

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!

(6) *1 AND 2 LOCK* *NO. 1* *FULL CHORDS*

AN-Y OF THE CHICK-IES IN MY PEN. THEY'LL TELL YOU I'M THE BIG-EST MOTHER

CHORDS: F#m, F#7, Bm, E7

(9) (10) (11)

HEN. LOVE THEM ALL AND ALL OF THEM LOVE ME, BE-CAUSE THE

CHORDS: Amas, Bm7, G#

(12) (13)

SYS-TEM WORKS, THE SYS-TEM CALLED "RE-CI-PRO-CI-TY!"

INSTRUMENTS: + SAXES, F#m, F#7, C#7, C#7, 8VA, ARP

P.C.

-3-

"MAMA"

(14) *TPCS, DLS* *f* *VIN, SAXES* *f* *TRBS* *f* (15) (16) *mf* *Accord* *mf* (17) *mf (SIMILE)*

(18) *VIN* *SOPR. SAX* *f* *TRBS* *mf* (19) (20) (21)

GOT A LITTLE MUM-TO, AL-WAYS SEES ME THROUGH.

(22) (23) (24) (25) *TPCS* (26) *VIN, SAXES* *f* *TRBS* *mf* *PHO* *f* *BS. CU*

WHEN YOU'RE GOOD TO MA-MA, MA-MA'S GOOD TO YOU.

P. 2.

MAMA

(27) (28) (29) (30)

THERE'S A LOT OF FA - VORS I'M PRE-PARED TO DO.

AND

VN

(+ TRBS)

(31) (32) (33) (34) (35)

YOU DO ONE FOR MA-MA, SHE'LL DO ONE FOR YOU. THEY

MAND.

CLAS.

TPCS

VN, CLAR

PNO

(36) (37) (38) (39)

SAY THAT LIFE IS "TIT FOR TAT" AND THAT'S THE WAY I LIVE. SO

LN

TRB. 1

(SMEAR A LOT)

ACC, TRP, CLAR

TUBA

-5- "MAMA"

40) I DE-SERVE A LOT-TA "TAT" FOR WHAT I GOT TO GIVE, DON'T YOU KNOW THAT THIS HAND

(41) (42) (43) (44) (45)

VLN., BANTO
TPT. 2
TPT. I
BASS
mp (TRBS)

46) WASHES THAT ONE TOO. WHEN YOU'RE GOOD TO MA-MA, MA-MA'S GOOD TO YOU.

(47) (48) (49) (50) (51)

TPT. I
TPT. 2
CL
F#m
x BR
CK
D7
bDb+7
TUBA

52) (53) (54) (55)

mf
pp

(56) *MOLTO RUBATO* *pp*

Vcl. N.

(57) *p*

(58) - "MAMA"

(59)

(60)

(61)

(62)

(63)

(63A)

(Cl. I)

(64) Vcl. N.

(65) *p*

(66)

(67)

(Cl. S)

(68)

(69)

(70)

(71)

(71A)

(Cl. I)

(Cl. 2)

P.C.

-7-

"MAMA"

Handwritten musical score for measures 72-75. The system includes a vocal line and piano accompaniment. Measure 72 is marked with a circled '72' and a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. Measures 73, 74, and 75 are marked with circled numbers. The piano part features chords and a melodic line with slurs. There are handwritten annotations: 'C.I.U.' above the vocal line and 'COORD.' with 'P.P.' below the piano part.

Handwritten musical score for measures 76-79. Measure 76 is marked with a circled '76'. Measures 77, 78, and 79 are marked with circled numbers and contain the lyrics: "BIG JIM (78) COLISIMOS." The system includes a vocal line and piano accompaniment. The piano part has chords and a melodic line with slurs.

Handwritten musical score for measures 80-81. Measure 80 is marked with a circled '80'. Measure 81 contains the lyrics: "(81) (MATRON:) 'I U DO 15 PER 50 BUCKS. (VELMA) '50 BUCKS FOR A PHONE CALL'". The system includes a vocal line and piano accompaniment. The piano part has chords and a melodic line with slurs. There are handwritten annotations: 'PNO. I.' below the piano part, 'V.S.' to the right, and 'SLOWLY' with an arrow pointing to a measure.

P.C (VELMA): "YOU MUST GET A LOT OF - 8 -
WRONG NUMBERS, MAMA,"

"MAMA"

Handwritten musical score for measures 81-83. The score includes parts for Clarinet (CLAR.), Violins (Vln. ACC.), Trumpets (TRPT), and Guitar (GTR.).

- Measure 81: Clarinet (CLAR.) and Guitar (GTR.) parts are marked *pp*. Violins (Vln. ACC.) and Trumpets (TRPT) are marked *f*.
- Measure 82: Clarinet (CLAR.) and Guitar (GTR.) parts are marked *f*. Violins (Vln. ACC.) and Trumpets (TRPT) are marked *f*.
- Measure 83: Clarinet (CLAR.) and Guitar (GTR.) parts are marked *f*. Violins (Vln. ACC.) and Trumpets (TRPT) are marked *f*.

Handwritten annotations include "81-A", "81-B", "82 (SOPR. SAX, TRBI)", and "83".

Handwritten musical score for measures 84-85. The score includes parts for Clarinet (CLAR.), Violins (Vln.), Trumpets (TRPT), and Guitar (GTR.).

- Measure 84: Clarinet (CLAR.) and Guitar (GTR.) parts are marked *f*. Violins (Vln.) and Trumpets (TRPT) are marked *f*.
- Measure 85: Clarinet (CLAR.) and Guitar (GTR.) parts are marked *f*. Violins (Vln.) and Trumpets (TRPT) are marked *f*.

Handwritten annotations include "84", "85", and "(VOCAL) →".

V.S.

Empty musical staves for the bottom section of the page.

P.C.

- 9 - "MAMA"

(86) VOCAL: IF YOU WANT MY GRA-VY, (87) (88) (89) (90) PEP-PER MY RAG-OUT SPACE, IT'S UP FOR

+ UN. BANJO SOPR. SAX BARI

(91) MA-MA, (92) SHE'LL GET HOT FOR YOU. (93) (94)

SOPR. SAX TRBU UN. BANJO TRPS PNO. G#m7 C#7 F#m G#mi7 C#7

(95) WHEN THEY PASS THE BASK-ET (96) (97) (98) FOLKS CON-TRI-BUTE TO.

SOPR. SAX SOLO (TRBS) F#m

19) P.C.
 (100) (101) (102) (103)
 YOU PUT IN FOR MA-MA. SHE'LL PUT OUT FOR YOU. THE

PR. SAX SOLO

CH7

RHY (TRBS) F#

(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#m

F#

TUBA

(108) (109) (110) (111)
 BOOST ME UP MY LAD-DER, KID, AND I'LL BOOST YOU UP YOURS.

OPR. SAXES

TPR. I

SOPRS.

BR + W/

COWBELL

SIREN WHISTLE

+TUBA

(112) (113) (114) (115)

LET'S ALL STROKE TO-GETH-ER LIKE THE PRINCE-TON CREW.

TRPS
SOPR.

NO BASS
H/O

F# (+ TRBS)
F#m

(+ BARI)

(116) (117) (118) (119)

WHEN YOU'RE STROK-IN' MA-MA MA-MA'S STROK-IN' YOU. SO

BR.

BRD
D7
C#7
F#

TUBA qP

(120) AD LIB. (121) (122) (123) (124) (125) (126) (126A)

WHAT'S THE ONE CON-CLU-SION I CAN BRING THIS NUMBER TO? WHEN YOU'RE GOOD TO MA-MA, MA-MA'S GOOD TO

BR

SOLO) WITH VOICE (QUASI TED SHAPIRO)

F# (+ TOM-TOM)

PC

A TEMPO

Musical staff with notes and lyrics "YOU". Includes rehearsal marks (127), (128), (129), and (130).

Instrumental staves for ALTO, PPS, RBS, LNS, and JANTO. Includes various musical notations such as chords (F#m, G#m, C#7) and dynamics (pp, p, f).

Musical staff with rehearsal marks (131) and (132).

Instrumental staves for BR, Tuba, and Trombone. Includes musical notations and dynamics.

Four empty musical staves.