE SAME AS YOU!"  
BUT IT ISN'T TRUE -  
I'M JUST ONE MORE JEW  
IN HER RAGS!

**END ACT I**

ACT II

MUSIC 14: ENTR'ACTE

DAVID

What an exciting night we had last night. Bella didn't come back till way late and her father was real mad at her and she locked herself in her room and wouldn't talk to anyone and in the middle of everything, my father came and Mama was so excited and everyone was so nervous they forgot to put me to bed! And, then, the next day, Bella was still locked in her room.

Scene 1: The Cohen's Apartment

*(BELLA is alone in her room. There is a knock on the door.)*

REBECCA'S VOICE

Bella, please let me in. Your father's not here ... please let me in.  
*(BELLA opens door.)*

REBECCA

*(Enters)*

Bella, I was so worried about you last night ... Where did you go? What did you do?

BELLA

Nowhere. Nothing.

REBECCA

I thought ... Who knows what happened to you? Maybe those terrible men from yesterday found you ... Maybe you were kidnapped ...

BELLA

They didn't find me. I wasn't kidnapped.

REBECCA

Thank God! I didn't know what to think, I was so relieved when you finally came home.

BELLA

Where else could I go? What else could I do? Tell me, what else could I do?

REBECCA

Bella, please. Things will change. I'm sure of it.

BELLA

I don't know. I don't know, Rebecca. I don't know anything anymore ... What will change? How? You saw what happened when Ben came. Now I can't even see him. And now I suppose I won't even see you. You'll be moving away now that your husband's back.

MUSIC 15: IF WE NEVER MEET AGAIN - Reprise #1

REBECCA

Of course we'll see each other. Like always. I promise.

Like always?  
BELLA

Like always.  
REBECCA

BELLA  
You know, Rebecca, I've never been this close to anyone since ... since my Mama died.

REBECCA  
Bella, we'll always be close. I'll never forget how you helped me ... and I'll help you. I promise.

BELLA  
YOU HAVE YOUR NATHAN,  
YOU'RE SAFE NOW AT LAST.  
YOU'LL SEE HOW FAST  
YOU'LL FORGET ALL ABOUT ME NOW.

REBECCA  
No, Bella ...

HOW COULD I LIVE  
KNOWING YOU PINED AWAY?  
BELLA, I PROMISE YOU  
I'LL HELP YOU FIND A WAY  
TO MAKE LIFE COMPLETE,  
IF WE NEVER MEET AGAIN.

BELLA  
Promise?

REBECCA  
I promise.

BOTH  
WE'LL ALWAYS MEET AGAIN.

REBECCA  
Come, Bella, I want you to meet my husband.  
*(The action shifts to another room in the apartment.)*

NATHAN  
*(A bit of a dandy, he carries a fancy cane.)*  
So, David, how do you like having your father back?

DAVID  
Fine.

Fine, Papa. NATHAN

Fine, Papa. DAVID

That's right, you have to get used to ... NATHAN

*(REBECCA and BELLA enter.)*

Ah, there she is. My beautiful wife! With a beautiful young friend! You must be Bella, no?  
*(SHE nods.)*

Ah, Bella, Bella, Bella! Such a beautiful name, Bella!  
*(Shakes hands with her. SHE is a little bewildered.)*

Oh, Rebecca, we must hurry. I told you, I'm taking you to meet some friends at the Democratic Club. I'm sure they'll like you and ...  
*(AVRAM enters.)*

Oh, Avram. This is my husband, Nathan. REBECCA  
*(AVRAM nods.)*

You're Avram? I'm so glad to meet you. My wife tells me how good you've been to her and David. Thank you, thank you. NATHAN

That's all right. You have foot trouble? AVRAM

What? Oh, no. I just happen to like a cane. NATHAN

I like chicken, but I don't carry one around with me. AVRAM

That's funny! I'll have to tell that one to the boys at the club. NATHAN  
*(After a moment, he laughs.)*

The club? AVRAM

Nathan's very important in the East Side Democratic Club. REBECCA

I thought he was in a place called Albany. AVRAM

I was - for a short time. A little Tammany business. A favor for one of my friends, Big Tim NATHAN

Sullivan.

Big who? AVRAM

Most important man on the East Side. NATHAN

And soon he's going to announce a big appointment for Nathan. REBECCA

Rebecca ... NATHAN

What is it? Oh yes, Ward leader. Right, Nathan? REBECCA

Ward Leader? That sounds so important! BELLA

Congratulations, Mr. Hershkowitz. AVRAM

Thank you, but it's Harris. Mr. Harris ... but please call me Nat. NATHAN

Harris? REBECCA

I'm changing our name, Rebecca. Hershkowitz is too ... too ... NATHAN

Too what? REBECCA

A new name, Rebecca - an American name. It's like getting new clothes. NATHAN

What kind of job is this Ward Leader? BELLA

It's very important, it's ... REBECCA

Excuse us, folks. Rebecca, is there someplace we can talk private?  
*(THEY look around helplessly.)* NATHAN

You can go on the roof. BELLA

NATHAN

Come on, Rebecca. See you later, folks.

AVRAM

Nice to meet you, Mr. Hersh... uh, Har... Nice to meet you, Mister.

*(He turns to BELLA. She looks at him silently, then turns and goes back into her room.)*

**Scene 2: The Roof of the Cohen's Apartment Building**

NATHAN

Rebecca ... You've got to watch what you say. Not talk too much, like in there.

REBECCA

Why? What did I say?

NATHAN

Did I tell you I had that job?

REBECCA

Yes, Nathan, you said ...

NATHAN

I said maybe. Sullivan told me maybe. If it gets back to him that I've been boasting ... There are other people who want that job - friends of his.

REBECCA

But Nathan, you said he likes you.

NATHAN

Sure he likes me - why shouldn't he like me? I run errands, do little favors for him - of course he likes me. You know, Rebecca, at home I never had a real trade. I was what? A handyman. But here I have a kind of trade. People like me, I can make people like me. In America, that's a trade. It's called politics.

REBECCA

I don't understand.

NATHAN

Rebecca, why do you think I couldn't send for you all these years? Because I had nothing. But now, I have this real chance - Ward Leader. And then, who knows? Maybe Assemblyman.

REBECCA

It's so important?

NATHAN

Rebecca, you know what it means? It means safety. For you and me, and David. It means a nice home, food every day, clothes ... safety for us. That's why it's so important. I've got to get it - got to!

REBECCA

Nathan, you sound so ... so scared.

NATHAN

This is a scary country. Anyone who's not scared here is stupid. It's easy to get lost here, Rebecca.

REBECCA

But at least we're together now. We're a family. So there's no reason to be frightened. There are no Cossacks here.

NATHAN

*(Laughs)*

No Cossacks here? Oh, Rebecca, you don't know anything. There are Cossacks here, only here they wear nice suits and ties. I don't get this job, then what? You want us to end up like these people on Suffolk Street?

REBECCA

Nathan, they're my friends!

NATHAN

Your friends! The people who live uptown, the real Americans - they got a name for your friends. And for us. Kikes!

**MUSIC 16: UPTOWN**

Greasy little maggots  
Swarming in the streets  
With the noises of their wheedling  
And the smell of rotting meats.  
That's the way they look at us -  
Slimy fish, grimy beards.  
That's the way they look at us -  
It ain't a pretty sight.  
And look down there, Rebecca.  
You know what? They're right!

But look, Rebecca - between those buildings - there, see that glow in the sky? Like another planet there. Men snap their fingers and railroads move. Beautiful women sit in rooms like the Winter Palace and look down on people like us ...

UPTOWN!  
WHEN I'M SOMEONE AND ON MY FEET AGAIN.  
UPTOWN!  
THEN WE'LL NEVER SEE SUFFOLK STREET AGAIN.  
NO MORE TWO-ROOM FLAT, BENDED KNEE,  
CHICKEN FAT, GLASS OF TEA.  
TAKE IT IN A CUP  
LIKE OUR NEIGHBORS UPTOWN.  
NO MORE LIVING WHERE LIFE EMBARRASSES  
FOR THE HARRISES

UPTOWN!

Rebecca, don't you see? If I get passed over now, it's this ... for the rest of our lives. But if I get it, it's a step ... a step up the ladder. And there'll be another ... and another ...

NO MORE SWELTERING ON THE STOOP AGAIN.

REBECCA  
WE COULD HAVE OUR OWN ROOM.

NATHAN  
UPTOWN!  
NO MORE SUPPERS OF CABBAGE SOUP AGAIN.

REBECCA  
ONLY AMERICAN SOUP.

NATHAN  
WITH MY POCKET WATCH AND CHEROOT.

REBECCA  
DAVID IN A STORE-BOUGHT SUIT!

NATHAN  
DREAM OF LIFE. CLEAN AND FINE.

REBECCA  
I'M YOUR WIFE, YOUR DREAM IS MINE.

NATHAN  
WE'LL LOOK DOWN ON THEM.

BOTH  
AND WE WON'T REMEMBER  
HOW SHUT OUT OF THE GOLDEN DOOR WE WERE.  
THAT'S BEFORE WE WERE  
UPTOWN!

*(Music continues.)*

NATHAN  
So Rebecca, after we move to my place, I'd appreciate it if you didn't bother with those people anymore.

REBECCA  
Nathan, they've been good to me. And Bella is my dearest friend ...

NATHAN  
You'll meet other people. You'll make other friends.  
*(HE starts off.)*  
Coming?

REBECCA

In a minute.

*(He leaves her. She looks down at the street, wistfully.)*

CABBAGE SOUP I WILL NEVER EAT AGAIN ...  
UPTOWN.  
AND I'LL NEVER SEE SUFFOLK STREET AGAIN ...

I REMEMBER  
SITTING, YOU AND I,  
WHILE THE CRANES WERE CALLING.  
SOMETIMES WE CAN'T LOVE THINGS  
TILL WE TELL THEM GOOD-BYE.  
OH, MY HOMELAND,  
MY HOMELAND ...

*(She breaks off, startled, as:)*

SAUL

*(Enters)*

Oh, Rebecca, David told me you were here. What happened yesterday? We were supposed to meet and ...

REBECCA

*(Stops him.)*

Saul. My husband has come home.

SAUL

He has? When?

REBECCA

Yesterday.

SAUL

I see. So ... what are you going to do?

REBECCA

*(Uneasy)*

What do you mean?

SAUL

*(Takes her hand.)*

Rebecca, please, you know what I mean. What are you going to do?

REBECCA

*(Pulling away.)*

Saul, stop it. My husband is home. That's why I came here. To join him, to have a family. To be safe.

SAUL

That's all you care about, to be safe?

REBECCA

Yes, and for David to have a father, a family.

SAUL

Listen to me, Rebecca ...

REBECCA

I don't want to listen. I don't want to talk about it anymore. My husband is home. He's going to get a wonderful job with Big Tim Sullivan. He's going to take good care of us.

SAUL

*(Taken aback.)*

Big Tim Sullivan?

REBECCA

Yes, the most important man on the East Side.

SAUL

Your husband's part of that crowd?

REBECCA

What do you mean, "that crowd?"

SAUL

They're just the tools of the lousy bosses. Bring goons to break up strikes, they're just ...

REBECCA

Stop it! Stop all that talk. My husband is not interested in saving the world. He's only interested in taking care of me and David.

SAUL

Fine! Fine! I hope you'll be very happy!

REBECCA

Thank you! Good-bye, Saul.

SAUL

Good-bye, Rebecca!

REBECCA

Good-bye!

SAUL

Good-bye!

*(He glares at her, then exits. She starts off in the opposite direction, then stops.)*

**MUSIC 17: WANTING**

REBECCA  
HOW COULD THIS FEELING COME AGAIN?  
WHEN I WAS SAFE AT LAST,  
CALM AT LAST,  
FREED.  
THEN I TURN AROUND, THERE HE IS  
AND THE ROOM IS BRIGHT WHERE HE IS.  
DON'T I EVER LEARN?  
NO, I STAND HERE WANTING ...  
WANTING HIM.

*(Lights come up on SAUL, walking home along a different street, also fighting with his thoughts.)*

SAUL  
I MUST BE WANTING IN MY BRAIN ...

REBECCA  
I MUST HAVE DEMONS IN MY HEAD ...

REBECCA  
TO FEEL THIS DANGEROUS,  
TREACHEROUS  
NEED ...  
THEN I SEE HIS EYES  
AND THEY DANCE.  
ALL THEY HOLD ARE LIES  
BUT THEY DANCE.  
DON'T I EVER LEARN?  
OH, THIS STUPID  
WANTING ...

SAUL  
TO FEEL THIS LUDICROUS,  
MADDENING  
NEED ...  
I SEE HER EYES ...  
  
DON'T I EVER LEARN?  
OH, THIS STUPID,  
MINDLESS, POINTLESS,  
USELESS ...

REBECCA & SAUL  
LIKE A SWIFT SUMMER STORM, LET IT PASS ...  
LIKE A HOT MIDNIGHT FEVER, LET IT PASS ...  
NO MORE WANTING ...

REBECCA  
THINGS THAT CANNOT BE ...  
NO MORE WANTING HIM.

SAUL  
THINGS THAT CAN'T BE MINE ...  
WANTING HER.

REBECCA & SAUL  
END THIS WANTING,  
TEAR IT OUT OF ME.  
END THIS HELPLESS  
WANTING ...

*(Music continues as they walk a bit; lights fade to two spots.)*

DON'T I EVER LEARN?  
NO, I STAND HERE

WANTING ...

*(They exit in opposite directions.)*

**Scene 3: Orchard Street**

DAVID

*(To audience.)*

And so we went to live with Papa. He has a big place, two whole rooms. In one of them, there's a stove and stuff so Mama can cook. In the other room, we all sleep. It's nice. And even though we didn't live with Bella, Mama went to see her a lot, but she made me promise not to tell Papa. And then, one day, I was walking down the street when I saw Bella's friend Ben, trying to sell his music machine. I told Mama and she got so excited.

REBECCA

Where? When?

DAVID

Right now. On Orchard Street.

REBECCA

David, I must go ...

DAVID

To Bella?

*(She starts to say something.)*

I won't tell Papa.

*(SHE exits. DAVID continues to audience.)*

I thought I'd like to watch Ben trying to sell. Maybe I could help him. After all, I was an experienced seller.

BEN

Sure you can stay, David. Maybe you'll change my luck.

*(Calls)*

Wonderful American invention -- a music machine! What's a home without music?

DAVID

Wonderful new American invention. What's a home without music?

MAN

How much?

BEN

Only ten dollars.

MAN

Ten dollars? If I had ten dollars, I could move to Brooklyn!

*(Exits)*

BEN

It's no use. No one wants the damn thing. Maybe I should try to get my cigar job back. Only I

told Bella ...

DAVID

*(Examining machine.)*

Ben, how does it work? How does the music get on there?

BEN

It gets on when someone sings into this horn.

DAVID

If you sing into this, it makes music?

BEN

If it's connected.

DAVID

Can I try it?

BEN

*(Shrugs)*

Sure, why not.

*(Puts needle onto disc.)*

DAVID

What do I do?

BEN

Just sing into this.

*(HE indicates the horn of the gramophone.)*

DAVID

Sing? What should I sing?

BEN

How do I know? Sing anything.

**MUSIC 18: THE SOUND OF LOVE**

DAVID

*(Sings hesitantly into the horn.)*

I AM SINGING HERE  
IN THIS GRAMOPHONE.  
LIKE AN IDIOT  
IS HOW I FEEL.

*(REBECCA enters with BELLA.)*

BELLA

What is it? Why did you sneak me out of the house? What's the surprise...

REBECCA

There... that's the surprise...

BELLA

Ben! He's selling his music machines...  
*(THEY approach BEN and DAVID.)*

BEN

Bella!

BELLA

You're selling your music machines!

DAVID

He's not doing so good...

BEN

Listen, David just made a record on it...  
*(BEN puts needle at beginning of disc. As record plays, MORRIS' MOTHER enters with MORRIS, a little boy. She stops to listen.)*

DAVID'S VOICE (ON GRAMOPHONE)

I AM SINGING HERE  
IN THIS GRAMOPHONE.

DAVID

Is that how I sound?

DAVID'S VOICE (ON GRAMOPHONE)

LIKE AN IDIOT  
IS HOW I FEEL.

DAVID

I hate my voice!

MORRIS' MOTHER

You are a singer, young man? My little boy, Morris, has a beautiful voice!

DAVID

Oh, no. I'm just ...

BELLA

*(Quickly)*  
He's making a recording for his mother!

BEN & MORRIS' MOTHER

*(Together, startled.)*  
For your mother?

REBECCA  
Yes, for me!

MORRIS' MOTHER  
What a nice present!

DAVID  
Yes, she's ... she's ...

BEN  
Very sick.

BELLA  
Very sick.  
(REBECCA coughs pitifully.)

BEN  
SHE FEELS TERRIBLE ...

DAVID & BELLA  
TERRIBLE!

BEN  
LYING ALL ALONE ...

DAVID & BELLA  
SO ALONE!

BEN  
CRYING WHEN HER BOY IS GONE.

DAVID  
I HAVE TO WORK.

BEN  
BUT ON HER GRAMOPHONE ...

REBECCA  
YES, I OWN A GRAMOPHONE!

BEN  
... SHE HEARS HIS VOICE.

DAVID  
SHE LOVES MY VOICE!

BEN  
AND IN HIS VOICE, SHE FINDS THE ... WHAT?

THE WILL? DAVID

THE COURAGE? BELLA

YES! THE COURAGE TO GO ON. BEN

BELLA, REBECCA & DAVID  
AND ON AND ON AND ...

MORRIS' MOTHER  
THAT SOUNDS WONDERFUL!

BEN  
DOESN'T IT?

MORRIS' MOTHER  
TRULY WONDERFUL!

BELLA  
WASN'T IT?

MORRIS' MOTHER  
HOW MUCH DID YOU SAY THAT IT WAS?

BEN  
*(As if absurdly cheap.)*  
Only ten dollars!

MORRIS' MOTHER  
So much!

BEN  
Yes, but ...

THINK, MISSUS, OF YOUR MOISHE.

MORRIS' MOTHER  
Morris.

BEN  
Morris.

SOON HE'LL BE GONE AND GROWN -  
GONE OFF TO WORK OR, WORSE, A GIRL OF HIS OWN!

MORRIS' MOTHER

*(Horrified at the thought.)*

Oy!

BEN

THINK HOW THE YEARS ARE FLYING.

MORRIS' MOTHER

FLYING!

BEN

FAST LIKE THE BIRDS ABOVE.

MORRIS' MOTHER

FASTER THAN THE BIRDS THEY FLY.

BEN

DON'T JUST STAND THERE SIGHING.

DAVID

NOW YOU'LL HAVE JOY UNDYING.

BEN

THINK, MISSUS, WHAT YOU'RE BUYING.

DAVID

THINK, MISSUS, OF THAT ...

BEN & DAVID

ONE SPECIAL SOUND.

BELLA

*(Putting on a new record that DAVID has made with MORRIS during the above.)*  
HERE COMES THAT SOUND!

BEN & DAVID

HARK TO THE SOUND  
OF LOVE!

MORRIS' VOICE (ON GRAMOPHONE)

I AM SINGING HERE  
ON THIS GRAMOPHONE.  
MAMA, I DEDICATE  
MY SONG TO YOU!

WOMAN

To me! How wonderful! My Morris, forever in wax!

BEN

And only two dollars a week, Missus! Now, if you'll just step over here, my assistant will give

you a paper to sign ... and we'll have it delivered to your doorstep in one short week.  
(*BELLA takes WOMAN as BEN runs around, gathering a CROWD.*)

BEN

COME -  
SEE MY MAGIC MUSIC MACHINE.  
STEP RIGHT ON OVER TO YOUR OL' BUDDY, BEN.  
I'M HERE TO SHOW HOW  
AMERICAN KNOW-HOW  
MEANS THAT YOU'RE NEVER LONELY AGAIN!

GATHER ROUND, YOU'LL SEE WHAT I MEAN.  
THERE'S ROOM FOR EVERYONE, YOU DON'T HAVE TO SHOVE.  
AND TO PROCEED, FOLKS,  
ALL THAT WE NEED, FOLKS -  
ONE VOLUNTEER.

(*Spots ITALIAN TENOR with accordion.*)

OOH - HERE'S ONE RIGHT HERE  
TO BRING YOU "THE SOUND OF LOVE."

BEN

Come, come ...

SEE MY MAGIC MUSIC MACHINE.  
IT AIN'T NO BLARNEY WHEN I TELL YOU IT'S GREAT.

BELLA

(*Sings into machine as IRISH WOMAN watches.*)

'TIS AN OLD COUNTRY TUNE  
THAT I CROON 'NEATH THE MOON  
FOR MY MAMA.  
AND THE SHAMROCKS GROW GREEN  
FOR THAT FAIREST COLLEEN -  
FOR MY MAMA.

DAVID

FOR HER MAMA.

CROWD

FOR HER MAMA.

ITALIAN TENOR

(*Playing accordion.*)

O, CARA MAMA,  
CAN YOU HEAR ME, MAMA?  
YOUR SONNY SINGING  
"I LOVE YOU, MAMA."  
WHEN YOU ARE LONELY  
DON'T CRY, MIA MAMA.

BEN

FOR MY MAMA.

FOR MY MAMA.

BELLA

FOR MY MAMA.

MORRIS

CROWD

*(Dancing in various ethnic ways.)*  
MAMA, MAMA, MAMA, MAMA,  
MAMA, MAMA, MAMA, MAMA,  
MAMA, MAMA - WHAT A MACHINE!

What a machine!

BEN

CROWD  
THE NEWEST WONDER OF A WONDERFUL AGE!

MORRIS' MOTHER  
HEY, MR. EDISON -  
THANKS FOR THE MEDICINE!

*(Collecting order slips.)*  
GRAZIE, SIGNORA ...  
FAITH AND BEGORRAH!  
STOP WITH THE HORA!  
SEND YOUR FRIENDS FOR A  
SAMPLE OF ...

BEN

THE SOUND OF LOVE!

CROWD

DAVID  
Ben ... hey Ben. We did terrific! Let's try over on 14th Street!

BEN  
That's a great idea!  
*(To REBECCA.)*  
Is it all right if David comes with me?

Please?!

DAVID  
REBECCA  
Fine, just be home before it gets dark. And don't tell Papa.

DAVID  
I won't, Mama.

Ben ... I'll see you soon.

BELLA

You will?

BEN

Yes, I will.  
*(HE kisses her on the cheek. BEN and DAVID exit.)*

BELLA

Oh, Rebecca. Thank you.

BELLA

I'm glad I could do a little something for you. Now, come, we should be getting back.

REBECCA

Rebecca, I don't want to go back to doing piecework at home. I'll grow old sitting there in that room. I want to do what you did. I want to go out to work.

BELLA

**MUSIC 19: RAGS - Reprise**

Meet people, earn my own money, maybe go to school at night. Rebecca, surely I could get a job in a shop like yours.

In a dress shop?

REBECCA

Of course. Why not?

BELLA

Bella, they are terrible places. I'm going to quit just as soon as I can. The bosses yell at you all the time, they keep the windows and doors locked, you don't know if it's night or day, you can hardly breathe ... It's terrible work for a young girl.

REBECCA

But you said there were other young girls in your shop.

BELLA

Oh, sure but ...

REBECCA

And you work there.

BELLA

I have to. For David.

REBECCA

Well, I have to. For me.

BELLA

IF LIFE HAS HANDED AN EMPTY CUP TO ME  
CRY OR FILL IT - THE CHOICE IS UP TO ME  
PINING THERE IN MY TINY ROOM  
MAY BE SAFE AND SURE  
BUT THEN, SO'S A TOMB  
SO I'M BREAKING OUT  
AND I START TODAY  
AND I GUESS I'LL CRY  
IF THERE'S HELL TO PAY  
BUT I SWEAR MY LIFE WON'T BE  
THROWN AWAY  
LIKE RAGS!

REBECCA

All right, Bella. There are no jobs in my place but there are other shops on the same street. I'll take you there.

BELLA

Thank you, Rebecca.

REBECCA

But first we'll talk to your father.

BELLA

We?

REBECCA

Yes, we.

*(THEY exit.)*

#### **Scene 4: A Street on the Lower East Side**

*(AVRAM and RACHEL with their pushcarts, peddling.)*

RACHEL

So you're still living with your brother's family?

*(HE shrugs.)*

Very crowded, no?

*(HE shrugs.)*

Not a minute to yourself?

*(HE shrugs.)*

No space to even think ...

*(HE shrugs.)*

I know what you mean. I have my own place. Three big, sunny rooms ... very nice ... But alone, it's no life.

*(SHE sighs.)*

That's why I'm getting too heavy. I eat nothing, like a bird. But it's funny, when there's no one to love you, everything turns to fat. But thank God, I'm still in good working order.

*(SHE stops as REBECCA and BELLA enter.)*

AVRAM

Bella! What are you doing on the street? Why aren't you working at home?

BELLA

Papa, I came to tell you ... Rebecca is going to help me to get a job in a shop.

AVRAM

Rebecca, stop it! Stop making trouble for my daughter!

BELLA

She's not, Papa, she ...

AVRAM

Who knows what can happen to you in such a strange place? Bella, I'm telling you to go home.

BELLA

Papa, I'm not a baby any more. I can take care of myself and I'm going.

REBECCA

She'll be all right, Avram.

AVRAM

Rebecca, I've asked you before - stay out of my daughter's life.

BELLA

I'll see you tonight Papa.

*(BELLA exits.)*

AVRAM

Rebecca!

*(She turns.)*

I'll never forgive you for this.

*(REBECCA pauses ... then goes.)*

RACHEL

Young girls aren't easy, Avram. You got ideas, they got ideas, too.

AVRAM

It's hard to raise a daughter.

RACHEL

For a man.

AVRAM

Yes. Especially here.

RACHEL

Maybe you need help with her. You know what I'm saying?

I think so. AVRAM

RACHEL  
I'll say it straight out. I like you. I won't say anymore.  
(Beat)  
I was a good wife to my husband, all those years ... I won't say anymore.

**MUSIC 20: THREE SUNNY ROOMS**

A GIRL HER AGE, SHE NEEDS A MOTHER.  
YOU KNOW WHAT I'M SAYING?

I think so. AVRAM

RACHEL  
THEN I WON'T SAY ANYMORE.  
HAVE I MENTIONED I HAVE RAISED A DAUGHTER?

I think so. AVRAM

RACHEL  
THEN I WON'T SAY ANYMORE.  
LOOK HOW NICE WE TALK TOGETHER.  
LOOK, SUCH INTERESTING DISCUSSIONS,  
SUCH A SENSE OF GIVE AND TAKE.

You think?

I guess. AVRAM

RACHEL  
AND SINCE YOU GOT ALL THESE PROBLEMS  
AND SINCE I GOT ALL THE ANSWERS,  
WHAT A PERFECT PAIR WE MAKE!

You think?

I guess. AVRAM

RACHEL  
THERE, YOU SEE -  
THESE TALKS, WHAT THOUGHTS THEY START WITHIN YOU!  
OH, IF WE COULD ONLY FIND A PLACE THEY MIGHT CONTINUE.  
(Seemingly singing to herself as SHE works.)

THREE SUNNY ROOMS

FACING THE STREET -  
LUCKY MY LANDLORD COULD SPARE THEM.  
THREE SUNNY ROOMS,  
QUIET AND NEAT,  
WAITING FOR SOMEONE TO SHARE THEM.  
LACE ON THE CHAIR,  
QUILT ON THE BED,  
EVERYTHING LOVELY, BUT LONELY.  
THAT'S HOW IT IS WHEN YOU'RE ONLY  
ONE LIKE ME  
IN MY THREE SUNNY ROOMS.

You know what I'm saying?

AVRAM

I think so.

RACHEL

One is nothing. Two is everything.  
(AVRAM nods, "Maybe.")

RACHEL

Not just for me, for everyone.

A MAN LIKE YOU, HE NEEDS A WOMAN.  
YOU KNOW WHAT I'M SAYING?

AVRAM

I THINK SO.

RACHEL

THEN I WON'T SAY ANYMORE.  
HAVE YOU NOTICED I HAVE CERTAIN FEATURES?

AVRAM

I THINK SO.

RACHEL

THEN I WON'T SAY ANYMORE.  
(As a WOMAN enters.)  
BUT THEN ANYWAY, HOW COULD I?  
WITH THESE CONSTANT INTERRUPTIONS,  
ALWAYS PEOPLE IN BETWEEN.

Am I right?

AVRAM

I guess.

RACHEL

WHAT I'M SAYING IS ...

SHOPPER  
EXCUSE ME ... FOR THE APPLES?

RACHEL  
*(Crankily)*  
PENNY EACH OR SIX FOR FIVE.  
*(To AVRAM.)*  
SEE WHAT I MEAN?

Am I right?

AVRAM  
I guess.

RACHEL  
*(Sighs, discouraged.)*  
WELL, YOU'VE HEARD -  
YOU KNOW THE SPACE I GOT TO FILL, AVRAM.  
NOT ONE WORD YOU'VE SAID,  
AND NOW I GUESS YOU NEVER WILL, AVRAM.  
*(SHE goes back to work sadly.)*

AVRAM  
*(Sings tentatively.)*  
THREE SUNNY ROOMS  
FACING THE STREET.

RACHEL  
*(Turns, stunned and overjoyed.)*  
ONLY LAST YEAR THEY WERE PAINTED.

AVRAM  
ONE ROOM TO SIT,  
ONE ROOM TO EAT.

RACHEL  
ONE TO GET BETTER ACQUAINTED.

RACHEL & AVRAM  
WHO WOULD BELIEVE  
HEAVEN LIKE THIS ...

RACHEL  
FOR FOURTEEN A MONTH COULD BE RENTED?

RACHEL & AVRAM  
WHO WOULD BELIEVE HOW CONTENTED  
TWO COULD BE  
IN THEIR THREE SUNNY ...

THREE SUNNY ROOMS  
WHAT COULD COMPETE?

RACHEL  
BLESS MY LATE HUSBAND FOR GIVING.

RACHEL & AVRAM  
LIFE WILL BE FULL,  
LIFE WILL BE SWEET,  
LIFE WILL BE FINALLY LIKE LIVING.

RACHEL  
GOOD-BYE TO NIGHTS  
SCARED AND ALONE.

AVRAM  
GOOD-BYE TO CROWDS THAT COULD SMOTHER ...  
GOOD-BYE, THANK GOD, TO MY BROTHER!

RACHEL & AVRAM  
HELLO TO KEEPING EACH OTHER  
COMPANY  
IN OUR THREE SUNNY ROOMS.  
*(Lights fade.)*

DAVID  
*(To audience.)*  
Then one day, Mama didn't go to work, because Papa was taking her to his club to meet the famous Mr. Sullivan.

### MUSIC 21: DEMOCRATIC CLUB DANCE

They were both so nervous, and Mama spent a long time getting ready and Papa said it was very important that she look nice and make a good impression and I asked what's so important and Papa said never mind but told Mama to hurry and get ready. I never saw him so nervous!

### Scene 5: The East Side Democratic Club

*(Banner reading "East Side Democratic Club," American flag, various people chatting during above speech. BIG TIM SULLIVAN and his rather large WIFE mingle with fellow DEMOCRATS.)*

NATHAN  
*(As he and REBECCA enter.)*  
Remember what I told you. Be careful what you say. Just be polite. Please, please, try to be special nice to Mr. Sullivan. Smile a lot but don't talk too much. Please.

REBECCA  
I understand, Nathan.

BIG TIM

*(Crossing over to them.)*

Well, hello there, Nat. Don't you look grand! And this must be the Missus.

NATHAN

Yes, Mr. Sullivan. Rebecca, this is Mr. Sullivan.

REBECCA

Big Tim!

*(NATHAN is embarrassed, but BIG TIM laughs.)*

BIG TIM

That's what my friends call me. So you're my friend now, Mrs. Harris.

REBECCA

Who ...? Oh, me!

BIG TIM

*(Introducing his WIFE.)*

And this is the little woman.

REBECCA

She is?!

MRS. SULLIVAN

That's a lovely dress, Mrs. Harris.

REBECCA

Thank you. We bought it special for today. I had such trouble putting it on. So many buttons! Believe me, if the people in the shop where I work could see me now ... Look at me, standing right next to Mr. Big Tim Sullivan and talking to him person to person just like we were two regular people.

BIG TIM

She's very charming, this little woman of yours. Full of vinegar. She could be a real asset to you.

NATHAN

Thank you. Er ... Mr. Sullivan?

BIG TIM

Yes, Nat?

NATHAN

You're picking the new Ward Leader for my district today.

BIG TIM

Yeah, that's right.

NATHAN

I know the district very well.

BIG TIM

Well ... I gotta couple of people in mind ... still not sure which way to go. But we do need a real cooperative little fella.

**MUSIC 21A: WHAT'S WRONG WITH THAT?**

IN OUR WARD THERE'S AN INVASION  
OF FOLKS OF YOUR PERSUASION.  
THAT'S A LOTTA VOTES - A MILLION PLUS.  
AND THE PARTY NEEDS A MAN  
FROM YOUR SEMITIC CLAN  
WHO CAN DELIVER THEM TO US.

NATHAN

Believe me, Mr. Sullivan, I'm your man.

BIG TIM

You are, huh? You know, Nat, I like a man who's willin' to do whatever it takes - who isn't afraid to get his hands a little dirty, play a little rough when he has to.

WHEN HE WORKS FOR TAMMANY,  
A MAN AT TIMES MUST ALSO BE A RAT.  
YOU GET ME, NAT?

NATHAN

WHAT'S WRONG WITH THAT?

BIG TIM

SAY SOME UNION REDS GET SCARY  
STIRRIN' UP THE PROLETARIAT?

NATHAN

WE KNOCK 'EM FLAT.

BIG TIM

WHAT'S WRONG WITH THAT?

LOTSA GREENIES FLOODIN' IN,  
LOTSA SHEENIE VOTES TO WIN  
AND THERE'S LOTSA WAYS TO SKIN THAT CAT,  
SO HELP THE GREASERS ON YOUR BLOCK.  
IT'S ALSO HELPING KEEP OUR POCKETS FAT.

NATHAN

WHAT'S WRONG WITH THAT?

BIG TIM & NATHAN

NOTHIN' WRONG WITH THAT!

BIG TIM

Well, you know, me boy, I think that maybe, just maybe, you might be the fella.

NATHAN

You hear that, Rebecca?

BIG TIM

I know I can count on you both to play on my team.

TAMMANY WOULD SURE BE GRATEFUL.  
WHEN WE ARE, WE KEEP YOUR PLATE FULL, NAT.

NATHAN

WHAT'S WRONG WITH THAT?

REBECCA

WHAT'S WRONG WITH THAT?

NATHAN

I'LL SHOW THEM A SMILE SO SHINY -  
SLAP EACH BACK AND KISS EACH WHINY BRAT.

BIG TIM

WE CAN'T STAND PAT.

NATHAN & REBECCA

WHAT'S WRONG WITH THAT?

BIG TIM

FOR THE PARTY, DO YOUR BIT.  
IKE AND ABIE'S FAVORITE  
IN THE GOLDEN LAND IT'S TIT FOR TAT.

*(NATHAN and REBECCA laugh.)*

FOREIGN TYPES AIN'T NO DILEMMA  
IF WE GET 'EM VOTIN' DEMOCRAT.  
WHAT'S WRONG WITH THAT?

NATHAN & REBECCA

WHAT'S WRONG WITH THAT?

NATHAN, BIG TIM, REBECCA & MRS. SULLIVAN

NO, THERE AIN'T NOTHIN' WRONG WITH THAT!

*(BIG TIM goes to tell OTHERS of his decision as NATHAN sings to REBECCA.)*

NATHAN

NO ONE LIKES TO KISS AN ASS  
BUT WE CAN'T LIVE LOWER CLASS  
AND IT'S EITHER KISS OR PASS THE HAT.

SO REBECCA, HERE'S YOUR FEATHER BED  
AND DAVID WILL BE WARM AND FED AND FAT.

REBECCA  
WHAT'S WRONG WITH THAT?

BIG TIM  
Nat's a loyal party worker - a good family man, a credit to his people ...

MRS. SULLIVAN  
WHAT'S WRONG WITH THAT?

BIG TIM  
So for the Fourth Ward - the Jewish District - you, me boy, are our new leader!

NATHAN, BIG TIM, REBECCA & MRS. SULLIVAN  
AND THERE AIN'T NOTHIN' WRONG WITH THAT!

BIG TIM  
Come on, Nat - there are some people I want you to meet.  
*(HE exits. DAVID rushes on.)*

DAVID  
Mama ...! Mama ...!

REBECCA  
David! What are you doing here?

DAVID  
Mama! There's a big fire in the shop!

REBECCA  
What ...?

DAVID  
A fire in Bella's shop!

REBECCA  
Oh, my God!  
*(Starts to run out; NATHAN restrains her.)*

NATHAN  
Rebecca! Where do you think you're going? Mr. Sullivan just nominated me ...

REBECCA  
Nathan, let me go ...

NATHAN  
Go where? What can you do? There's nothing you can do, Rebecca!

BIG TIM

*(Offstage)*  
Nat. we're waitin' for you!  
*(REBECCA runs out.)*

NATHAN

*(Hesitates a moment; then:)*  
Coming, Mr. Sullivan.  
*(He exits to where SULLIVAN waits.)*

**MUSIC 22: SWEATSHOP FIRE**

**Scene 6: The Sweatshop, immediately following, and later, the Cohen's Apartment**

*(The stage goes black. Fire lights come up and BELLA enters stumbling through the burning factory. She comes to a window, finds it locked, sees REBECCA below, and screams:)*

BELLA

Rebecca! Rebecca!!!  
*(The lights go out and the recording BELLA made of "The Sound of Love" is heard over the sound system. Lights come up on another part of the stage to reveal BEN listening to BELLA'S voice on the gramophone. As the recording ends, his light goes out and light comes up on REBECCA, dressed in black.)*

**MUSIC 22A: IF WE NEVER MEET AGAIN – Reprise 2**

REBECCA

BELLA, PLEASE HELP  
I DON'T KNOW WHAT TO DO  
IF WE NEVER MEET AGAIN  
SO MANY THINGS WE NEVER GOT TO DO  
BUT THANK YOU FOR BEING MY FRIEND FOR A WHILE  
HELPING ME SMILE  
WHEN THE SEAS WERE TOO ROUGH FOR ME  
I KNOW YOU'RE WHERE  
ANGELS WILL HOLD YOUR HAND  
WITH DRESSES AND DANCES NOW  
IN THE REAL GOLDEN LAND  
AND WON'T IT BE SWEET  
WHEN SOMEDAY WE MEET AGAIN ...

DAVID

*(To audience.)*  
I'm getting dressed to join the men in a prayer for the dead – for Bella. The women aren't allowed to do this prayer with the men – it's a law.  
*(Lights up on AVRAM.)*

**MUSIC 22B: KADDISH**

AVRAM

OPEN YOUR EYES, BELLA ...  
JUST TAKE A BREATH, BELLA ...

*(He reaches up and tears his lapel. Lights come up on the MEN sitting Shiva in the Cohen's apartment. The WOMEN are separated from them.)*

MAN

YISGADAL V'YISKADASH SH'ME RABBO ...  
AW-MAIN ...  
B'OL-MO DEE-BRO CHIR-U-SEY  
V-YAM-LICK MAL-CHU-SEH ...  
YIS-BO-RACH, V'YISH-TA-BACH,  
V'YIS-PO-AR

AVRAM & MEN

V'YIS-RO-MAN,  
V'YIS-NA-SEH,  
V'YIS-HA-DAR  
V'YIS-A-LEH  
V'YIS-HAL-OL  
SH'MAY D'KUKD-SHO

REBECCA

V'YIS-A-LEH  
V'YIS-HAL-OL  
BREE-CHU L'EL-O MIN-KOL

AVRAM

BREE-CHU

REBECCA

BIR-CHO-SOV, V'SHIR-OSO  
TUSH B'CHO-SOV

L'EL-O-MIN-KOL BIR-CHO-SOV  
V'SHIR-O-SO  
TUSH B'CHO-SO  
V'NECH-E-MO-SO

V'NECH-E-MO-SO

*(REBECCA's grief, her love for BELLA, her memories are too strong to control.)*

REBECCA

Y'ME SH'LO-MO  
MIN-SH'MAY-O  
MIN-SH'MAY-O  
MIN-SH'MAY-O  
V'CHAY-IM O-LE-NU

*(REBECCA tries to join AVRAM in mourning, but HE turns away from her.)*

AVRAM

Y'HE SH'LO-MO  
RAB-BO MIN-SH-MAY-O  
V'CHAY-IM O-LE-NU  
B'OL-MO  
AW-MAIN

REBECCA

Y'HE SH'LO-MO  
RAB-BO MIN-SH-MAY-O  
DA-MIR-ON  
V'IM-RU  
AW-MAIN

AVRAM & REBECCA

O-SEH SHO-LOM BIM-RO-MOV  
HU YA-SEH SHO-LOM O-LE-NU

V'AL COL YISROEL V'IMRU  
AW-MAIN

**Scene 7: The Sweatshop**

ROSA

Rebecca ... Rebecca, are you all right?

*(As ROSA continues, REBECCA slowly goes to her machine, takes a black bow and hangs it on the machine, and sits and returns to work.)*

It wasn't your fault. You can't go on mourning like this forever. She was a relative?

*(REBECCA shakes her head.)*

Just a friend?

REBECCA

Just a friend.

ROSA

I'm sorry.

BRONSTEIN

No talking, there.

ROSA

How did it happen?

REBECCA

I don't know. They say the door was locked.

BRONSTEIN

I want no more talk about that fire. It wasn't this shop.

*(Comes over to THEM.)*

You see what happens with all this talking?

*(Snatches material from ROSA.)*

You call this work? Look at these stitches!

ROSA

I'm sorry. I can take the stitches out.

BRONSTEIN

Sure, and leave a lot of holes. I'll take it off your pay.

REBECCA

It's easy to fix. Just give it to me and ...

BRONSTEIN

You keep out of it! And take this thing off the machine!

*(Rips bow off machine.)*

REBECCA

But ...

BRONSTEIN

If you kept your foolish mouths shut and didn't chatter like monkeys, there wouldn't be anything to fix. We don't finish this job on time, I lose my contract. Then we'll all be out of work. Trouble, that's all I get from you - trouble. I told you before, no trouble.

REBECCA

*(Stands suddenly, shouts at him.)*

Mr. Bronstein!

BRONSTEIN

What? What?

*(After a beat, REBECCA sits down again. Others begin work again. BRONSTEIN starts to walk away.)*

REBECCA

*(Bursts out.)*

Don't talk to me like that!

BRONSTEIN

*(Turns)*

What?

REBECCA

I said don't talk to me like that.

BRONSTEIN

How should I talk to you? Like you're the Queen of Sheba?

*(OTHERS are watching silently.)*

BRONSTEIN

What are you looking at? Back to work.

*(To REBECCA.)*

I said get back to work.

REBECCA

And I said you can't talk to me like that. And you can't treat us like this.

BRONSTEIN

Listen, my dear woman, you don't like it here? Then go.

*(Unlocks door, opens it.)*

REBECCA

*(Looks at him a moment.)*

All right, I'm going.

*(SHE stands, picks up her machine.)*

BRONSTEIN

What are you doing? Leave that alone.

REBECCA

No. I worked for it. You charge us fifty cents a week for using the machines.

BRONSTEIN

Put back the machine!

*(BRONSTEIN starts for REBECCA; ROSA stands suddenly and sings.)*

**MUSIC 23: BREAD AND FREEDOM**

ROSA

SISTERS WE STAND,  
JOINING HAND IN HAND ...

ROSA

ALL FOR BREAD AND FREEDOM,  
ONE UNION WE STAND.

REBECCA

Anyone else coming?  
Sam? Esther?

ESTHER

Why not?

*(Takes her machine.)*

ROSA & REBECCA

TEN THOUSAND FEET  
O'ER THE LAND WE TREAD.  
MARCH FOR BREAD  
AND FREEDOM.  
GIVE US NOW OUR FREEDOM  
AND BREAD.

BRONSTEIN

Sam, what are you doing?  
Are you crazy? You have  
a wife, you have three  
kids. You people are all  
going to starve! Put  
back those machines!

**Scene 8: Union Square**

*(WORKERS are picketing, carrying signs in English, Yiddish, Italian. A rally is under way. There's a speakers platform, American flags, etc.)*

WORKERS

SISTERS, WE STAND -  
BROTHERS, HAND IN HAND  
ALL FOR BREAD AND FREEDOM.  
ONE UNION WE STAND.

SAUL

*(On platform.)*

No more! No more sweatshops that are firetraps! No more! No more twelve-hour days,  
seventy-hour weeks! No more! No more starvation wages! No more!

REBECCA & STRIKERS

TEN THOUSAND FEET  
O'ER THE LAND WE TREAD.  
MARCH FOR BREAD AND FREEDOM!  
FREEDOM! FREEDOM!

GIVE US NOW OUR FREEDOM!  
FREEDOM! FREEDOM!  
GIVE US BREAD AND FREEDOM!  
FREEDOM! FREEDOM!

*(NATHAN enters, pushes his way through CROWD.)*

NATHAN

Rebecca! What do you think you're doing?

REBECCA

*(Takes his arm.)*

NATHAN, MARCH FOR BREAD AND  
FREEDOM.

*(Music continues. As the scene ensues, the STRIKERS will eventually begin chanting under the dialogue.)*

WORKERS

FREEDOM! FREEDOM!  
GIVE US BREAD AND  
FREEDOM!

NATHAN

Are you out of your mind? The wife of the Ward Leader marching on the street with anarchists and fools! What if Sullivan hears about this?

REBECCA

Nathan, I have to go.

NATHAN

You're coming home with me.

REBECCA

No, Nathan.

NATHAN

*(Grabs her arm.)*

What did you say to me?

REBECCA

Let me go!

*(SHE pulls away.)*

NATHAN

Rebecca, listen. Soon some goons will be here to break up this rally - to break heads.

REBECCA

How do you know that?

NATHAN

I know, that's all.

REBECCA

Why? Why should you know such a thing?

NATHAN

It's none of your business to ask why. Just come home right now, where it's safe.

REBECCA

I'm staying here, Nathan.

NATHAN

Rebecca, I won't let you spoil everything I've worked for. Either you come home with me now - right now - or when you get home, you won't find me there.

REBECCA

What?

NATHAN

You heard me.

REBECCA

But Nathan, after what happened to Bella ...

NATHAN

What's wrong with you? You're going to give up everything because of some little Jew girl you met on a boat? She's dead, Rebecca. Forget her. She's dead.

REBECCA

SUDDENLY I SEE YOU, NATHAN.  
IS THIS REALLY YOU?  
DID I RUN FROM COSSACKS  
TO BECOME ONE, TOO?  
ALL THESE QUESTIONS, NATHAN -  
I DON'T KNOW WHAT TO DO.

NATHAN

SHASHA, SHASHA, LITTLE ONE -  
FIN'LLY YOU CAN STOP NOW.  
PAPA WILL TAKE CARE OF YOU  
JUST THE WAY YOU  
WANT HIM TO.  
COME TO PAPA.

REBECCA

CAN'T WE  
STOP NOW?  
I DON'T SEE HOW  
I NEVER KNEW  
THIS WAS YOU.

NATHAN

*(Holds out hand.)*

COME TO PAPA.

*(REBECCA stands a moment, looking at NATHAN. ALL are frozen during the following, except REBECCA.)*

**MUSIC 24: DANCING WITH FOOLS**

REBECCA

EVERYTHING I WANT  
ON A SILVER PLATTER

WITH A GUARANTEE.  
TAKE HIS HAND AND GO.  
TAKE IT - WHAT'S THE MATTER?  
WHAT'S COME OVER ME?  
I WAS ALWAYS SMART.  
WHEN WAS IT I STARTED  
DANCING WITH THE FOOLS?  
*(Looks at STRIKERS.)*

LOOK AT THE FOOLS.  
THERE ARE WOLVES AT THEIR HEELS  
BUT THEY DANCE  
AND THEY DREAM  
AND THEY FALL  
AND THEY BLEED  
AND THEY GET BACK UP AND DANCE.  
AND I'M DANCING WITH THEM,  
NAKED TO THE ANGRY SKY.  
WHY?

DANCING WITH THE FOOLS.  
COULD IT BE I'M LOSING  
EV'RYTHING I WANT?  
DANCING WITH THE FOOLS.  
COULD IT BE I'M CHOOSING LIFE?

CAUGHT IN THIS DIZZY NEW DANCE,  
TAKING MY CHANCES WITH CHANCE.  
SHAKING INSIDE,  
SCARED AS I EVER WAS.  
NO PLACE THAT'S SAFE  
BUT THEN, MAYBE THERE NEVER WAS .  
OUT HERE ON A LIMB,  
SAWING AT THE TREE -  
ALL THE DANCING FOOLS  
AND ME ...

*(The STRIKERS continue under the following dialogue.)*

STRIKERS

*(Slowly breaking the freeze.)*  
NOW THEY GOT NO PANTS TO SELL,  
LET THE BOSSES GO TO HELL!  
NOW THEY GOT NO PANTS TO SELL,  
LET THE BOSSES GO TO HELL!  
NO UNION, NO WORK!  
NO UNION, NO WORK!  
FREEDOM! FREEDOM!  
GIVE US BREAD AND FREEDOM!  
SISTER, WE STAND,  
BROTHERS, HAND IN HAND,  
ALL FOR BREAD AND FREEDOM!  
MARCH FOR BREAD AND FREEDOM ...

NATHAN

What's happened to you, Rebecca? Look at you, you're like a crazy woman - like someone I don't even know. Look at you - you're asking for trouble.

REBECCA

Yes, Nathan, I guess I am. I'm asking for trouble.

ROSA

*(On speaker's platform.)*

My name is Rosa Caravelli. I work seventy hours a week for eight dollars.

REBECCA

Good-bye, Nathan.

NATHAN

What happened to you, Rebecca?

REBECCA

I don't know Nathan. I guess America ...

SAUL

*(Calling from platform.)*

Rebecca - come on up here, Rebecca.

REBECCA

... I guess America happened to me.

STRIKERS

ALL FOR BREAD AND FREEDOM!

*(SAUL helps REBECCA onto platform.)*

REBECCA, SAUL & STRIKERS

GIVE US NOW OUR FREEDOM ...

REBECCA

*(Turns to CROWD.)*

My name is Rebecca - Rebecca Hershkowitz.

*(NATHAN leaves; REBECCA and SAUL hug. Lights fade to blackout.)*

**MUSIC 24A: POST BREAD**

DAVID

*(To audience.)*

After that, everything changed. Mama found a place for us to live - just me and her, just like before. And I was going to start in a regular American school. And Rachel arranged for Avram to live in her place, on account of they were married.

**Scene 9: The Cohen's Apartment**

*(AVRAM sits staring out the window.)*

RACHEL

Should I pack this?

*(No answer.)*

Avram? How long can you sit there, looking out the window, not saying a word?

*(BEN enters.)*

BEN

Oh ... I came to see David and Rebecca.

RACHEL

They're here, they're packing. I'll get them.

*(SHE exits.)*

BEN

*(Awkwardly)*

Er ... I have something for you, Mr. Cohen. It's ... I guess you can say it's ... it's from Bella.

*(Gives him disc from gramophone. AVRAM looks at BEN, looks away, holds disc. REBECCA, DAVID, and RACHEL enter.)*

DAVID

Ben!

BEN

Oh, I came to say good-bye to you, Rebecca. And to David. I brought you this, David. A fountain pen, because you're starting school soon.

REBECCA

You're going away? Where are you going?

BEN

Philadelphia. My boss lent me money to open my own store there.

REBECCA

That's wonderful, Ben.

RACHEL

Mazel tov, Ben.

BEN

Good-bye, Mr. Cohen.

*(No answer.)*

RACHEL

Avram?

*(No answer.)*

BEN

You know, Mr. Cohen, you're not the only one who lost her.

*(BEN exits.)*

REBECCA

Avram, you wouldn't say good-bye to Ben. Will you say good-bye to me?  
*(No answer.)*

RACHEL

He says he feels lost here - that he has nothing here, no friends, no family ...

DAVID

He has friends. I'm his friend. I'm your friend, Avram.

RACHEL

And I'm your family.

REBECCA

It's only a short time since Bella's gone. Maybe in a little while, he'll feel different.

RACHEL

I don't know ... I don't know. He's even talking about going back to the old country.

REBECCA

What? Going back to Russia?

*(To AVRAM.)*

This is your tribute to Bella? Sitting and staring out the window? Going back to Russia?

RACHEL

Rebecca ...

REBECCA

No, I want him to hear this. Ever since we came here, he made me feel that I was bad for Bella - putting terrible ideas into her head. But I'll tell you something, Avram. Bella wanted to live. That's all! She wanted to live. She didn't give up like you are - she was killed. She wanted to live and she was killed. But look at you - it's like you don't want to live, like you're killing yourself.

RACHEL

Rebecca! He's an old man.

REBECCA

So what? An old man is still a man. He's still alive - he can still do something. He can go to synagogue, have dinner with his wife - anything! Here they let you do anything. They don't make it easy for you, but they let you do it! And what about your wife? Doesn't she have the right to make a new life? Like I'm going to? Like Bella wanted? Yes, like Bella wanted!

*(She stops to control herself, turns to RACHEL.)*

I'm sorry ... Good-bye. I just wanted to say good-bye.

*(She starts out with DAVID.)*

AVRAM

Good luck to you, Rebecca, and David.

*(REBECCA and DAVID stop. They run to AVRAM and hug him.)*

RACHEL

*(Hugs REBECCA as she leaves.)*  
Thank you.

AVRAM

*(To RACHEL, as if impatient.)*  
Well, are we moving to your house or not? Are we packed or not?

RACHEL

We're packed, we're packed! Everything's in the bedroom. You're coming?

AVRAM

I'm coming ... I'm coming.  
*(THEY exit.)*

REBECCA

Come, David - let's go to our new home.

DAVID

O.K., Mama.

REBECCA

*(Bewildered)*  
O.K.?

DAVID

That's American, Mama.  
*(THEY start out as the sound of a hurdy-gurdy comes from outside.)*

**MUSIC 25: ACT II FINALE**

DAVID

THERE'S THAT MUSIC.  
MAMA, REMEMBER THAT SONG?  
LISTEN, MAMA —  
WE'LL HEAR IT OUR WHOLE LIFE LONG.

REBECCA

LOOK, DAVID! SAY IT, DAVID -  
"NOW IT BELONGS TO ME!"

DAVID

NOW IT BELONGS TO ME!

BOTH

NOW IT BELONGS TO ...  
*(As THEY hold the note, TWO AMERICANS are revealed.)*

ME!

**Scene 10: A Dock at Battery Park**

GUARDS

ANOTHER LOAD OF GREENHORNS  
FRESH OFF THE BOAT,  
ANOTHER WAVE OF REFUGEES ...

*(And we are back on the dock at The Battery, as in Act One, Scene One. IMMIGRANTS arriving, HUCKSTERS, etc.)*

TO FILL THE MILLS AND FACTORIES.  
A LITTLE GRIST  
FOR THE CAPITAL SYSTEM.  
IT'S A BUNCH OF GREASEBALLS  
GREASIN' THE WHEELS,  
A LITTLE OIL FOR THE MACHINE.  
GREENHORNS,  
HEBES AND WOPS ...

GUARDS

BUT LONG AS GREENHORNS  
WORK THE SHOPS,  
PICK THE CROPS,  
EAT THE SLOPS,  
GREASE THE COPS -  
THE FLOOD OF GREENHORNS ...

IMMIGRANTS

LONG LIVE COLUMBUS!  
LONG LIVE COLUMBUS!

GUARDS & IMMIGRANTS

NEVER STOPS ...  
*(The voices begin to fade.)*

NEVER STOPS ...  
NEVER STOPS ...  
NEVER STOPS ...  
*(THEY freeze.)*

REBECCA

NO MORE CHILDREN OF THE WIND,  
BLOWN ACROSS THE EARTH.  
HALF A WORLD AWAY,  
WE HAVE MADE OUR WAY.  
*(First AVRAM, then ALL, one by one, slowly join in singing.)*

ALL

GREAT SHIPS AND IRON TRAINS  
CROSS THE SEAS AND PLAINS.  
IF THE SEEDS CAN GROW  
FROM THIS ROCKY SHORE,  
NO MORE  
THE CHILDREN OF THE WIND.

**MUSIC 26: BOWS**

**MUSIC 27: EXIT MUSIC**

“YANKEE BOY”

The song “Yankee Boy” was written for the original Broadway production of RAGS and has since been eliminated. We include it here as an optional insert. If it is determined to include the song, it is to be inserted in Act I, Scene 1 immediately following the song “If We Never Meet Again.” The full orchestration is available upon request.]

*(REBECCA and BELLA finish “If We Never Meet Again” (Act I, Scene 1). BEN comes running on.)*

BEN

Bella, Bella ... we’re going to land today. Soon!

BELLA

Yes, I know.

DAVID

Oh, that’s Ben. He would always come around to Bella on the boat, and they would whisper together and laugh and things – but only when her papa couldn’t see.

BEN

America! We’ll be in America! I promise you, Bella, I’m going to work hard and become rich and I’ll marry you and we’ll be just like the people in your magazine.

*(Takes coin from pocket.)*

Bella, look at this. I saved it.

BELLA

What is it?

BEN

A kopek! My last kopek!

*(He throws it into the water.)*

BELLA

Ben!

BEN

What do I need it for? That’s from the old me! You wouldn’t want to marry the old me! You want the new me.

BELLA

*(Laughs)*

Ben, what are you talking about?

**MUSIC: YANKEE BOY**

BEN

I’M GONNA BE A YANKEE BOY,  
MY UNCLE SAMMY’S PRIDE AND JOY!

I'M GONNA STRUT DOWN THE STREET,  
GOLD AT MY FEET,  
WHITE BREAD AND MEAT -  
MY FAVORITE THING TO EAT ... DELICIOUS!  
AND  
I THINK IT'S GRAND  
TO HEAR THE NAVY BAND  
WHEN THEY START TO PLAY,  
"OH, SAY CAN YOU SEE ...  
THAT YANKEE BOY" -  
THAT'S ME!

BEN & DAVID

I'M GONNA BE A YANKEE BOY,  
MY UNCLE SAMMY'S PRIDE AND JOY!

BEN

I'LL BE A STAR-SPANGLED GUY!

DAVID

YES, VERY!

BEN

LOVE APPLE PIE!

DAVID

AND CHERRY!

BEN

DAVID

FOURTH OF JULY  
BE SO DAMN PROUD I CRY ...

AMERICA WILL CRY ...

ALL

HIP! HIP! HOORAY!  
U.S. OF A.  
WE'VE COME A LONG, LONG WAY ...

BEN

TO WHERE A BUM FROM A SLUM  
CAN COME OVER THE SEA,  
AND WITH A PLUCK AND SOME LUCK  
LOOK! HE'S ANDREW CARNEGIE.

ALL

OH, BEAUTIFUL  
FOR SPLAY-SHUS GUYS,

BEN

FOR YANKEE BOYS ...

FOR YANKEE BOYS ...

DAVID

FOR YANKEE BOYS LIKE ME!

ALL

*(Following the number, the scene continues as written:)*

Land! I see land! We're here!

IMMIGRANTS

And then, all of a sudden, everybody got so excited ... (etc.)

DAVID

VOCAL

116

Reb

SHIPS AND I-ROW TRAINS CROSS THE SEAS AND PLAWS

TAKE US TO THE DAY.

122

BRING US TO THE SHORE NO MORE THE CHILD-REN OF THE

WIND.

No. 3

IF WE NEVER MEET AGAIN

VAMP ~ (VOCAL LAST x)

REBECCA

SOON WE'LL BE THERE WHERE IT'S SO FINE TO LIVE WHAT IF WE NE-VER MEET A-GAIN?

YOU'LL HAVE YOUR LIFE AND I'LL HAVE MINE TO LIVE BUT IF WE NE-VER MEET A-GAIN

THANK YOU FOR BE-ING MY FRIEND FOR A WHILE HELP-ING ME SMILE WHEN THE SEAS WERE TOO ROUGH FOR ME

*poco rit.*

# VOCAL

13 *a tempo*  
YOU KNOW I WISH ONLY GOOD THINGS FOR YOU DRESSES & DANCES AND BOYS WITH GOLD RINGS FOR YOU

17 *a tempo*  
EVERYTHING SWEET IF WE NEVER MEET A-GAIN

21 (BELLA!)  
DON'T LET'S BE SAD DON'T SHED A TEAR TO-DAY THOUGH WE MAY NEVER MEET A-GAIN

25  
ALL THAT YOU WANT FINALLY HERE TO-DAY SO IF WE NEVER MEET A-GAIN

29 *poco rit.*  
YOU'LL HAVE YOUR NATHAN TO SHIELD YOU FROM HARM SAFE ON YOUR FARM IN THE MIDDLE OF ORCHARD STREET

33 *a tempo*  
DAVID IN SCHOOL BABIES TO PESTER YOU CURTAINS & CANDLESTICKS ONLY THE BEST FOR YOU *ten.*

37 *a tempo*  
SHINY AND NEAT IF WE NEVER MEET A-GAIN

# VOCAL

REBECCA + BEWA:

41 WHO WOULD HAVE THOUGHT ON THIS DARK DIRTY SHIP 42 43 44 HERE IN THE HOLD WHERE THE NIGHTS NEVER END

WHO WOULD HAVE THOUGHT ON THIS TERRIBLE TRIP I'D FIND A SAVIOUR A SISTER A FRIEND

NOW WE MUST PART GOING OUR SEPRATE WAYS THERE IN THE GOLDEN LAND LIVING THOSE BETTER DAYS BUT

NOT QUITE COMPLETE IF WE NEVER MEET A-GAIN <sup>UNIS.</sup>

4

## CHILDREN OF THE WIND ~ REP.

VAMP 1 2 IMMIGRANTS (+Ob colla. voce)  
(last x) → WE'RE