SCENE 4
The Jail

ANNOUNCER
And now, ladies and gentlemen -- the Keeper of the Keys, the Countess of the Clink, the Mistress of Murderer's row -- Matron "Mama" Morton!

SONG: "WHEN YOU'RE GOOD TO MAMA"

MATRON
ASK ANY OF THE CHICKIES IN MY PEN
THEY'LL TELL YOU I'M THE BIGGEST MOTHER HEN
I LOVE THEM ALL AND ALL OF THEM LOVE ME
BECAUSE THE SYSTEM WORKS
THE SYSTEM CALLED RECIPROCITY....

GOT A LITTLE MOTTO
ALWAYS SEES ME THROUGH
WHEN YOU'RE GOOD TO MAMA
MAMA'S GOOD TO YOU

THERE'S A LOT OF FAVORS
I'M PREPARED TO DO
YOU DO ONE FOR MAMA
SHE'LL DO ONE FOR YOU.

THEY SAY THAT LIFE IS TIT FOR TAT
AND THAT'S THE WAY I LIVE
SO, I DESERVE A LOT OF TAT
FOR WHAT I'VE GOT TO GIVE

DON'T YOU KNOW THAT THIS HAND
WASHES THAT ONE TOO
WHEN YOU'RE GOOD TO MAMA
MAMA'S GOOD TO YOU!

(VELMA enters.)

VELMA
Look at this, Mama. The Tribune calls me the crime of the year. And the News says.... "Not in memory do we recall so fiendish and horrible a double homicide."

MATRON
Ah, Baby, you can't buy that kind of publicity. You took care of Mama and Mama took care of you. I talked to Flynn. He set your trial date for March the 5th. March 7th you'll

MATRON (Cont'd)
be acquitted. And March 8th -- do you know what Mama's gonna do for you? She's gonna start you on a vaudeville tour.

VELMA
I been on a lot of vaudeville tours. What kind of dough are we talking about?

MATRON
Well, I been talkin' to the boys at William Morris and due to your recent sensational activities I can get you twenty-five hundred.

VELMA
Twenty-five hundred! The most me and Veronica made was three-fifty.

MATRON
That was before Cicero, before Billy Flynn, and before Mama.

VELMA
Mama, I always wanted to play Big Jim Colisimo's. Could you get me that?

MATRON
Big Jim's! Well, that's another story. That might take another phone call.

VELMA
Uh, uh. And how much would that phone call cost?

MATRON
You know how I feel about you. You're like family. I'll do it for 50 bucks.

VELMA
Fifty bucks for a phone call. You must get a lot of wrong numbers, Mama.

(VELMA exits.)

MATRON
IF YOU WANT MY GRAVY
PEPPER MY RAGOUT
SPICE IT UP FOR MAMA
SHE'LL GET HOT FOR YOU

WHEN THEY PASS THAT BASKET
FOLKS CONTRIBUTE TO
YOU PUT IN FOR MAMA
SHE'LL PUT OUT FOR YOU

MATRON (Cont'd)

THE FOLKS ATOP THE LADDER
ARE THE ONES THE WORLD ADORES
SO BOOST ME UP MY LADDER, KID
AND I'LL BOOST YOU UP YOURS

LET'S ALL STROKE TOGETHER
LIKE THE PRINCETON CREW
WHEN YOU'RE STROKIN' MAMA
MAMA'S STROKIN' YOU

SO WHAT'S THE ONE CONCLUSION
I CAN BRING THIS NUMBER TO?

WHEN YOU'RE GOOD TO MAMA
MAMA'S GOOD TO YOU!

F# - ORIGINAL

(M.C.) "AND NOW LADIES AND GENTLEMEN, THE KEEPER OF THE KEYS, THE COUNTESS OF THE CLINK, THE

(CUE) "MISTRESS OF MURDER'S ROW, MATRON MAMA MORTON."

(1) (2) (3)

TPTS

PNO

8VA (SAXES)

(DM-TOM TIMP)

CYM

TRBS

(4) (5)

MATRON:

ASK

8VA

8VA

C#7 ARP.

V.S.

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P.C.-4

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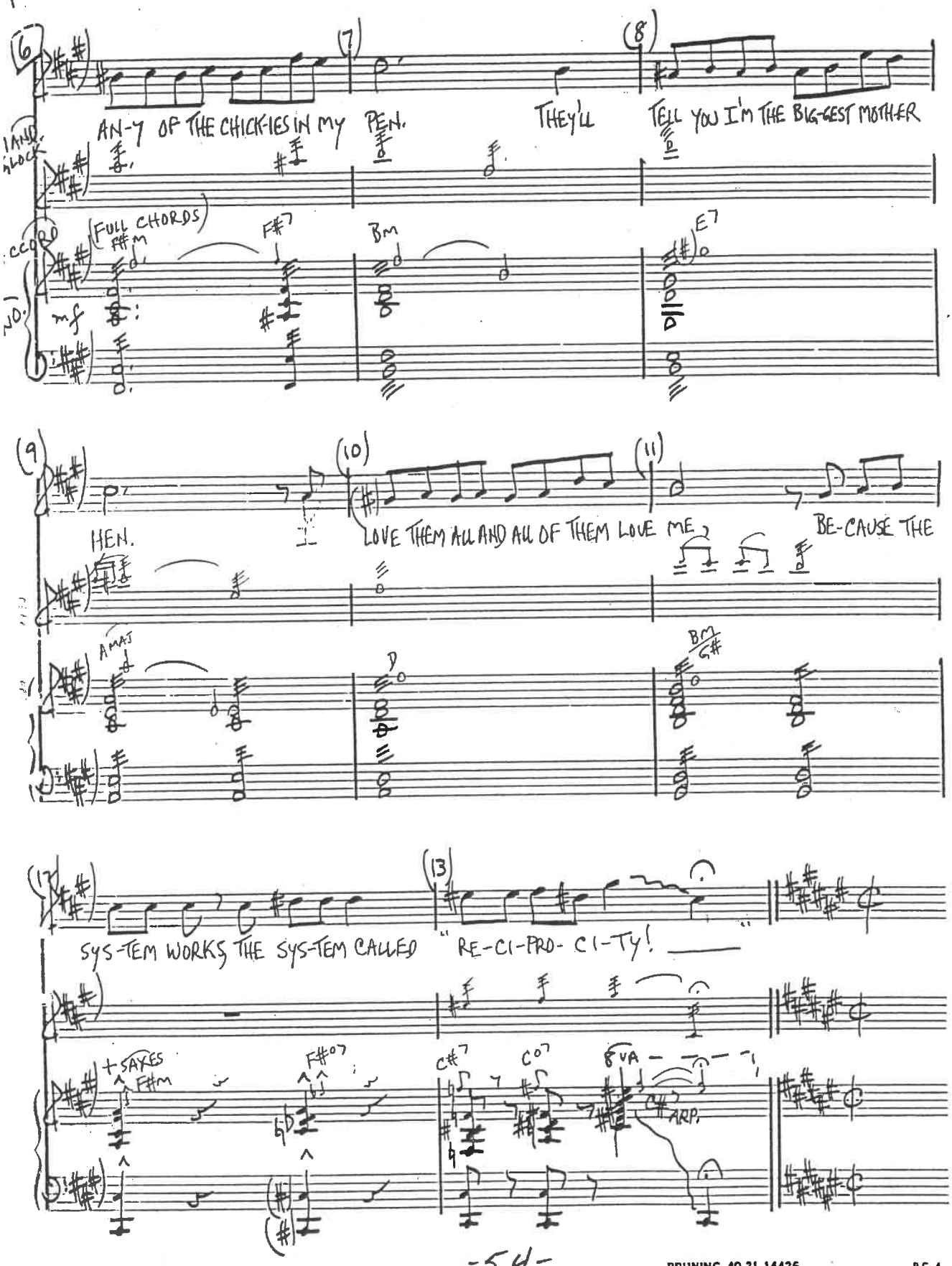

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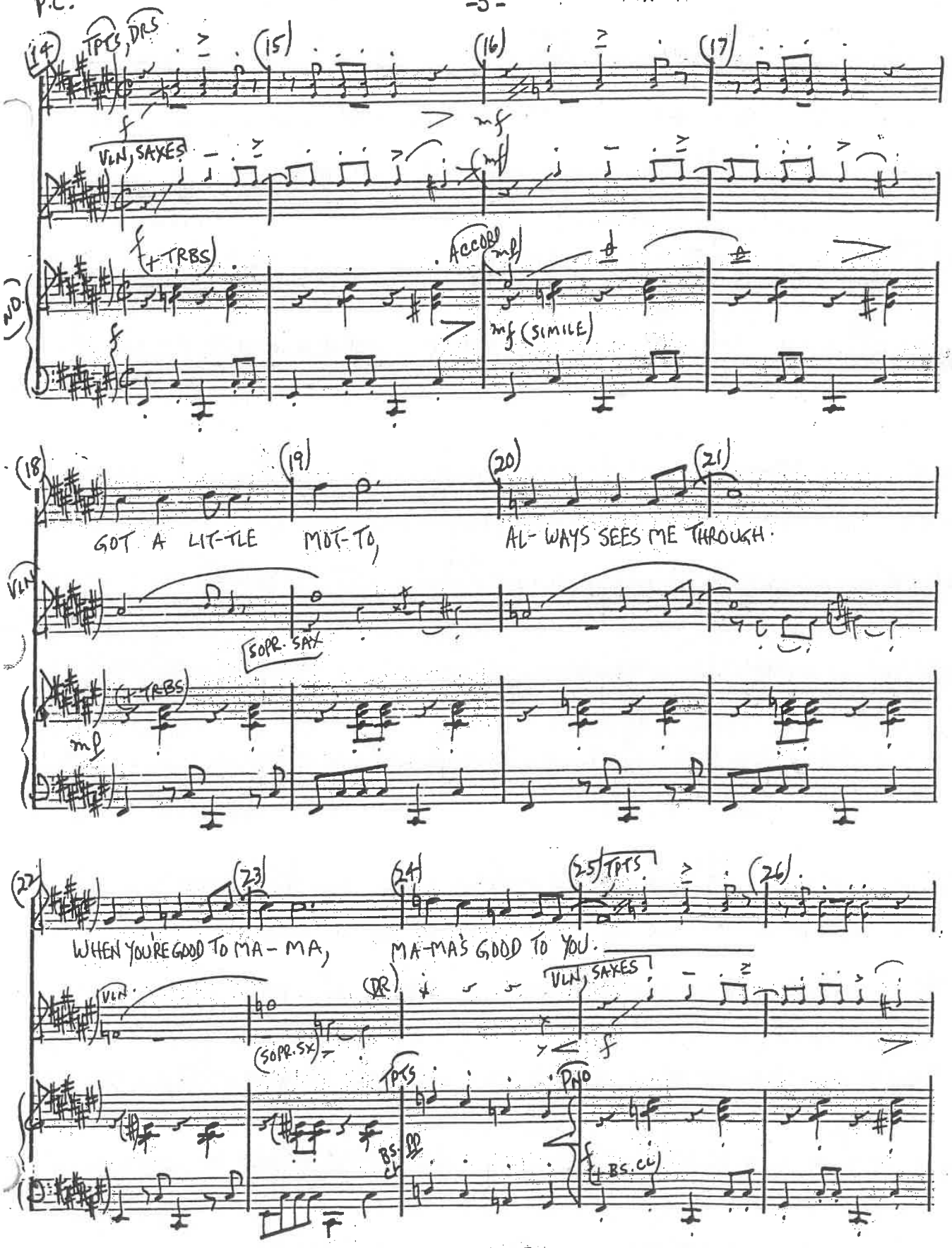
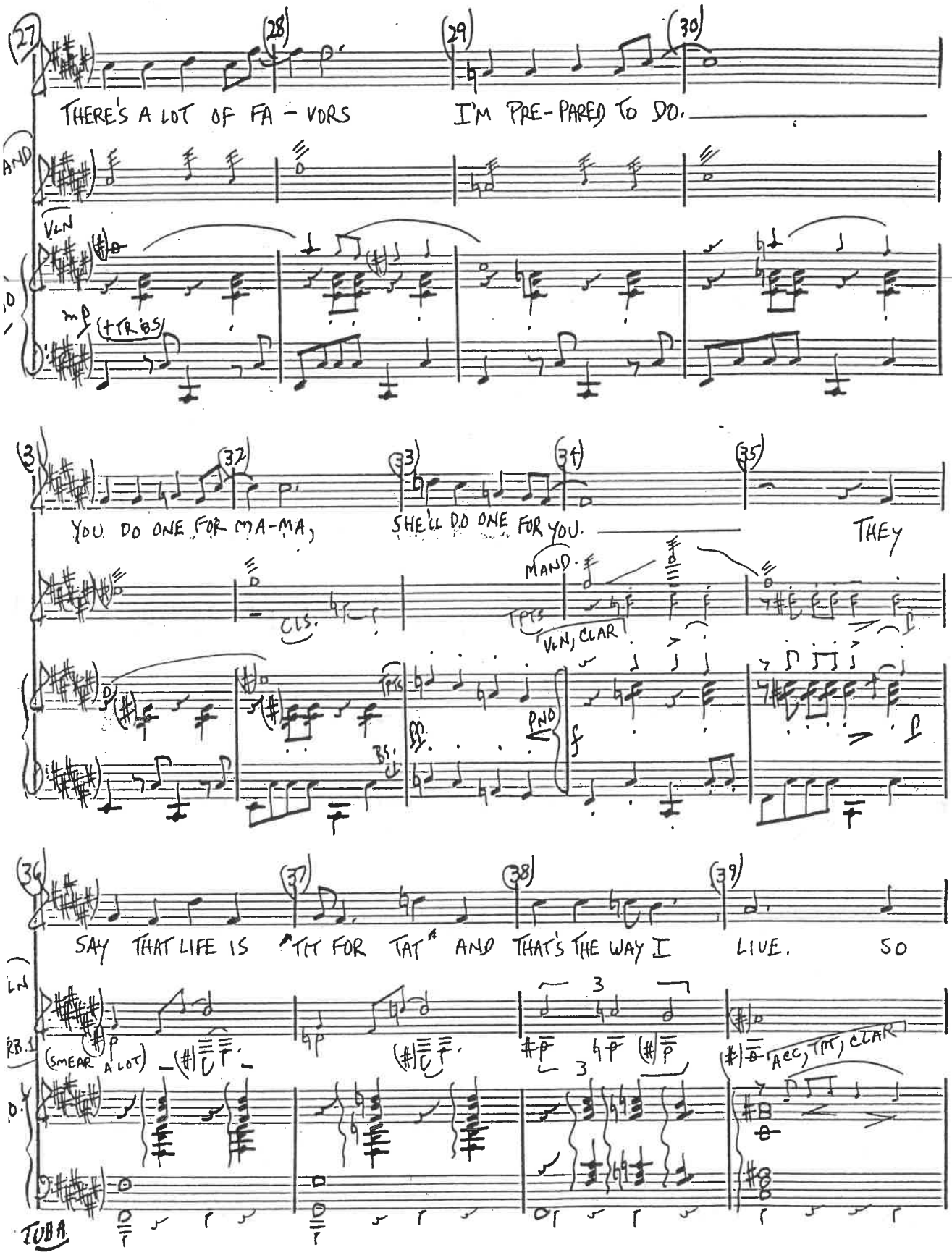

TPTS, DRS
VLN, SAXES
+TRBS
ACCORD
mf (SIMILE)
GOT A LIT-TLE MOT-TO,
AL-WAYS SEES ME THROUGH.
SOPR. SAX
WHEN YOU'RE GOOD TO MA-MA,
MA-MA'S GOOD TO YOU.
(SOPR. SX)
TPTS
+BS. CL


THERE'S A LOT OF FA - VORS
I'M PRE-PARED TO DO.
AND
VLN
(+TRBS)
YOU DO ONE FOR MA-MA,
SHE'LL DO ONE FOR YOU.
THEY
MAND.
CLS.
TPTS
VLN, CLAR
PNO
SAY THAT LIFE IS "TIT FOR TAT" AND THAT'S THE WAY I LIVE. SO
(SMEAR A LOT)
ACC, TPT, CLAR
TUBA

D.C.

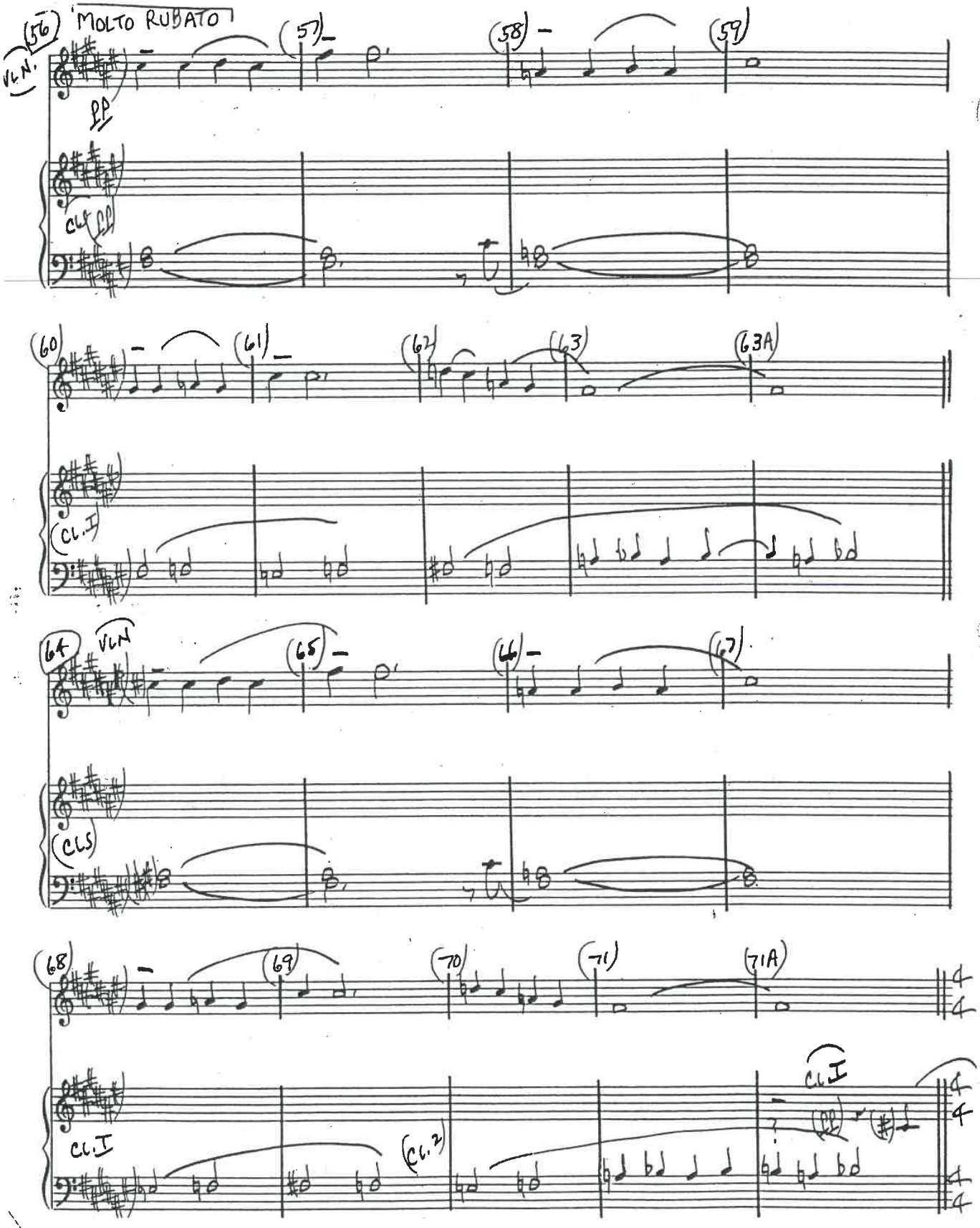
(40) I DE-SERVE A (41) LOT-TA "TAT" FOR WHAT I GOT TO GIVE. (42) (43) DON'T YOU KNOW THAT THIS HAND (44) (45)

VLN., BANJO CLS TPT. 2 TPT. 1 mf (+TRBS) BASS

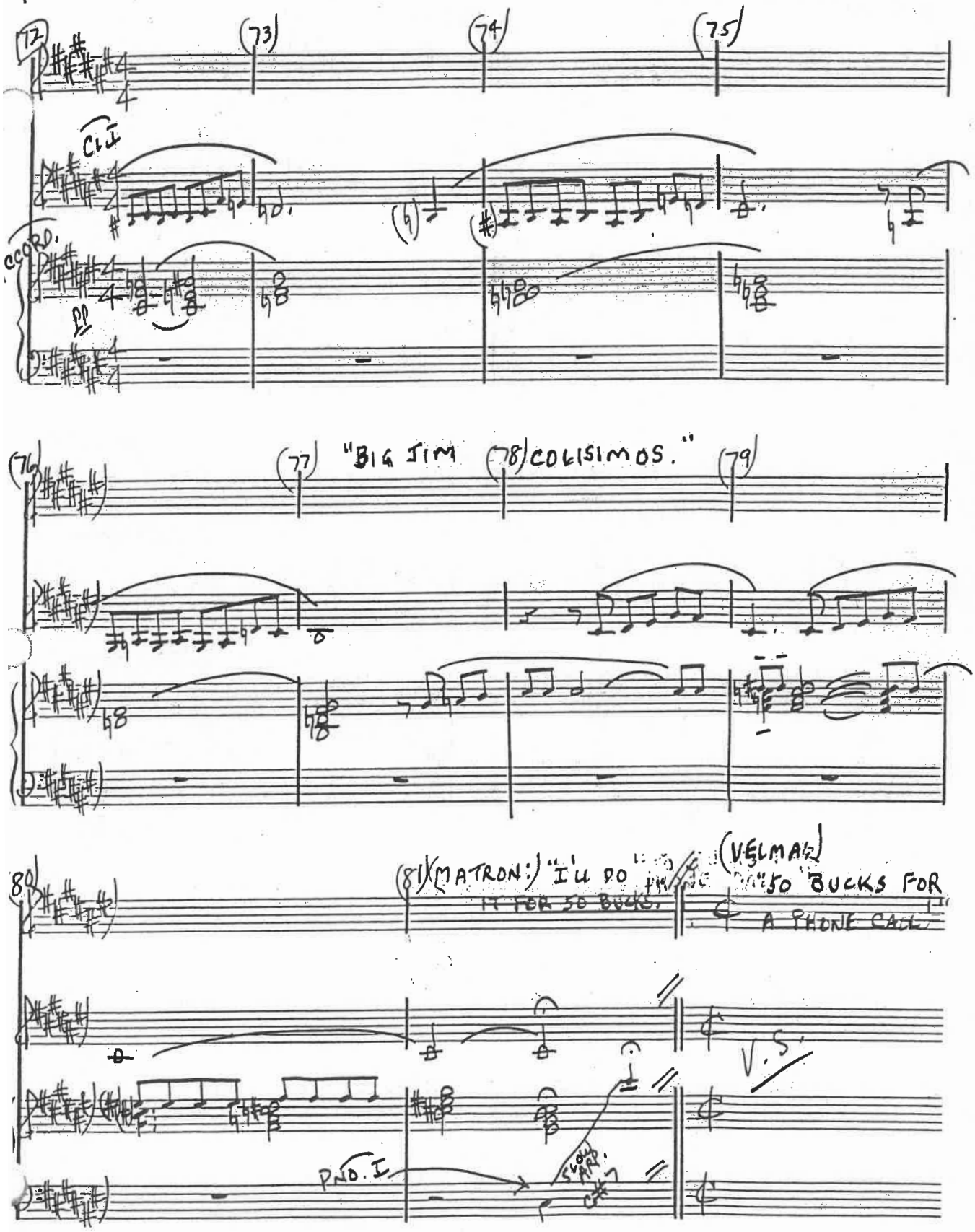
(46) WASH-ES THAT ONE TOO. (47) (48) WHEN YOU'RE GOOD TO MA-MA, (49) MA-MA'S (50) GOOD (51) TO YOU.

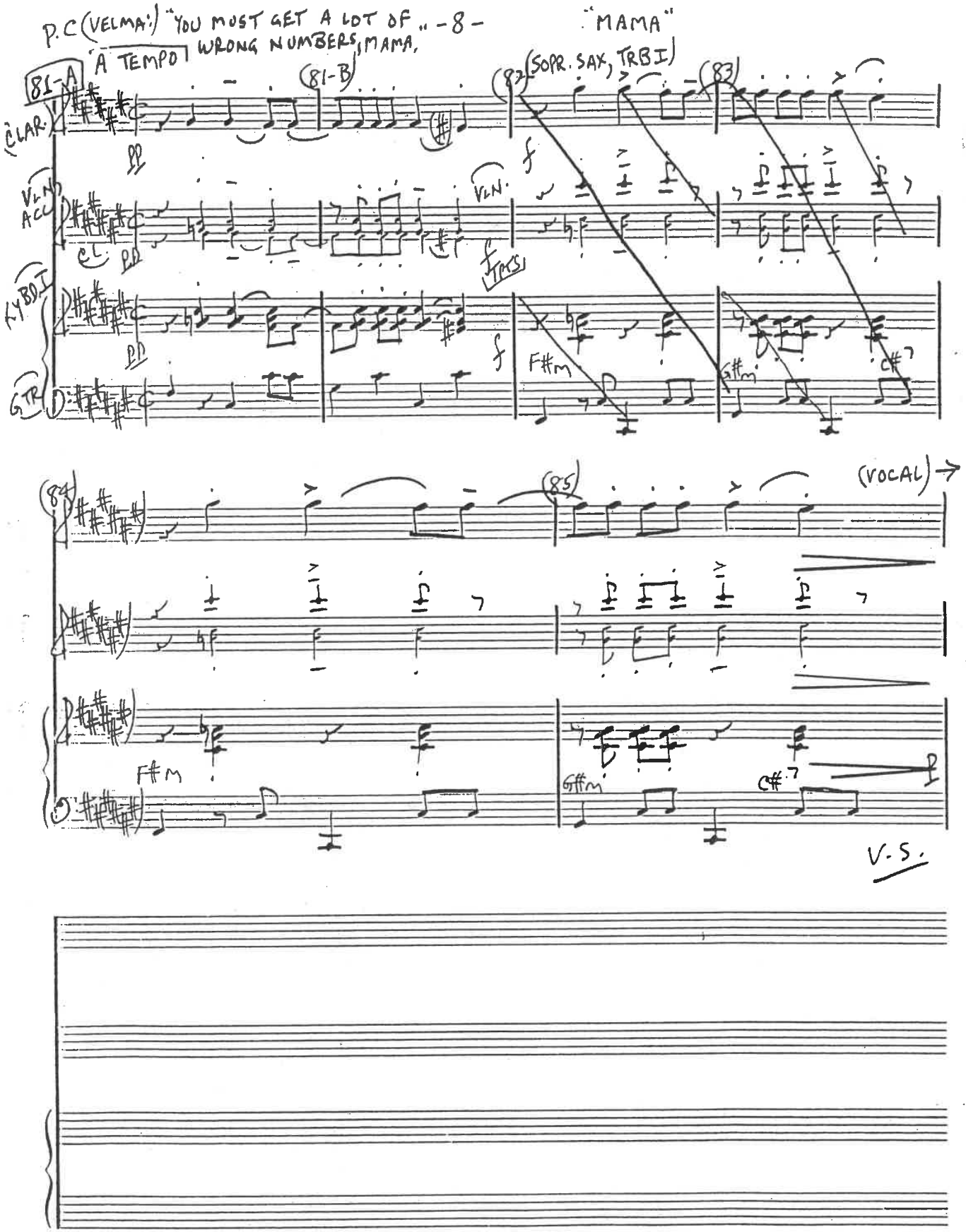
(TPT.) TPT. 2 TRBS CL CLS F#m B7 C#7 D7 Db7 TUBA

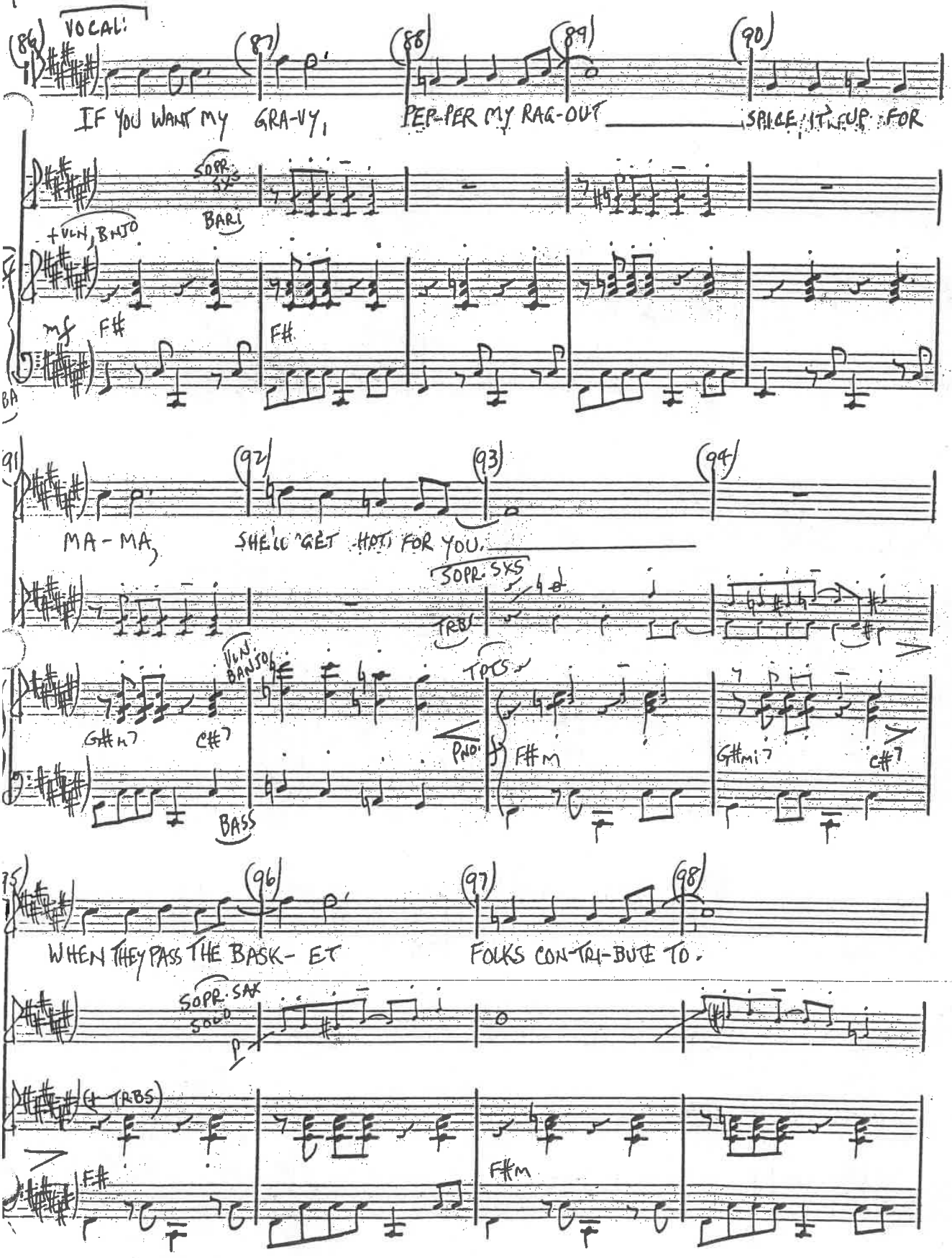
(52) (53) (54) mf (55) W.W. mf pp N. f mf pp

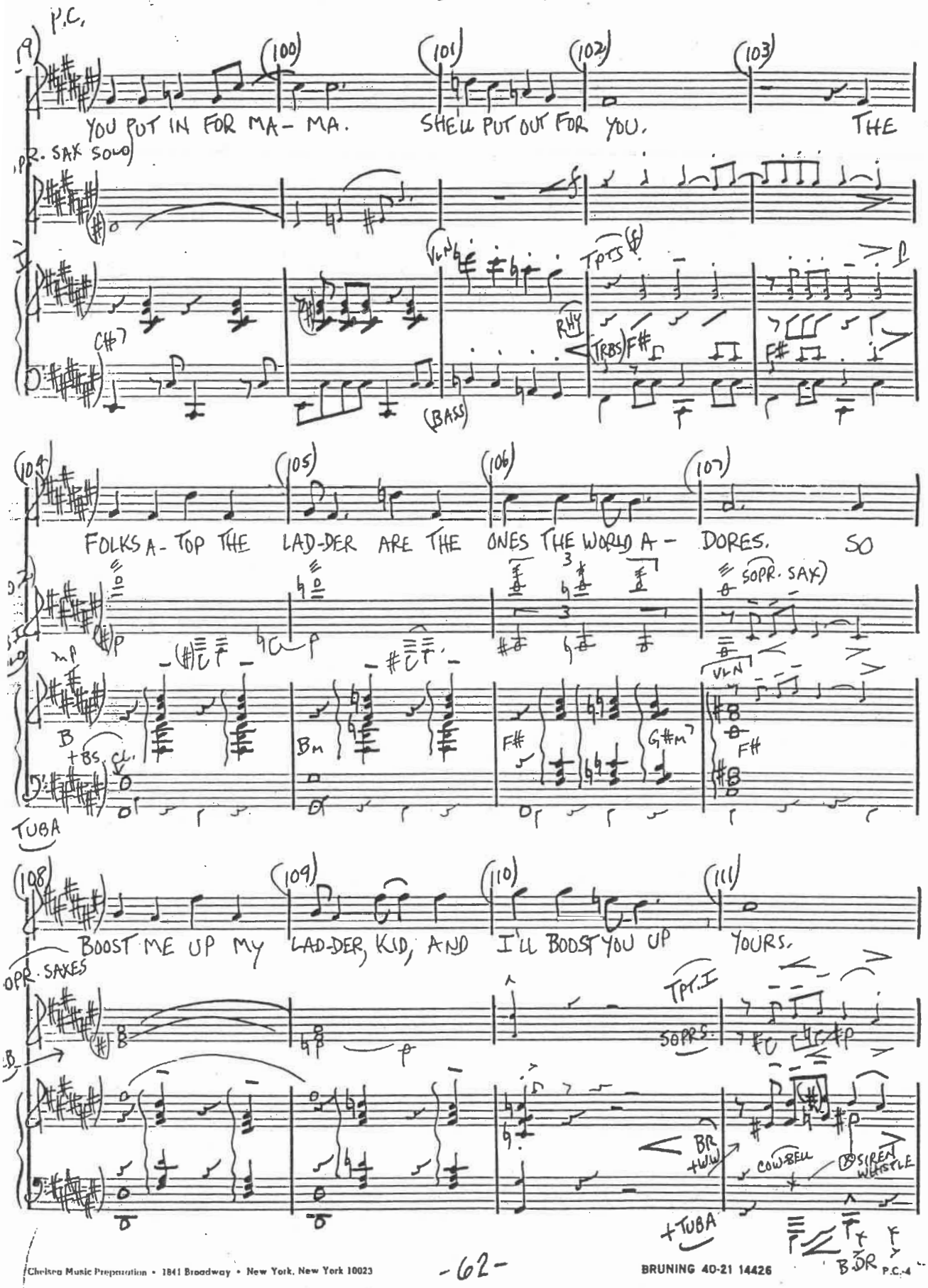


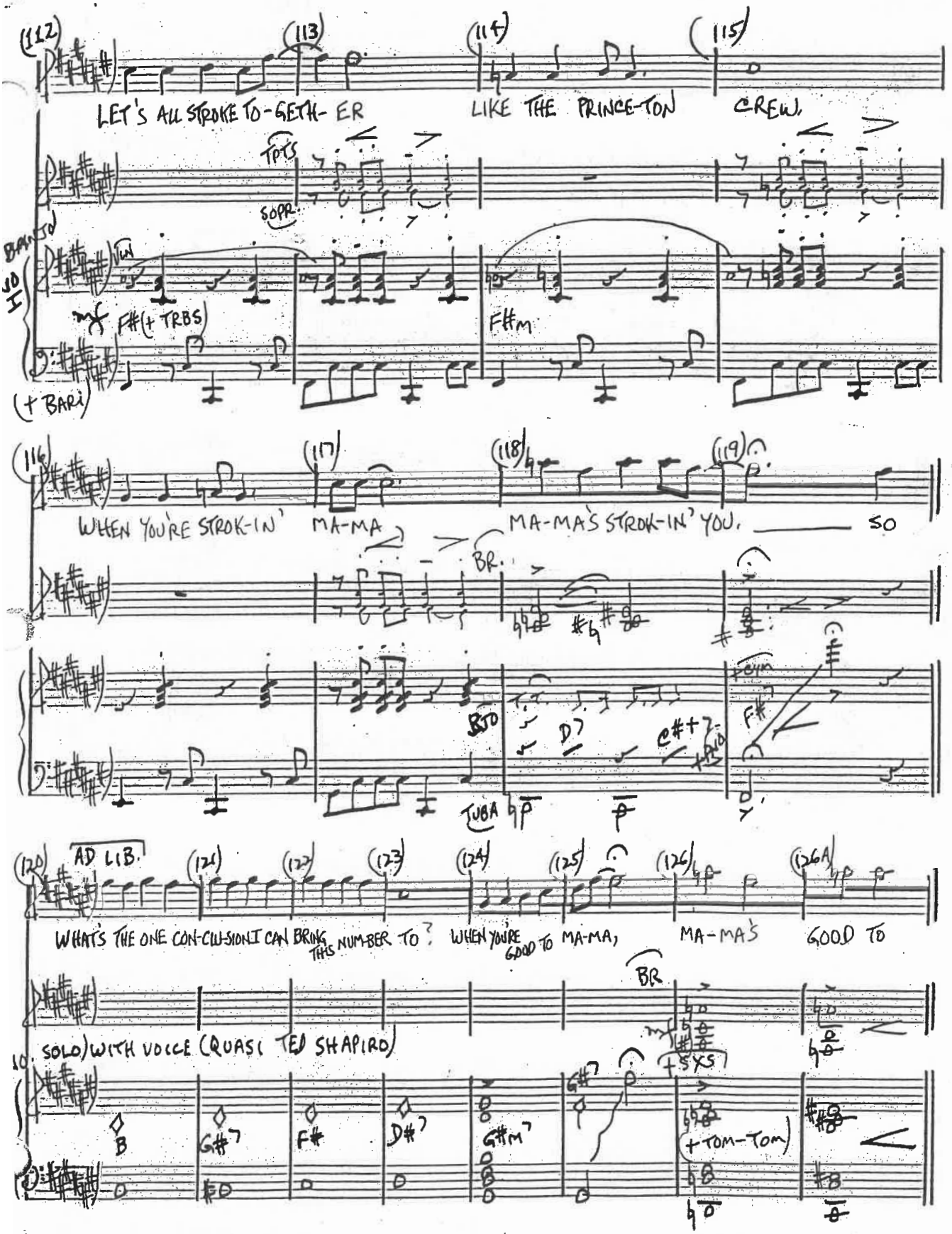
TEC® 12 PVC
DIAZ-TEC 800

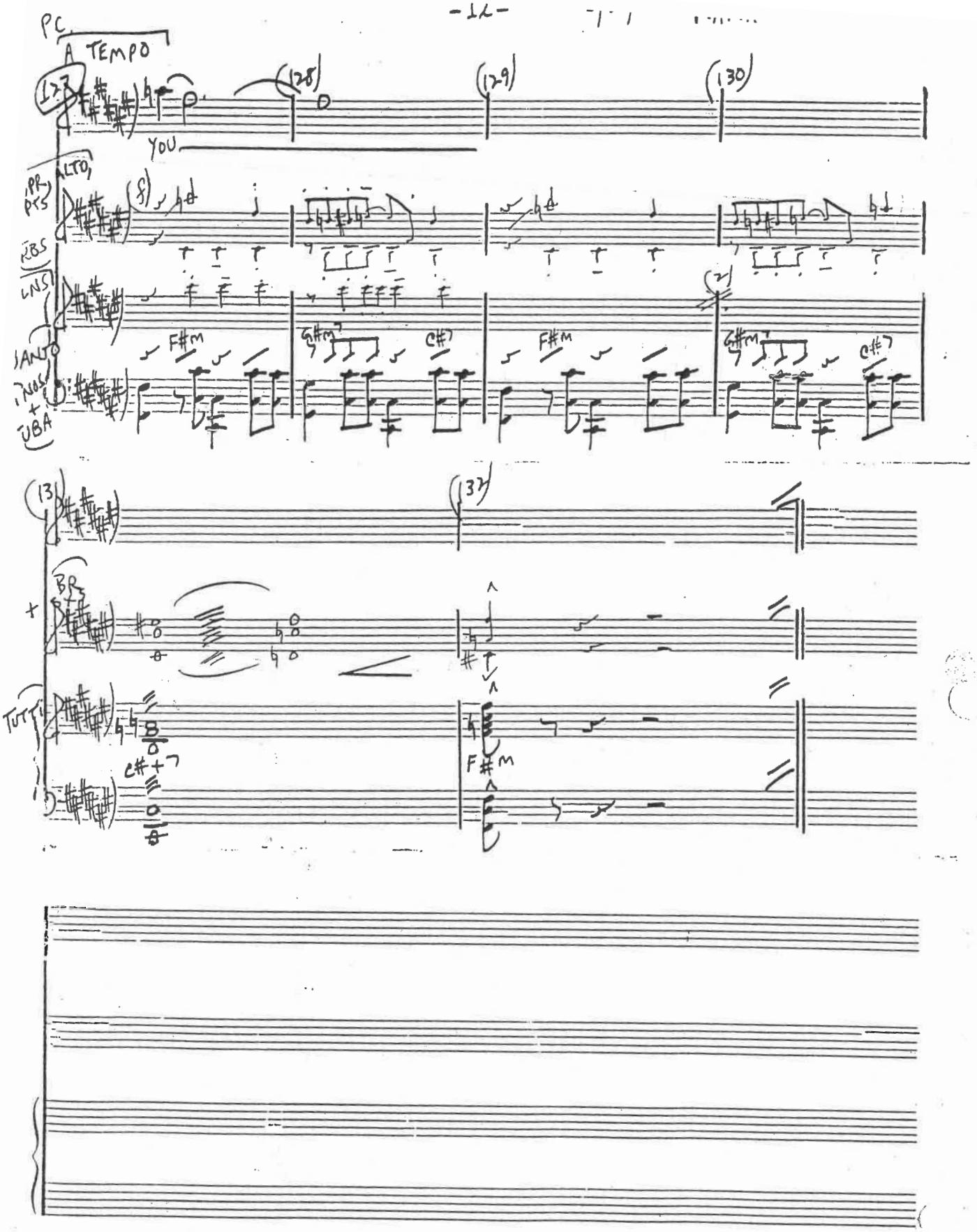

72
73
74
75
CLI
CCORD.
pp
76
77
"BIG JIM
78
COLISIMOS."
79
80
81
(MATRON:) "I'LL DO IT FOR 50 BUCKS."
(VELMA:) "50 BUCKS FOR A PHONE CALL."
V.S.
PNO. I
SLOW ARP.


P.C (VELMA:) "YOU MUST GET A LOT OF WRONG NUMBERS, MAMA,
"MAMA"
A TEMPO
81-A
81-B
82
(SOPR. SAX, TRB I)
83
84
85
(VOCAL)
CLAR.
VLN
ACC
VLN.
TYBD I
GTR
F#m
G#m
C#7
V.S.


VOCAL
IF YOU WANT MY GRA-VY,
PEP-PER MY RAG-OUT
SPICE IT UP FOR
SOPR. SAX
BARI
+VLN, BNJO
MF F#
F#
MA-MA,
SHE'LL GET HOT FOR YOU.
SOPR. SXS
TRBS
VLN. BANJO
TPTS
G#m7
C#7
PNO.
F#m
G#mi7
C#7
BASS
WHEN THEY PASS THE BASK-ET
FOLKS CON-TRI-BUTE TO.
SOPR. SAX SOLO
(+ TRBS)
F#
F#m


P.C.
(100)
(101)
(102)
(103)
YOU PUT IN FOR MA- MA. SHE'LL PUT OUT FOR YOU. THE
SOPR. SAX SOLO
VLN
TPTS
RHY
TRBS
F#
C#7
(BASS)
(104)
(105)
(106)
(107)
FOLKS A- TOP THE LAD-DER ARE THE ONES THE WORLD A- DORES. SO
SOPR. SAX
VLN
B
+BS. CL.
Bm
F#
G#m7
F#
TUBA
(108)
(109)
(110)
(111)
BOOST ME UP MY LAD-DER, KID, AND I'LL BOOST YOU UP YOURS.
SOPR. SAXES
TPT. I
SOPRS.
BR
+W.W.
COW-BELL
SIREN WHISTLE
+TUBA
B.DR


(112) (113) (114) (115)
LET'S ALL STROKE TO-GETH- ER LIKE THE PRINCE-TON CREW.
TPTS
SOPR.
BANJO
VIN
F#(+ TRBS)
F#m
(+ BARI)
(116) (117) (118) (119)
WHEN YOU'RE STROK-IN' MA-MA MA-MA'S STROK-IN' YOU. SO
BR.
BJO
D7
C#+7
F#7
TUBA
(120) AD LIB. (121) (122) (123) (124) (125) (126) (126A)
WHAT'S THE ONE CON-CLU-SION I CAN BRING THIS NUM-BER TO? WHEN YOU'RE GOOD TO MA-MA, MA-MA'S GOOD TO
BR
SOLO) WITH VOICE (QUASI TED SHAPIRO)
B
G#7
F#
D#7
G#m7
G#7
+SXS
(+TOM-TOM)



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