

VELMA

My sister, Veronica, and I did this double act and my husband, Charlie, traveled around with us. Now, for the last number in our act, we did these 20 acrobatic tricks in a row, one, two, three, four, five.....splits, spread eagles, flip flops, back flips, one right after the other. Well, this one night we were in Cicero, the three of us, sittin' up in a hotel room, boozin' and havin' a few laughs and we ran out of ice, so I went out to get some. I come back, open the door and there's Veronica and Charlie doing number Seventeen--the spread eagle. Well, I was in such a state of shock, I completely blacked out. I can't remember a thing. It wasn't until later, when I was washing the blood off my hands I even knew they were dead.

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~~

PIANO-CONDUCTOR

AND ALL THAT JAZZ

"CHICAGO"

2

Musical notation for the Piano-Conductor part, showing a grand staff with treble and bass clefs. A box contains the sequence: A/B^b/B/C/B^b.

Musical notation for the vocal and piano parts, including lyrics and performance instructions.

(A) [KYBD, BANTO, DRS.]

(B)

(C) VAMP (3X)

(D)

(TUBA) (1) [VELMA:]

(2) (+KYBD. 1)

(3)

(4) (+TRBS. LAST X)

COME ON, BABE, WHY DON'T WE PAINT THE TOWN.

AND ALL THAT JAZZ. I'M GON-NA

(+SIZZLE SYN)

E(+5)

(5)

(6)

(7)

ROUGE MY KNEES AND ROLL MY STOCKINGS DOWN.

AND ALL THAT JAZZ.

(KYBD. 2 + TUBA)

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-9-

DIAZ-TEC 800

P.C.

-2-

ALL THE WAY

4/15/75

(9)

(TUBA)

(11)

(14)

P.C.

-3-

"ALL THAT JAZZ"

Handwritten musical score for "All That Jazz". The score is written on ten staves, grouped into four systems of two staves each. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and chords. Handwritten annotations include "DANCERS ENTER" above the first staff, "JAZZ TRBS." above the second staff, "PNO I SOLO" above the third staff, "L.H. KYBD. 2 + TUBA" above the fourth staff, "CLAR. (IN THE DISTANCE) SNEAK" above the fifth staff, and "TRBS." above the eighth staff. Measure numbers 17 through 28 are written above the staves. A large red 'X' is drawn across the entire score, indicating it is a rejected or unused version.

17 (DANCERS ENTER) (18) (19) (20)

JAZZ TRBS.

PNO I SOLO

L.H. KYBD. 2 + TUBA

CLAR. (IN THE DISTANCE) SNEAK

TRBS.

21 22 23 24

25 26 27 28

P.C.

-4-

"ALL THAT JAZZ"

29 VELMA!

(30)

(31)

SLICK YOUR HAIR AND WEAR YOUR BUCK-LE SHOES. AND

KYBD. I

+ KYBD. II

+ TUBA

+ BANJO

(32)

(33)

(34)

ALL THAT JAZZ, I HEAR THAT FATH-ER DIP IS GON-NA BLOW THE BLUES

A

E + 5

(+ SIZZLE cym.)

A

(KYBD. 2, TUBA)

(35)

(36)

AND ALL THAT JAZZ!

(+ SIZZLE cym.)

A

(KYBD. 2, TUBA)

P.C.

-5-

"ALL THAT JAZZ"

VELMA:

(37) (38) (39)

HOLD ON HON, WERE GON-NA BUN-NY HUG. I BOUGHT SOME AS-PIR-IN DOWN AT U-

TRILL WAH WAH

E7 E7 F7

(40) (41)

NT-ED DRUG IN CASE WE SHAKE A - PART AND WANT A

F7 A

(42) (43) (44)

BRAND NEW START TO DO THAT

(+ CHOKER CYM.)

A F#7 F7 E7

