

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!

WHEN YOU'RE GOOD TO MAMA

15

FF- ORIGINAL

(M.C.) "AND NOW, LADIES AND GENTLEMEN,
THE KEEPER OF THE KEYS,
THE COUNTERS OF THE CLINK, THE
MISTRESS OF MURDERER'S ROW,
MATRON MAMA MORTON."

Handwritten musical score for a band, featuring staves for various instruments and vocal parts. The score is divided into measures, with some measures containing multiple staves for different instruments. The notation includes notes, rests, and various musical symbols. The score is written in a style that suggests it is a working draft or a rehearsal score.

Key elements of the score include:

- Measures:** The score is divided into measures, with some measures containing multiple staves for different instruments.
- Instruments:** The instruments listed include TPTs (Trumpets), PNO (Piano), SVA (Saxophone), TOM-TOM (Tomb Tom), Cym (Cymbal), TRPS (Trombone), MATRON (Matron), and V.S. (Vocal Solo).
- Notation:** The notation includes notes, rests, and various musical symbols. The score is written in a style that suggests it is a working draft or a rehearsal score.
- Handwritten Annotations:** There are several handwritten annotations, including "TPTs", "PNO", "SVA", "TOM-TOM", "Cym", "TRPS", "MATRON", and "V.S.", which likely refer to the instruments or vocal parts.

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P.C.-4

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Kander-Ebb, Inc.,
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world.

(6) *LAND* *LOCK* *NO.* *CCORD* *FULL CHORDS*

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

Chords: F#7, Bm, E7

(9) *ANAS* *Bm* *G#*

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

Chords: F#7, Bm, G#

(12) *+ SAXES* *F#m* *F#m7* *C#7* *C#7* *8VA* *CH ARP*

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

Chords: F#m, F#m7, C#7, C#7, 8VA, CH ARP

P.C.

-3-

"MAMA"

(14) TPRS, DRS (15) (16) (17)

f VIN, SAXES

f (+ TRBS)

Accord mf

mf (SIMILE)

NO

(18) (19) (20) (21)

GOT A LIT-TLE MOT-TO, AL-WAYS SEES ME THROUGH.

VIN

SOPR. SAX

mp

(+ TRBS)

(22) (23) (24) (25) TPRS (26)

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

VIN

(DR)

VIN, SAXES

(SOPR. SAX)

TPRS

PHO

BS

(+ BS. CU)

-55-

P.C.

-4-

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.

CLAR.

TPCS

VN, CLAR

PNO

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

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

LN

RB.1

(SMEAR A LOT)

ACC, TPC, CLAR

TUBA

P.C.

-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
CL
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. 2
CL
TUBA

(52) (53) (54) (55)

mf
pp

(56) MOLTO RUBATO

(57)

(58) - "MAMA"

(59)

pp

cl. I

(60)

(61)

(62)

(63)

(63A)

cl. I

(64) V.N.

(65)

(66)

(67)

cl. I

(68)

(69)

(70)

(71)

(71A)

cl. I

cl. I

P.C.

-7-

"MAMA"

Handwritten musical score for measures 72-75. The key signature is D major (two sharps). The time signature is 4/4. Measure 72 is marked with a circled 72 and a key signature change to D major. Measures 73, 74, and 75 are marked with circled measure numbers. The score includes a vocal line with lyrics "MAMA" and piano accompaniment. There are handwritten annotations: "C.I.U." above measure 72, "acord." above measure 73, and "P.P." below measure 73. The piano part features chords and arpeggiated figures.

Handwritten musical score for measures 76-79. The key signature is D major. Measure 76 is marked with a circled 76. Measures 77, 78, and 79 are marked with circled measure numbers. The score includes a vocal line with lyrics "Big Jim" and "COLISIMOS." and piano accompaniment. The piano part features chords and arpeggiated figures.

Handwritten musical score for measures 80-81. The key signature is D major. Measure 80 is marked with a circled 80. Measure 81 is marked with a circled 81. The score includes a vocal line with lyrics "I'll do it for 50 bucks" and piano accompaniment. There are handwritten annotations: "(VELMA)" above measure 81, "PNO. I." below measure 80, and "V.S." below measure 81. The piano part features chords and arpeggiated figures.

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

"MAMA"

Handwritten musical score for measures 81-A, 81-B, and 82. The score includes staves for CLAR. (Clarinet), Vln. (Violin), Vln. Acc. (Violin Accompaniment), KYBD (Keyboard), and GTR (Guitar). The key signature is three sharps (F#, C#, G#). Measure 81-A is marked with a box. Measure 81-B is marked with a box. Measure 82 is marked with a box and includes the instruction "(SOPR. SAX, TRBI)". The score is written in a handwritten style with various musical notations including notes, rests, and dynamic markings like *f* and *pp*.

Handwritten musical score for measures 84 and 85. The score includes staves for CLAR. (Clarinet), Vln. (Violin), Vln. Acc. (Violin Accompaniment), KYBD (Keyboard), and GTR (Guitar). The key signature is three sharps (F#, C#, G#). Measure 84 is marked with a box. Measure 85 is marked with a box and includes the instruction "(VOCAL) →". The score is written in a handwritten style with various musical notations including notes, rests, and dynamic markings like *f* and *pp*. The notation includes a large upward-pointing arrow in measure 85.

V.S.

Empty musical staves for the bottom section of the page, consisting of five staves.

P.C.

-9- "MAMA"

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

SOPR. SAX
BARI
+ VLN, BNSO
F#

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

SOPR. SAX
TRB
+ VLN, BANSO
G#m7 C#7
PNO
F#m
G#m7 C#7
BASS

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

SOPR. SAX
SOLO
(+ TRBS)
F#m

-10- "MAMA"

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

PR. SAX SOLO

CH7

RHY

TRBS F#

(BASS)

TPRS

(104) FOLKS A- TOP THE (105) LAD-DER ARE THE (106) ONES THE WORLD A- (107) DORES. SO

SOPR. SAX

B

Bm

F#

G#m

F#

TUBA

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

OPR. SAXES

TPRS

SOPRS.

BR + W

COWBELL

SIREN WHISTLE

+TUBA

BDR P.C.

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

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

BRAND
I
F# (+ TRBS)
(+ BARI)

TOPS
SOPR

F#m

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

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

BR.

BRO D? C# + 7- F#

TUBA bP

(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)

B G#7 F# D# G#m

+ SXS

(+ TOM-TOM)

PC

A TEMPO

(127) (128) (129) (130)

YOU

ALTO

PP PTS

RBS

LNS

JANU

TRUMP

UBA

F#m G#m C#7 F#m G#m C#7

(131) (132)

BR

TURP

C#7

F#m