

LEO

Oh!

MAX

I know what you're thinking. How dare you condemn me without knowing all the facts?

LEO

Mr. Bialystock, I'm not con ...

MAX

Shut up! I'm having a rhetorical conversation. Do you know who I used to be?

LEO

Yes, you're Max Bialystock. The king of Broadway.

MAX

No! I'm Max Bialy-! That's right. That's right.

LEO

May I say, Mr. Bialystock, and please don't take this the wrong way, you're not just a dirty old man ...

MAX

Thank you.

LEO

... you're also a great Broadway producer. And there's something about me you should know. When I was a kid, I had the good fortune to be taken to "Bialy-Hoos of 1942". I still have the ticket stub and ever since I've had this secret desire to be a Broadway produ - a Broadway produ - a Broadway produ -

MAX

Producer?

LEO

Yes sir.

MAX

A secret desire, huh? Well kid, can I give you a little advice.

LEO

Yes sir.

MAX

Keep it a secret. Do the books, do the books.

LEO

Yes, sir.

HE sits and begins doing the books as MAX wanders over to the French door, upstage right, and gazes idly out

MAX

Oh my God, will you look at that. There's a great big gorgeous blonde stepping out of a white Rolls Royce limo.

(flinging open the French door and shouting out to the street below)

That's it, baby, when you got it, flaunt it! Flaunt it! Ha ha.

(closing the French door and stepping back into the room)

LEO

Mr. Bialystock.

MAX

Yeah?

LEO

May I speak to you for a minute?

MAX

A minute?

LEO

Yes, a minute.

MAX

(pulling out a pocket watch)

Okay. One minute.

LEO

In glancing at

MAX

Go. You have 58 seconds left. You've wasted two seconds.

LEO

Well, in glancing at your books, I notice that in the columns marked...

MAX

You have 48 seconds left, hurry, hurry.

LEO

(flustered)

Oh! Uh, in the columns marked monies received ...

MAX

28 seconds. You're running out of time.

Tick-tock. Tick-tock. Tick-tock. Tick-tock

17 seconds. 15 seconds.

LEO

There's a discrepancy between the figures

I can't make the figures add up...

If I can have a moment...

I think I can explain

LEO, beyond the point of endurance, pulls a piece of blue material from his pants pocket.

LEO

Mr. Bialystock, I cannot function under these conditions. You're making me extremely nervous.

MAX

What is that? A handkerchief?

LEO

No, It's nothing. It's nothing.

MAX

(grabbing the material from LEO)

If it's nothing, why can't I see it?

LEO

(reaching for the material to get it back from MAX)

My blanket! My blanket! My blue blanket. Give me back my blue blanket!

(mumbling, moaning)

MAX

(giving the blue blanket back)

Shhh. Here, here, here, here. Don't panic. Don't panic.

LEO

Ahhhhhhh. I'm sorry. It's just I don't like people touching my blue blanket. It's not important. It's a minor compulsion. I've had it ever since I was a baby and I find it very comforting ... I need to lie down for a minute.

(HE gets down on the floor and curls up in the fetal position, moaning to himself)

MAX

They come here. They all come here. How do they find me?

(crossing to stand over him, leaning down to help him up)

Oy, would you look at this... How can I help you?

LEO

(terrified)

Ahhhhhh!

MAX

What now?

LEO

You're going to jump on me!

MAX

What?

LEO

OUR LEADING MAN WAS SO GAY
HE NEARLY FLEW AWAY
WHERE DID WE GO RIGHT?

MAX

A SHOW SO EASY TO DESPISE ...

LEO

NOW IT'S UP FOR THE PULITZER PRIZE!

MAX & LEO

OH, WHERE, OH, WHERE, TELL US WHERE
DID WE GO RIGHT?

MAX

(reading yet another review)

"The best new musical of the decade! Max Bialystock is a theatrical genius!" Now they like me.

MAX

OH, WE KNEW WE COULDN'T LOSE,

MAX & LEO

HALF THE AUDIENCE WERE JEWS!

LEO

IT'S THE END OF OUR CAREERS,

MAX

IT'LL RUN FOR TWENTY YEARS!

MAX & LEO

TELL US WHERE ...

DID WE GO RIGHT?!

LEO goes to the safe and takes out two large accounting ledgers. HE closes the safe and heads for the door.

MAX

What are you doing? What are you doing?

LEO

I'm taking these books and I'm leaving. Don't try to stop me. I've made up my mind.

MAX

Where do think you're going?

LEO

I'm turning myself in. It's the only way. I'm going to cooperate with the authorities. They'll reduce my sentence and then there's time off for good behavior. Maybe I'll get a good job in the prison library.

(again heading for the door)

Keep in touch. It's been very nice working with you.

MAX

Leo, Leo, Leo, Leo. Frightened Leo, nervous Leo. Relax, take it easy, you're overwrought. You don't know what you're doing. You're acting out of panic.

(yells)

Gimme Those Books!

(HE starts to wrestle the books away from LEO)

LEO

I never should have listened to you. I was an honest man before I met you.

MAX

An honest man! You were an honest mouse!

LEO

Ooohhhhh, how I hate you!

MAX

Double, double, double!

(MAX succeeds in ripping the books out of LEO's hands.)

Haaaaa! Ha-ha haaaaa!

LEO

Fat! Fat! Fat! Fat! Fatty!

(LEO strikes MAX on the head. MAX falls to the floor. LEO jumps on MAX's back and grapples to get the books back)

Just gimme those fat books, you fat walrus!

MAX

Never!

MAX and LEO are on the floor, fighting, as ROGER now bursts in with CARMEN. THEY are in joyous and triumphant spirits.

LEO

Give it to me you fatty!

ROGER

Congratulations!

CARMEN

Congratulations!

LEO

Give it to me!

Give it to me!

Give it to me!

ROGER

Now that's what I call celebrating!

MAX

(to ROGER; shouting from the floor)

You lousy fruit, you ruined me!

CARMEN

Why you ungrateful breeder, after he stepped in and saved your show!

FRANZ enters on one crutch, with his right leg in a cast, brandishing a Luger.

FRANZ

Aah! You haf broken the Siegfried Oath! You all must die!

ALL now scramble for safety as FRANZ starts wildly shooting and bullets fly in all directions. ALL shriek with fear and race about like poulets with their tetes cut off.

ROGER

What are you doing, you neo-Nazi nitwit? Your show's a hit!

FRANZ

Who cares? You made a fool out of Hitler!

ROGER & CARMEN

He didn't need our help!

FRANZ continues wildly shooting but missing. ROGER, CARMEN, and MAX exit out onto the balcony, FRANZ follows. LEO opens the stage left patio door and MAX, CARMEN, ROGER and FRANZ enter. ROGER and CARMEN cross to the stage right closet. MAX and LEO duck under the desk.

ROGER

(opens closet door for CARMEN)

Darling, back in the closet.

CARMEN

Okay.

FRANZ

All right, Bialystock und Bloom, now I got you. Say your prayers.

181

Partnering

181-186

6

[To 189]

189

Heel Shuffle

189-194

6

Drunkenly

195 (Saxes) 196 3 197 3 Leo: I wan - na

198

(Leo:)

199 be I wan - na be I wan - na

Showgirls:

He wants to be! He wants to be!

Straight 8th's
poco rall.

200 (Leo:) 201 be the great - est, grand - est and most fab - u - lous pro - duc - er in the

202

Slow swing

Kick Line

accel. poco a poco

(Leo:) 203 204 world!

(Showgirls:)

He wants to be a pro - duc - er he's got - ta dine with a duch - ess and a

181

Partnering

181-186

6

[To 189]

189

Heel Shuffle

189-194

6

Drunkenly

195 (Saxes) 196 3 197 Leo: I wan - na

198

(Leo:)

199

be

I wan - na be

I wan - na

Showgirls:

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poco rall.

200 (Leo:) 201 be the great - est, grand - est and most fab - u - lous pro - duc - er in the

202

Slow swing

Kick Line

accel. poco a poco

(Leo:) 203 204 world! (Showgirls:) He wants to be a pro - duc - er he's got - ta dine with a duch - ess and a

A tempo

Flap Circle

205 (Leo:) 206 207

I just got to be a pro - duc - er drink cham-

(Showgirls:)

duke Oooh

208 209

- pagne un - til I puke

Drink cham - pagne 'til he

210

211 212 213

I wan - na be a pro - duc - er show the world just what I've got I'm gon-na

pukes!

214

Stripper Legs

215 216

put on shows that will en - thrall 'em Read my name in

Read my name in

217 (Leo:)

218

219

Win - chell's col - umn I wan - na be a pro - duc - er

(Showgirls:)

Win - chell's col - umn

The Rape

Colla voce

220 (Leo:)

221

222

'cause it's ev - 'ry - thing I'm

223 A tempo

(Leo:)

224

224A

not

Accountants:

Un - hap - py

Un - hap - py

So un - hap - py

poco rit.

225 (Accountants:)

226

ver - ry ver - y ver - y ver - y

ver - y ver - y ver - y ver - y

Slowly

(Leo:)

227

228

229

230

I wan - na be a pro - duc - er

(Accountants:)

sad

Applause Segue

21A*Max In Court*

TACET

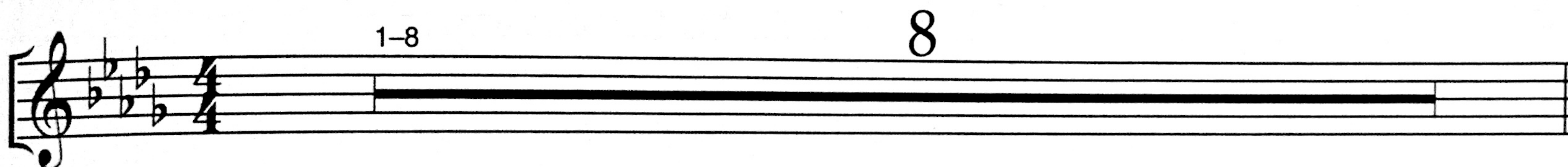
21B*Max's Speech*

TACET

22*'Til Him*

[Cue] Leo: "Your honor, if I may address the court."

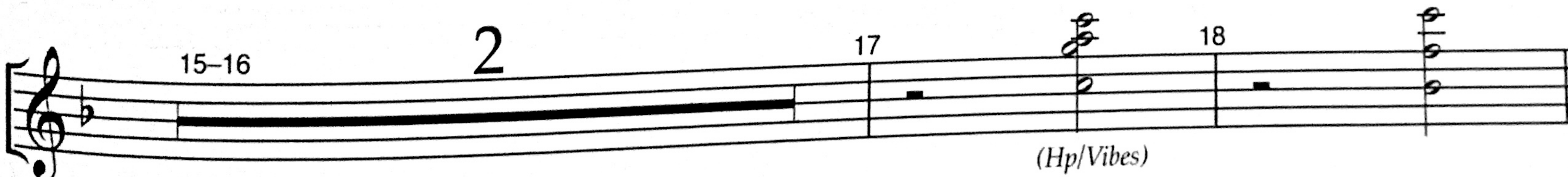
Leo: "Your honor, as I understand it, the law was created to protect people from being wronged.
So whom has Max Bialystock wronged? Not these dear ladies. And certainly not me, not me.



I was this nobody...no one ever called me Leo before. I mean, your honor, it's not a big legal point
but even when I was in kindergarten, everybody always called me Bloom.
I guess, what I'm trying to say is, when I was in Rio...



15 ...and had everything I'd ever dreamed of, I suddenly realized... ...this man... ...this man..."



No one e - ver made me feel like some - one 'til him



Life was real-ly noth-ing but a glum one 'til him

27



My ex - is - tence bor - dered on the tra - gic



Al - ways ti - mid ne - ver took a chance



Then I felt his ma - gic and my heart be - gan to dance

35

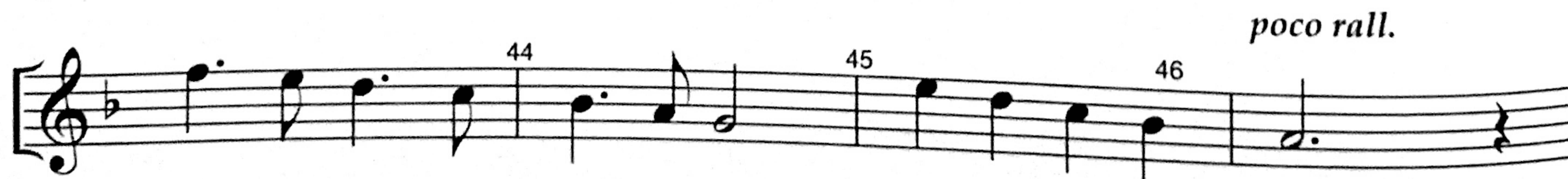


I was al - ways fright - ened, fraught with wor - ry 'til him



I was go - ing no - where in a hur - ry 'til him

43



He filled up my emp - ty life filled it to the brim

poco rall.

47 (Leo:)

There could ne - ver e - ver be a - no - ther one like

him_____

Max: “You are? Gee, I’ve had a lot of relationships...but you could never call any of them friend. But come to think of it...”

55-58 4 59 60

(Hp/Vns)

61

Max:

The musical notation for the 'Max' section is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The notation consists of a series of eighth notes, each marked with an 'x' below it, indicating a specific pitch. The notes are: F#4, G#4, A4, B4, C5, D5, E5, and F#5. This sequence is followed by a measure containing a sharp sign (#) and an 'x', and another measure with a single 'x'. The notation ends with a double bar line and a final note (F#4) marked with a solid dot below it.

No one e - ver e - ver real - ly knew me, 'til

him

Ev - 'ry - one was al - ways out to

Little Old Ladies:

Little Old Ladies:



Ah! _____

Measures 66-68 of the musical score for 'The Rose Tree'. The key signature is D major (two sharps). Measure 66 contains a half note D4 and a half note E4. Measure 67 contains a half note F#4 and a half note G4. Measure 68 contains a half note A4 and a half note B4. The melody is written on a single staff with a treble clef.

screw me, 'til him

Ah! _____