

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~~

A/B/B/C/B

(A) (B) (C) VAMP (3X) (D)

[KYBD, BANDO, DRS.]

(TUBA) (1) [VELMA:] (2) (3) (4) (+TRBS. LAST X)

COME ON, BABE, WHY DON'T WE PAINT THE TOWN. AND ALL THAT JAZZ. I'M GON-NA

(5) (6) (7) (8)

ROUGE MY KNEES AND ROLL MY STOCKINGS DOWN. AND ALL THAT JAZZ.

(KYBD. 2 + TUBA)

(9)

START THE CAR, I KNOW A WHOOP-EE SPOT, WHERE THE

KYBD. I
+ BANJO
F7

(TUBA)

(11)

GIN IS COLD BUT THE PI-AN-O'S HOT. IT'S JUST A NOIS-Y HALL WHERE THERE'S A

F7

(14)

NIGHT-LY BRAWL AND ALL THAT

F9
E9

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

Musical staff for measures 17-20. The key signature is two sharps (F# and C#). Measure 17 is marked with a circled '17' and a key signature change to two sharps. The staff contains rests for measures 17, 18, 19, and 20.

JAZZ TRBS. (CRESC.)

Musical staff for Jazz Trumpets (TRBS.). The key signature is two sharps. The staff contains a melodic line starting in measure 17, marked with a circled '17'. The dynamics are marked 'p' and 'CRESC.'.

PIANO I SOLO

Musical staff for Piano I Solo. The key signature is two sharps. The staff contains a complex melodic line starting in measure 17, marked with a circled '17'.

L.H. KYBD. 2 + TUBA (CONT. SIM.)

Musical staff for Left Hand Keyboard (L.H. KYBD. 2) and Tuba. The key signature is two sharps. The staff contains a bass line starting in measure 17, marked with a circled '17'. The dynamics are marked 'CONT. SIM.'.

(21) (22) (23) (24)

Musical staff for measures 21-24. The staff contains rests for measures 21, 22, 23, and 24.

CLAR. (IN THE DISTANCE) SNEAK

Musical staff for Clarinet (CLAR.). The key signature is two sharps. The staff contains a melodic line starting in measure 21, marked with a circled '21'. The dynamics are marked 'IN THE DISTANCE' and 'SNEAK'.

E7 F7 b9

Musical staff for Piano accompaniment. The key signature is two sharps. The staff contains a bass line starting in measure 21, marked with a circled '21'. Chords E7 and F7 b9 are indicated.

(25) (26) (27) (28)

Musical staff for measures 25-28. The staff contains rests for measures 25, 26, 27, and 28.

TRBS. (P)

Musical staff for Jazz Trumpets (TRBS.). The key signature is two sharps. The staff contains a melodic line starting in measure 25, marked with a circled '25'. The dynamics are marked '(P)'.

A

Musical staff for Piano accompaniment. The key signature is two sharps. The staff contains a bass line starting in measure 25, marked with a circled '25'. The chord 'A' is indicated.

P.C.

"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

(35) (36)

AND ALL THAT JAZZ!

(+SIZZLE cym.)

(KYBD. 2) TUBA

Detailed description: This is a handwritten musical score for the song "All That Jazz". It consists of four systems of music. The first system (measures 29-31) features a vocal line with lyrics "SLICK YOUR HAIR AND WEAR YOUR BUCK-LE SHOES. AND" and piano accompaniment. The second system (measures 32-34) features a vocal line with lyrics "ALL THAT JAZZ, I HEAR THAT FATH-ER DIP IS GON-NA BLOW THE BLUES" and piano accompaniment. The third system (measures 35-36) features a vocal line with lyrics "AND ALL THAT JAZZ!" and piano accompaniment. The score includes various annotations for instruments: "KYBD. I", "KYBD. II", "TUBA", "BANJO", "A", "E+5 (+SIZZLE cym.)", and "(KYBD. 2) TUBA". Measure numbers 29, 30, 31, 32, 33, 34, 35, and 36 are clearly marked. The key signature is one sharp (F#).

P.C.

"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-

TRII 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

(+ CHOKE CYM.)

A F#7 F7 E7

I GOTTA PEE!

-16-

"ALL THAT JAZZ"

(157) LIGHTS UP
PIU MOD. (158) (VELMA!) (159) (160) (161)

(VELMA LAUGHS) NO, I'M NO-ONE'S WIFE BUT OH I LOVE MY LIFE AND!

W.W. (PC) (f) W.W. (GROWL) SLIDE (DRS. - STRAIGHT 8 FEEL)

TRP2 (TRP) (VA) (CYM) (BOTH) (KRB.2) (KRB.1)

(162) (163) (164) (165)

OCTAVES ALL THAT

TRP1 (CL.S) (KRB.1) (KRB.2) (TRB.1) (TRB.2) (FSUS)

(166) (167) (168) (169) ALL!

JA - ZZ! THAT JAZZ!

(CL.S) (ALT. TRBS) (TRP1) (TRP2) (KRB.1) (KRB.2) (TRB.1) (TRB.2) (SMEAR) (COW-BELL) (+T.M.P.)