HISTORY This Week EP 333: Dirty Dancing in the Borscht Belt
EPISODE TRANSCRIPT

NOTE: This transcript may contain errors.

Sally Helm: HISTORY This Week. August 17, 1987. I’m Sally Helm.

Flashbulbs on the red carpet in New York City for the premier of a new movie: Dirty Dancing.

It’s a very 80s scene. Star Jennifer Gray wears an off-the-shoulder dress with a big black belt, the buckle front and center. Patrick Swayze is in a bolo tie. Their low-budget movie is making a surprisingly big splash. People are starting to call it a “sleeper hit.” There’s a big party tonight at the legendary Roseland Ballroom. And another two days later in LA. Cher attends that one, in a hip leather jacket. People dance on the bar-top and drink champagne straight from the bottle.

Finally, on Friday, the whole country gets to see the movie. They sit down with their popcorn to watch the opening sequence: dancers moving their bodies in grainy slow motion. And then…they’re taken to a highway in New York State. Where Frances “Baby” Houseman is on her way to family vacation. At a resort.

Dirty Dancing Archival: That was the summer we went to Kellermans.

Sally Helm: When the family pulls up at Kellermans, it is abuzz with activity. There’s a big lawn with kids running in circles. Adults doing some kind of painting class, their easels set up in rows. There’s a lake in the distance. A scattering of white umbrellas like so many mushrooms sprung up in the grass. The resort is a world of its own.

Dirty Dancing Archival: We’ve got ‘splosh splash!’ the water class down by the lake. We have the still life art class. We’ve got volleyball and croquet.

Sally Helm: A man in a red cardigan reads a list of fun activities over a megaphone:

Dirty Dancing Archival: Ping pong in the west arcade! Softball on the East Diamond!

Sally Helm: It is all based on a real resort in Upstate New York. Grossingers. But Grossingers in 1987…is hardly buzzing with activity. The lawns are quiet. The pools and dining halls are empty. In fact, last week the family had a yard sale to sell off their silver and their coffee mugs and their lawn chairs and at least one sequined evening jacket. As Dirty Dancing brings the resort’s heyday to screens all over the world…Grossinger's itself is closed. For one of the first summers in nearly 70 years.

Today: A History This Week summer special, set in the place that some call, the Jewish Alps. "Disneyland with knishes." The Sour Cream Sierras. The Borscht Belt. How did an upstate New York Community become a sunburnt Shangri-La for American Jews? And why has this place become an important footnote in so many Hollywood stories…from Dirty Dancing to Saturday Night Live?

[AD BREAK]

Sally Helm: Hop in a car and drive two hours northwest of New York City and you'll hit Sullivan County: a bucolic stretch of land along the Delaware River.
John Conway: Heaven. I think that's the way to sum it up.

Sally Helm: John Conway has spent the last nearly 30 years as Sullivan County historian. He told us, the region has long been a place of retreat and restoration.

John Conway: For thousands of years, people have come here to recreate themselves, to heal themselves, whether it was the Native Americans, or the tuberculosis sufferers, “doctors say go to the mountains.”

Sally Helm: "Go to the mountains." It's a good sell for New Yorkers in the late 19th century.

John Conway: There are all sorts of epidemics in the city, whether it's cholera or typhoid or the most dreaded tuberculosis. People are getting sick. And so, the railroads are aggressively promoting the region as a tourist destination. Pure air, pure water, pure milk. That's what they're selling.

Sally Helm: At this point in the late 1880s, the people taking the railroad upstate are mostly Christian.

John Conway: In fact, we have no record of Jewish vacationers or Jewish resorts until 1899.

Sally Helm: And once they do begin to show up, they aren’t always welcome.

John Conway: We begin to see ads that will say very blatantly, ‘no Hebrews accommodated.’

Sally Helm: But this era in the Catskills will soon come to an end. When people realize that diseases like tuberculosis are contagious, they no longer want to hop on a train or stay at a hotel with potentially infected patients.

John Conway: By 1915, a lot of hotels have closed. Many others are struggling, and so land goes up for sale very inexpensively, and a lot of these Jewish people who have flooded into the city many of them are living in squalor there and getting sick, they see an opportunity to come up and purchase these properties inexpensively. The Grossinger story is emblematic of that.

Sally Helm: The Grossingers immigrated to the US from the Austro-Hungarian empire in the 1890s. Selig, the father, is working in a garment factory on New York's Lower East Side. His daughter, Jennie, leaves school to help support the family.

John Conway: Jenny Grossinger's 13 years old is sewing buttonholes making like a dollar and a half a week or something. They're working hard. They can't escape the poverty and the father, the patriarch, Selig Grossinger becomes ill. He gets sick.

Sally Helm: And where do you go when you get sick?

John Conway: Doctors say go to the mountains. They scrape together $450, and they come up, they buy an old farm.
Sally Helm: Selig had been a farmer in Europe. So, he hopes he can make a living off the land. But the Sullivan County soil is not exactly fertile.

John Conway: The old timers used to have a saying; how do you tell when you get to Sullivan county? There are two stones for every dirt.

Sally Helm: The Grossingers find that out pretty quick. It is almost impossible to make a living as a farmer. But that first summer, 1914…they host nine boarders in their new little home.

John Conway: Mostly family members, friends of family, and they gross $81, which they consider a windfall. And so, they have a family meeting and they, they try to determine what's the future gonna bring? Can we make it in the mountains? What do we do?

Sally Helm: And they decide, maybe this is what we do. Host visitors.

John Conway: Malka Grossinger, the matriarch, the mother, she came from an innkeeping family in Europe. So, she was convinced that they could make it work. And so they decided then and there that would be the future.

Sally Helm: They call their hotel "The Longbrook House." They serve good, kosher food, for cheap. And otherwise, it’s pretty rustic: no electricity or indoor plumbing. But in 1919, Jennie Grossinger has an idea. She’s grown up now, 27. And she thinks that if they’re going to run a hotel, they should invest in an upgrade.

John Conway: They actually buy a much bigger place. An old boarding house called the Nichols house a few miles away. And that's really where the Grossinger legend begins.

Sally Helm: Their hotel is rustic no longer.

Archival: It is a huge resort hotel, which is the best bet for the city dweller, who is looking in the country for the same amusements he has in town, but with fresh air and sunshine added.

Sally Helm: Other Jewish immigrant families are doing just what the Grossingers have done. They’re moving upstate and getting into hospitality. Their resorts and hotels stretch in a belt across the Catskills. And a kind of regional Jewish culture starts to emerge. Many of these families have roots in Eastern Europe, so Yiddish mingles with English. Foods like borscht—beet soup—pop up at dinnertime. Put those two things together and you get a nickname: "the Borscht Belt."

Grossinger’s becomes the ritziest of all these resort hotels. People call it "the Waldorf of the Catskills." And presiding over it all….is Jennie.

Elaine Grossinger Etess: She was incredible.

Sally Helm: That's Jennie's daughter, Elaine Grossinger Etess, who’s in her nineties and by the way, speaking over a weak connection.
Elaine Grossinger Etess: She was just the perfect hostess. She remembered people's names. She was always looking to see, what can we do that's a little bit better. And she listened to everything they had to say.

Sally Helm: One Sunday, Jennie's standing in the hotel lobby, and she overhears a couple saying, we had a great visit, but we probably won't come back because there’s no golf course.

Elaine Grossinger Etess: Well, that's all my mother had to hear, she went back, got on the phone and by the middle of the week the golf architect had been hired.

Sally Helm: Hired to create a first-class, 18-hole championship golf course. With Jennie in charge, Grossinger’s grows at breakneck pace. Eventually, it’ll have 1200 acres, 35 buildings, and a hundred and fifty thousand guests a year.

Julie Budd got her start as a singer in the Catskills. She still remembers what it was like when Jennie Grossinger walked into the dining room.

Julie Budd: Dressed to the nines. Beautiful diamond earrings, beautiful dress. ‘Are you enjoying the soup? I know you like thin lox, was the lox thin enough for you?’ And she would remember what you liked. It was unbelievable. And there were a thousand people sitting in these dining rooms.

Sally Helm: Budd said, Jennie made that dining room of a thousand feel like a comfy kitchen at an inn. She’d schmooze at different tables, promote the evening programming.

Julie Budd: ‘Oh, you're gonna kvell, you're gonna love it. Oh, do you like the chicken? Get her more chicken.’ You know, I mean, it was like that.

Sally Helm: Budd was twelve years old, singing on a Catskills stage, when she was, as they say, discovered. A producer saw her perform. And before she knew it, she was singing with Frank Sinatra, appearing on the Ed Sullivan Show.

Archival: Fifteen-year-old Brooklynite Julie Budd... [singing] Skylark...

Sally Helm: This was the power of a Catskills stage. And Grossinger's was the best of the best.

Visitors came to “the Big G” to see and be seen. The resort circulated a daily report, the Grossinger Tattler, about goings-on among the guests. A certain "distinguished-looking, bearded" magazine editor is visiting. A couple's "captivating lad" has celebrated his first birthday.

It also detailed the daily activities. Which sound a lot like that opening scene in Dirty Dancing.

Archival: Here are a few suggestions for your afternoon's entertainment...
Sally Helm: Maybe you want to do some laps in the Olympic-sized swimming pool. Or visit the nightclub. Or the airport.

Archival: Pilot Vernon Wright gives a flying exhibit and a group flying class.

Sally Helm: Literature lectures. Art classes. Sports.

Archival: ...golf, tennis, handball, basketball, volleyball and all other outdoor sports.

Sally Helm: Prizefighter Rocky Marciano trained there exclusively. Guests could watch him spar.

Archival: Marciano delights the folks at Grossinger, New York with some heavy fist-to-cuffs...

Sally Helm: Elaine Grossinger Etess remembers being home one day when her mother Jennie got a phone call.

Elaine Grossinger Etess: And it was my brother, and he was at the hotel, and he said to her, ‘Rocky is coming down for lunch.’ And my mother said, ‘but I saw Rocky in the dining room last night.’ So, my brother said, ‘no, it is not Rocky Mariano,’ who was training at the hotel. But it was Governor Rockefeller, Nelson Rockefeller.

Sally Helm: That Rocky. New York Governor Rockefeller loved the Grossinger's egg rolls.

Elaine Grossinger Etess: And they’d hear that the governor was coming, they quickly got the egg rolls ready so that he could have them to take with him.

Archival: Top factors in holding trade are the quality and the abundance of the food served.

Sally Helm: Catskills resorts were pioneers of an “all inclusive” model. Guests would come up for the summer and pay one price for all the food, entertainment, and activities they wanted. Which could be a lot.

Bill Persky: The menu at each meal had like five choices for appetizers, five choices for main courses, five choices for desserts. And some people would sit down and say, ‘I see nothing here to object to bring it all.’

Sally Helm: Bill Persky started coming to Grossinger's in the 1950s. As he writes in his memoir, that's the decade when two American girls married into royalty. Grace Kelly wed the prince of Monaco. And his own sister exchanged vows with "the lesser-known Jewish prince"—one of the heirs of Grossingers.

Bill Persky: It was the Monaco of the Catskills.

Sally Helm: Persky said his favorite dessert at the resort was one, delicious. And two... good for a prank.
Bill Persky: Blueberry Chantilly cake. One of the things I loved about it is it had whipped cream on it, and it was very high and beautiful. And to any newcomer who was sitting there was, you'd say, it's so funny. This is still warm, and they'd put their hand on it. You'd push it down. And it was a big joke. Oh my God.

Sally Helm: Persky is now a comedy writer. He’s one of many who spent formative years in the Catskills.

Bill Persky: It was like, graduate school. You came out of that with a basic education in what's funny.

Sally Helm: Jeremy Dauber, the author of *Jewish Comedy: A Serious History*, told us that this graduate-level education came about in part because of the pressures of the all-inclusive model. People expected variety.

Jeremy Dauber: You couldn't just have one show that would play the entire season long, that that wouldn't do, and people would not stand for that.

Sally Helm: So, comedians had to come up with a lot of material. Which means, lucky for us, that you can’t really do a story about Grossingers without hearing a lot of jokes. One of Dauber’s favorites comes from famous Borscht Belt comedian Freddie Roman. It’s about life at a place like Grossingers.

Jeremy Dauber: And I'm not gonna do it justice because he's Freddie Roman, and I'm a professor, but it's something like, there's a couple who came to Grossingers and they wake up and at 9:00 AM, they go to a show and at 11:00 AM they play bingo. And at 12 they go sort of swim in the pool. And at 2:00 o'clock, they go to the afternoon show and at three o'clock, they have their second lunch and at four o'clock, they go to, the third show and then they go to a dinner theater and then they go to an evening show. And at midnight, he goes to gamble. He goes to sort of have a drink and then they go to a late-night show. And then at 3:00 AM, his wife says, please, please let's go to bed. And the husband says, really who's appearing there?

[AD BREAK]

Sally Helm: Comedians at resorts like Grossingers have their work cut out for them. They have to come up with enough jokes to satisfy the guests who were expecting an entertainment buffet big enough to match that menu with five choices each for appetizers, main course, and dessert. Lucky for them, up-and-coming comedy writers have started to understand that if you want an education in comedy, you come to the Borscht Belt.

Alan Zweibel: It was dotted with literally dozens and dozens of hotels and bungalow colonies. And you graduated from a bungalow colony to a small hotel, to the big hotel as you became more proficient as a joke teller.

Sally Helm: Alan Zweibel was one of the original writers on Saturday Night Live. He’s also written for shows like *Curb Your Enthusiasm*, and collaborated with Billy Crystal on the Broadway show, *700 Sundays*. But he wrote his earliest jokes on brown paper bags and sold them to Borscht Belt comics.
Alan Zweibel: $7 a joke. That was the going rate in 1972. But there was, some of them would only pay you if it got a laugh. So, I'd go up to Grossingers and sit in the back and see how my jokes played. Right? There was a couple of times where, the comic would come off stage and go, ‘gee, Alan, that joke you wrote about paving the driveway didn't get any laughs.' And I ‘go, wow. I heard laughs.’ And then we would barter. And I would go home with $4.

Sally Helm: But he sticks with it.

Alan Zweibel: The first joke that I got $7 for was a joke I had written God, this was 1972. ‘They have a new thing now called sperm banks, which is just like an ordinary bank, except here after you make a deposit, you lose interest.’

Sally Helm: Zweibel believes there are a couple of reasons why the Borscht Belt became the cradle of Jewish comedy. Concretely, it offered lots of opportunities for comedians to hone their craft. And it also offered something less tangible. A collective sensibility shaped by history.

Alan Zweibel: You know, an often-asked question is why are Jews so funny or why is the history of comedy so filled with Jewish people? And, you know, Jewish people, we've been kicked out of every country in the world. We've been persecuted and probably the only defense mechanism we have in terms of our mindset was our comedy. What are your other choices? You don't roll over and die.

Bill Persky: The classic Jewish humor is two guys in front of a firing squad, and they say, ‘do you have any last requests?’ And one of them says, ‘I would like a cigarette’ and the other one said, Mars don't make trouble.’ That was Jewish humor, you know? Oh God, it could be worse. You know, self-deprecating, some grandiosity that always ended up with you being made a fool of.

Sally Helm: Want more Jewish humor? Here’s Bill Persky describing his childhood.

Bill Persky: I was nine years old in Hot Springs, Arkansas. That was in 1941. And when I arrived in the school, they started to beat me up cause I killed Christ. I couldn't convince them that I wasn't there at the time.

Sally Helm: At resorts like Grossinger's, the comedy spilled off the stage and followed the guests around. Many hotels had what was known as a tummler.

Bill Persky: Which was the Jewish word for someone who kept the guests laughing through the day, they’d do outlandish things.

Larry Strickler: It was a noisemaker and someone who is like the director of activities of the daytime activities, and also could be MCing the shows at night.

Sally Helm: Larry Strickler spent over 50 years as a Catskills tummler. He described his role as part jokester, part social director.

Larry Strickler: I had to manufacture fun. That was the bottom line of everything I did. It was just a constant entertainment. Constant!
Sally Helm: That meant leading group games of Simon Says on the pool deck. Teaching people to line dance. Singing with the house trio.

Larry Strickler: Hava nagila, hava... We were selling happiness.

Sally Helm: Mel Brooks got his start as a tummler in the Catskills.

Brooks archival: Everywhere you went, there were like Jews in the mountains, you know? Yeah. And you know. I mean, I'm sure that the, the deer would look at each other and say, ‘I'm not, I've never seen so many Jews.’ [laughs]

Sally Helm: Jerry Lewis started cracking jokes as a busboy.

Lewis archival: I was choking my dog. I love to put my hands on his throat and see him go [pants]. Well, he's a German shepherd and I'm Jewish... [laughs]

Sally Helm: Rodney Dangerfield tested his material on the Catskills stage. Alan Zweibel would later write jokes for him.

Alan Zweibel: The guys that I wrote for, they were joke tellers. Now, Rodney had that, you know, that moniker, ‘I, I don't get no respect’ so he was easier for me to write for cause he had a persona. It was easier for me to have him say, ‘Even as an infant, my mother wouldn't breastfeed me. She said she liked me as a friend.’

Sally Helm: As the Catskills scene keeps growing, the jokes keep coming.

Bill Persky: Most of the guys would do three different hotels a night. They would do an after-dinner show, a late show and then they'd do a really late show at another hotel and they'd all pool together and buy gas for the car that took all of 'em up there. I must say there was a real camaraderie among them. They had a common experience, and they were like a fraternal order of humor.

Sally Helm: After a while, the best Borscht Belt performers start breaking into the mainstream because of television. Which becomes popular right around the time that the Catskills hit their peak. Here's Jeremy Dauber.

Jeremy Dauber: And television of course is, at the beginning, a live medium. And so, it demanded people who were used to a tradition of live performance. Again, you had to have new material constantly. And, at the beginning of television, the medium, it was primarily based in New York. And so, the natural place to look was only a couple of dozen miles up north to the people who were doing this sort of on a weekly basis and had, let's put it frankly, a very demanding audience.

Sally Helm: In 1950, Catskills comic legend Sid Caesar launches a variety sketch series called Your Show of Shows.

Jeremy Dauber: One of the first great television shows full stop.
Sally Helm: *Your Show of Shows* brings Borscht Belt humor right into people’s homes.

Jeremy Dauber: It was famous for kind of its looking at domestic situations, in Yiddish English, we might call Hamish, that it would feel close to home. And playing them out sort of in satiric and silly ways.

Sally Helm: The show’s writers' room was stacked: Mel Brooks, Carl Reiner, Neil Simon. Many of them have something in common.

Jeremy Dauber: *Your Show of Shows* really draws its producer, its main actors, its murderous writer's room, really from the mountains.

Sally Helm: From there, the Borscht Belt influence on television only grows. Carl Reiner leaves *Your Show of Shows* and pitches a new series to CBS, inspired by his own experiences as a comedian.

Jeremy Dauber: The network executives at CBS said, you know, we love this idea, but with one change, and the one change was we are not going to have you the sort of Jewish guy named Reiner, be the lead. We are going to cast this with Dick van Dyke and Mary Tyler Moore and make it sort of an unimpeachably Gentile show with, as it turns out a kind of Jewish subtext, but which will at least in the thinking of the time, and it's important to point out that many of these early television executives were Jewish. But the thinking of the time would appeal to a wide audience.

Sally Helm: *The Dick Van Dyke Show* helped launch the first golden age of the sitcom. Bill Persky gains acclaim in its writer’s room. Years later, Alan Zweibel will carry the torch for a new generation of writers.

Alan Zweibel: Even if I write something that doesn't look Borscht Belt-ish, or Jewish if you cut me open, that's who I am.

Sally Helm: In the 1980s, TV personality Steve Allen estimates that 80 percent of American comedians are Jewish.

Jeremy Dauber: Which to be perfectly honest, would not shock me.

Sally Helm: But ironically, as Jews become more visible in American comedy, and television, and society, in part because of places like the Borscht Belt... they stop needing places like the Borscht Belt. Here's Sullivan County historian John Conway.

John Conway: No longer are they so identifiable, for example, where a hotel would say, ‘whoa, we, we don't want these folks staying here.’ They've assimilated.

Sally Helm: Conway boils the Borscht Belt’s decline down to four main forces. The four As. There's assimilation. There's also air conditioning—which meant there wasn’t such a need to flee New York's oppressive heat. And two new forms of travel—automobiles, and airplanes.
John Conway: People are getting in their cars. We see roadside attractions, theme parks, and amusement parks springing up all over America. We see airfares becoming affordable. You can fly to Florida or to Bermuda or to Acapulco.

Sally Helm: And the all-inclusive model that once made the resorts so appealing—where you could get your knishes and stand-up comedy and golf lessons all without leaving the grounds—a lot of people don’t want that anymore.

John Conway: They’re not content to stay in one place, eating in the same dining room three meals a day, etc. They wanna be able to go out and sample different cuisine and so on.

Sally Helm: Elaine Grossinger Etess was one of the people running her family's hotel during those years. She says, they tried to experiment. Let people sample those different cuisines! Like one time, they offered a specialty Italian weekend.

Elaine Grossinger Etess: We had Italian entertainment, a gondola, the menus were written in Italian and English. Well, Monday morning we had our staff meeting and we're going over the evaluation forms.

Sally Helm: The feedback on the food?

Elaine Grossinger Etess: ‘We came to Grossingers to eat potato pancakes and blintzes, not pasta.’ And of course, we laughed because we tried so hard. It would have been so much easier for us just to use our regular menus.

Sally Helm: They’re fighting a losing battle. The cost of a trip to Paris has become comparable to a vacation in the Catskills. And so, in 1985, the Grossinger family sells. The next fall, a crowd gathers outside to watch as the famous Grossinger’s building falls, bulldozed to the ground. That day, the resort's entertainment director shrugs and tells a reporter, "The end was a long time ago."

The summer of 1986 is the first time in nearly seventy years that Grossingers is quiet. No guests. No comedy. No Simon Says on the pool deck. But the following summer, the resort is alive again… at least on the screen A film, based around life at Grossingers, is taking the country by storm. Dirty Dancing.

John Conway: My favorite description of Dirty Dancing comes from the film critic Leonard Maltin, and he was comparing Dirty Dancing with another movie about Sullivan County resorts that came out the same year, Sweet Lorraine.

Sally Helm: Sweet Lorraine wasn’t the box office smash that Dirty Dancing was. But critics like Maltin found it more authentic. Like a fresh blintz.

John Conway: Where Dirty Dancing was more of a frozen blintz. And when I asked him to explain what he meant by that, he said, well, it was de-ethnicized. So, in order to Hollywoodize it, in order to appeal to broader audiences, they took a lot of the ethnicity out of the movie.
Sally Helm: Not unlike replacing Carl Reiner with Dick Van Dyke. And yet, Conway says, *Dirty Dancing* got some things right. There's a scene right near the end, when the resort's owner is looking around:

John Conway:Surveying kind of the dining room or the dance floor or something and he says, ‘it's all coming to an end.’

Archival: You think kids want to come with their parents to take Foxtrot lessons? Trips to Europe, that's what the kids want.

John Conway: ‘21 countries in five days. That's what they want.’ So, he kind of nails it.

Sally Helm: As columnist Samuel Freedman writes in New York Times: "*Dirty Dancing* is meant to be more than the sum of its parts, which are golf, gossip and gefilte fish. It stands as a metaphor for America in the summer of 1963—orderly, prosperous, bursting with good intentions, a sort of Yiddish-inflected Camelot." By the end of the film, he says: "something is over... but it is not yet clear what is going to replace it."

[CREDITS]

Sally Helm: Thanks for listening to History This Week. For more moments throughout history that are also worth watching, check your local TV listings to find out what's on the History Channel today.

If you want to get in touch, please shoot us an email at our email address, HistoryThisWeek@History.com, or you can leave us a voicemail: 212-351-0410.

A very special thanks to our guests: Julie Budd, John Conway, Jeremy Dauber, Elaine Grossinger Etess, Bill Persky, Larry Strickler, and Alan Zweibel. You can learn more about what Jewish humor is, and isn’t, in Dauber’s book, *Jewish Comedy: A Serious History*.

Jeremy Dauber: If, for example, you had someone who was Jewish, who wrote a really killer knock knock joke about oranges and bananas, I wouldn't count that as part of Jewish humor.

Sally Helm: Thanks also to Robin Kaufman, Steve Gold, and Marisa Scheinfeld. If you want to buy a vintage Grossinger’s tee or other Catskills gear, you can visit Steve Gold’s website, yesteryearwear.com. And to see photos of the Borscht Belt resorts today, check out Marisa Scheinfeld’s book, *The Borscht Belt: Revisiting the Remains of America’s Jewish Vacationland*.

This episode was reported and produced by Julia Press. It was story edited by Jim O’Grady and sound designed by Dan Rosato. HISTORY This Week is also produced by Morgan Givens and me, Sally Helm. Our associate producer is Emma Fredericks. Our intern is Francesca Mevs. Our senior producer is Ben Dickstein. Our supervising producer is McCamey Lynn and our executive producer is Jessie Katz.

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