

(DELORIS)

YOU ROCK MY WORLD!
YOU REIGN SUPREME!

(MICHELLE / TINA)

YOU ROCK MY WORLD!
YOU REIGN SUPREME!

DELORIS

You like that, baby? And watch this. I call it the "Curtis".

CUT

(To the girls)

We gotta make him love it, girls.

DELORIS / MICHELLE / TINA

HE'S GOT THE BOOGIE - UHH!
THAT MOVES MY SOUL!
HE'S GOT THE BOOGIE - UHH!
MAKE ME LOSE CONTROL!

MICHELLE / TINA

BEEP-BEEP!

DELORIS

And just when the crowd is goin' crazy, Curtis, I'll bring it home.

DELORIS / MICHELLE / TINA

TAKE ME TO HEAVEN
TAKE ME TO -

CURTIS

Okay, okay, okay, okay!

DELORIS

What do you think, Curtis?

CURTIS

Baby, you look good, you move good, you sound good.

DELORIS

So can I sing in your club?

CURTIS

No.

DELORIS

What?

CURTIS

You're not ready to sing in my club.

DELORIS

But Curtis, you promised me!

CURTIS

I promised you I'd think about it.

DELORIS

But I'm ready.

CURTIS

What do you ^{T.J.} think ~~boys~~?

TJ

Uncle Curtis, I thought they were good.

ERNIE / JOEY / PABLO

Yeah!

CURTIS

What?

ERNIE

They're no good.

JOEY

They're no good.

PABLO

They're no good.

TJ

(Sings)

Baby, they're no goo-ood.

(He laughs)

T.J. Actually, I thought it had a great beat and you can dance to it.

DELORIS

You see? TJ likes it.

CURTIS

TJ's my nephew.

TJ

They say whatever I have skips a generation.

(TJ laughs. Pablo joins him laughing. Then Joey. Then Ernie. Curtis looks at them and they instantly silence.)

CURTIS

Look Deloris, we are not goofin' around here like when I found you at McDonald's.

DELORIS

But everybody is getting discovered—

CURTIS

Patience.

DELORIS

—and I'm getting nowhere fast. Maybe I should try someplace else.

CURTIS

(Laughs)

Someplace else? What are you talkin' about? Where you gonna go without me, Baby? I will open those doors when you are ready. I will make it happen.

DELORIS

You will?

CURTIS

What do you think?

DELORIS

You're right, Curtis...I'm sorry.

CURTIS

And?

DELORIS

And thank you.

(Curtis extends his arms and Deloris walks in to them)

CURTIS

I'm sorry I can't be with you tomorrow, baby.

DELORIS

But Curtis, it's Christmas Day.

CURTIS

I know.

DELORIS

Damn, I was looking forward to it.

CURTIS

Deloris baby, I got you a little present. When you open it, you'll know how much you really mean to me. Merry Christmas.

(Ernie hands a box to Deloris)

(CURTIS)

Gentlemen, we have a quick meeting.

(Curtis and his four thugs exit)

DELORIS

(Trembling as she opens the box)

I know what it's GOT to be. It's a white fox fur. I just know it. Like Donna Summer wore when she played Philly. She showed up simple, all in white. Yeah, she looked so classy...and she sang so nasty. "Oh, Love To Love You, Baby."

(They all laugh.)

MICHELLE

Open it!

(The box is open, the fur is blue. Silence)

TINA

Oh my God, somebody shot a Smurf.

MICHELLE

(To Tina)

Girl, it's dyed.

TINA

I hope it died, 'cause she's gonna put it 'round her neck.

(They laugh)

DELORIS

Hey, don't laugh at Curtis...it's the thought that counts, right. Maybe I'll be all in blue with sequins and—

MICHELLE

Where's it from?

TINA

What's it say?

DELORIS

(Looks at the tag, she is devastated)

Cynthia.

TINA

Oooh, Cynthia, is that the shop on Market?

MICHELLE

No, Cynthia is the wife on Rittenhouse Square.

CUT.

DELORIS

The man gave me his wife's coat. I don't believe it. Merry Christmas to me.

MICHELLE

You know, my psycho-analyst says that women always date their fathers.

DELORIS

That's stupid. I never knew my father. He walked out on us. And all I ever heard about him was how bad he was.

MICHELLE

So you date men who are bad, who walk out on you, that you'll never truly know — you wanna Quaalude?

DELORIS

(Suddenly realizing)

I don't need Curtis. I can do undiscovered all by myself. I have had it.

~~TINA~~ MICHELLE

(Setting her straight)

You have had nothing. You just better shut up, sit down and do what Curtis says.

DELORIS

No. Not this time.

~~— Fabulous, Baby!~~

I'VE BEEN HEARING "SHUT UP AND SIT DOWN!"
SINCE FIRST GRADE AT ST. MARY'S.
TWELVE WHOLE YEARS OF THOSE NASTY OL' NUNS
SAYING WHAT I CAN'T BE.
THEN PRODUCERS, PROMOTERS, CLUB OWNERS—
THE JIVE NEVER VARIES.
I'M TOO THIS, I'M TOO THAT,
I'M TOO MUCH, I'M NOT QUITE.
I'M TOO LOUD, TOO DEMANDING,
TOO WRONG, TOO NOT RIGHT.
WELL, TOO BAD IF THEY THINK
I SHOULD STAY OUT OF SIGHT.
HONEY, OPEN YOUR EYES—
LEMME SHOW YOU THE LIGHT!

Goodbye Curtis Jackson. I don't need your club, I don't need your blue fur, and I don't need you.

Scene 4

Police Station

An officer stands by two recently arrested hookers. Deloris runs on and starts talking to the cop. Officer Eddie Souther is at his desk, listening.

DELORIS

Help me! I just saw somebody kill somebody!

COP

Who killed who?

DELORIS

Ernie. Ernie Williams got killed.

EDDIE

Ernie Williams got killed?

DELORIS

Yeah.

~~COP~~ **EDDIE**

He was our best informant.

DELORIS

Informant?

EDDIE

I bet Curtis Jackson killed him.

DELORIS

Yeah.

EDDIE

Damnit.

(He hits the desk)

Ow!

DELORIS

(Looking at Eddie)

Wait a minute.

EDDIE

What?

DELORIS

I know you.

FOR AUCTION PURPOSES ONLY

- 16 -

SISTER ACT

EDDIE

Well I know you too, Doris Carter.

DELORIS

It's Deloris Van Cartier now. As in Cartier's.

(Beat)

I do know you — high school!

EDDIE

Yeah, that was me.

DELORIS

You had a crush on me.

EDDIE

Yeah, that was me.

DELORIS

I'd come around and you'd get so nervous...you'd start to sweat.

EDDIE

No, that wasn't me.

DELORIS

I called you Sweaty Eddie!

EDDIE

Look I'd appreciate it if you didn't...

~~HOOKER~~ DELORIS

Sweaty Eddie! How ya doin' Sweaty Eddie?

EDDIE

ARGH!

COP

(To hookers)

Come on, let's go girls. Let's move it.

(They start to exit. Before he exits:)

I'll be right back. Sweaty Eddie.

(He exits laughing)

EDDIE

That's not my name.

CUT.

DELORIS

Sweaty Eddie. Damn.

EDDIE

Look Doris.

DELORIS

Deloris.

EDDIE

Curtis Jackson needs to be put away. We've been working on this case for over a year. We got a lotta hidden film on him and you're not safe. If you saw Ernie get killed, you need protection and there's no protection like the Philadelphia police department.

(He sits on the edge of his desk, falls, and gets back up.)

We need to hide you.

DELORIS

You can't hide me, how you gonna hide me...how you gonna hide this?

EDDIE

Here's a picture of the last guy who talked. Or what's left of him. Look.

(He hands Deloris the picture)

DELORIS

Oh my God. You gotta help me.

EDDIE

Then you gotta be our witness.

DELORIS

No way.

EDDIE

Deloris, Curtis will kill you. We need you testify so we can put him away.

DELORIS

But what's gonna happen to me?

EDDIE

We need a place he'd never think to look. And we gotta disguise you.

DELORIS

You mean I gotta go incognegro? *

(She puts on her sunglasses)

* Incognito

EDDIE

Wait a minute.

DELORIS

What?

EDDIE

I got the perfect place. Let's go.

#3a - *The Perfect Place*

Hurry up. We gotta move.

(As they exit, she notices he is not wearing a gun)

DELORIS

But what about your gun?

EDDIE

Guns make me nervous.

DELORIS

Well, ain't this my lucky day. Got a man who wants to kill me and a cop without a gun. Goody goody.

(Deloris leaves her blue coat on the chair. She exits. As Eddie exits behind her, he wipes his brow with a handkerchief. As the door closes, we hear church bells)

(DELORIS)

Great acoustics!

(Selling back to the ceiling)

It's in a church!

(It echoes back)

With a bunch of nuns!

(It echoes back)

Yeah—I like that reverb. You know I'm a singer. Professional. Hey—Mother May

— When this is all over with, could I borrow this space for a few weekends?

Fridays, Saturdays...

MOTHER SUPERIOR

Sunday is usually booked.

DELORIS

Hey, I just wanna say thanks for letting me stay here and—and I say this to people all the time—I really dig what you nuns are doing. I love your work. I mean at the end of "The Sound of Music," when you sisters steal the Nazi's car parts so the singing children can get away. That's good stuff.

MOTHER SUPERIOR

Thank you.

DELORIS

So listen, while I'm here, these are my ground rules. I want three meals a day and I'll need two rooms, one for my clothes, one for my down time.

MOTHER SUPERIOR

And these are my rules. You will stay in your room. When you are not in your room, you will behave as a nun. Do you know how a nun behaves?

DELORIS

Hey, I went to catholic school when I was a kid.

MOTHER SUPERIOR

The benefits of which are quite apparent. Now. You will only come out of your room for meals or prayer—do you pray, child?

DELORIS

Well, one time when I saw Donna Summer, she was wearing a white sequin dress and had a white fur—and I said to myself "Jesus Christ I wish I had that dress." Does that count as prayer?

MOTHER SUPERIOR

No.

FOR AUDITION PURPOSES ONLY

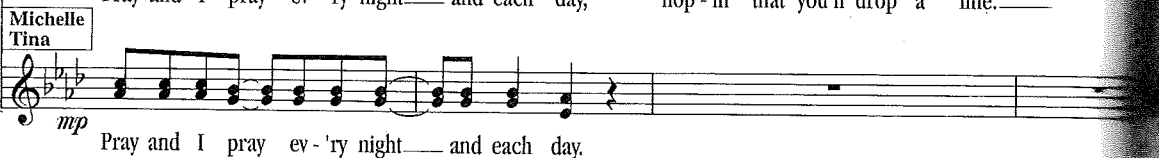
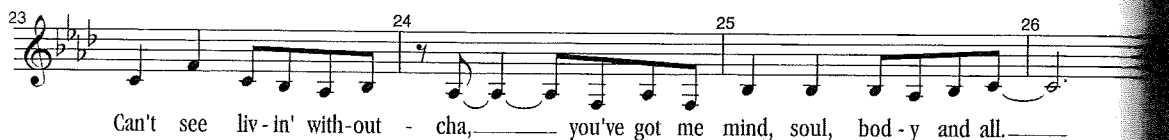
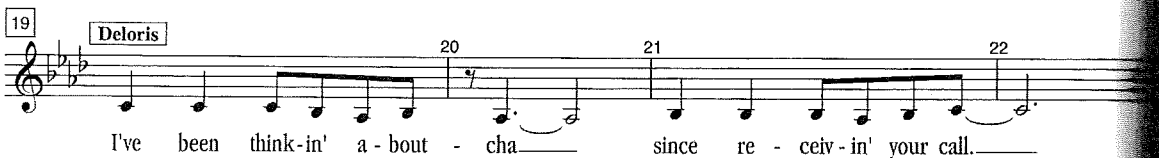
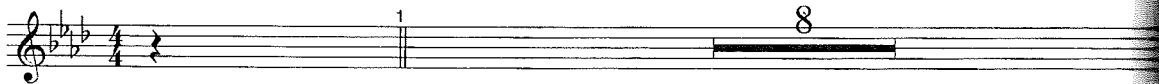
Deloris,
Tina,
Michelle

Take Me To Heaven

(Nightclub)

1

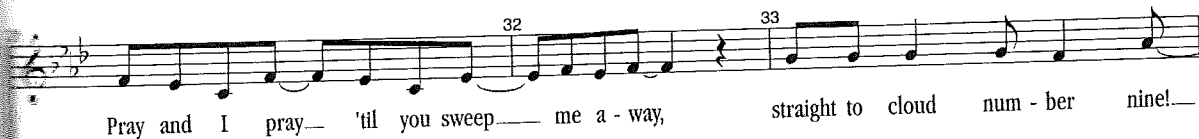
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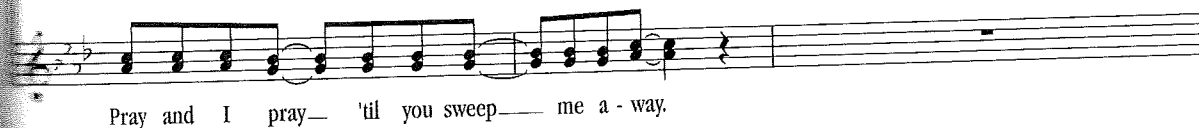
Arrangement Use Only

SISTER ACT

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Pray and I pray— 'til you sweep— me a - way, straight to cloud num - ber nine!—



Pray and I pray— 'til you sweep— me a - way.



You are simp - ly too di - vine! Take me to heav -



Aw... You are simp - ly too di - vine! Heav -



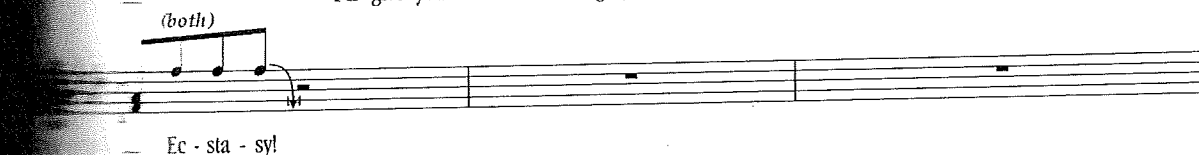
en! Take me to ec - sta - sy!—



en! Ec - sta - sy!—



I'll give you all I've got, 'cause no - thin's as hot as when you



(both)
Ec - sta - sy!

#1 - Take Me To Heaven (Nightclub)

Audition Use Only

- 132 -

SISTER ACT

44 groove with me. 45 And when you strut your stuff— and do your thing, 46 47

No, no, no, no. Oh

Detailed description: This system contains musical notation for measures 44 through 47. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measure 44 has a vocal line with a quarter note followed by a half note, and piano accompaniment with a quarter rest followed by a half note. Measure 45 has a vocal line with a quarter rest followed by a half note, and piano accompaniment with a quarter rest followed by a half note. Measure 46 has a vocal line with a quarter note followed by a half note, and piano accompaniment with a quarter rest followed by a half note. Measure 47 has a vocal line with a quarter note followed by a half note, and piano accompaniment with a quarter rest followed by a half note.

48 just can't help sur-ren - der - ing!— You're so strong,— you're so sweet, You're what mazz 49 50 51

Ah You're what mazz

Detailed description: This system contains musical notation for measures 48 through 51. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has three flats and the time signature is 4/4. Measure 48 has a vocal line with a quarter note followed by a half note, and piano accompaniment with a quarter rest followed by a half note. Measure 49 has a vocal line with a quarter note followed by a half note, and piano accompaniment with a quarter rest followed by a half note. Measure 50 has a vocal line with a quarter note followed by a half note, and piano accompaniment with a quarter rest followed by a half note. Measure 51 has a vocal line with a quarter note followed by a half note, and piano accompaniment with a quarter rest followed by a half note.

51 — me com - plete. 52 I just wor - ship at — your feet! 53

— me com - plete. Ah

Detailed description: This system contains musical notation for measures 51 through 53. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has three flats and the time signature is 4/4. Measure 51 has a vocal line with a quarter note followed by a half note, and piano accompaniment with a quarter rest followed by a half note. Measure 52 has a vocal line with a quarter note followed by a half note, and piano accompaniment with a quarter rest followed by a half note. Measure 53 has a vocal line with a quarter note followed by a half note, and piano accompaniment with a quarter rest followed by a half note.

54 *mf* Take me to heav - en! — Take me to king - dom 55 56 57

— Take me to heav - en! Take me to king - dom

Detailed description: This system contains musical notation for measures 54 through 57. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has three flats and the time signature is 4/4. Measure 54 has a vocal line with a quarter note followed by a half note, and piano accompaniment with a quarter rest followed by a half note. Measure 55 has a vocal line with a quarter note followed by a half note, and piano accompaniment with a quarter rest followed by a half note. Measure 56 has a vocal line with a quarter note followed by a half note, and piano accompaniment with a quarter rest followed by a half note. Measure 57 has a vocal line with a quarter note followed by a half note, and piano accompaniment with a quarter rest followed by a half note.

#1 - Take Me To Heaven (Nightclub)

ADDITION USE ONLY

SISTER ACT

- 133 -

59 60
I'll take an - y vow! Just take me

I'll take an - y vow!

62 63
Take me! Take me high -

hoo hoo *f* Take me! Take me high -

65 66
er! Take me! Take me high - er, high - er!

er! Take me! Take me high - er, high - er!

more laid-back ♩=122

68 69 **Deloris**
Don't know how you do what you do,

#1 - Take Me To Heaven (Nightclub)

ADDITION USE ONLY

Deloris

Sister Act

17

Gently and simply $\text{♩} = \text{ca.} 56$

1 4 5 6

I don't need a spot-light.

7 8 9 10 11

I don't need a crowd. I don't need the great wide world to shout my name out.

12 13 14 15 16

loud. Don't need fame or for-tune, nice as those things are.

17 18 19 20 21

I've got all I need to feel like I'm a star... I've got my

22 23 24 25

sis-ters by my side. I've got my sis-ters' love and pride. And in my

26 27 28 29

sis-ters' eyes. I re-cog-nize the star I want to be. And with my

ADDITION USE ONLY

31 32 33

sis - ters, stand - ing strong, I'm on the stage where I be - long.

35 36 37 38

And no-thing's ev - er gon - na change that fact. I'm

40 41 42

part of one ter - ri - fic sis - ter act. And,

49 Moving forward a bit

44 45 46

yes, I love that spot - light. Yes, I crave ac - claim.

48 49 50

I'll ad - mit I love the sound when strang - ers scream my name.

52 53 54 55

All that glitz and gla-mour, they're all right, no doubt. But what are you left

57 58 59

with when the lights go out? I'll have my

Curtis

60
 sis- ters with me still, I'll have my sis- ters, al- ways will. And with my

64
 sis- ters' love, no star a- bove will shine as bright as me. And as

68
 sis- ter and a friend, I'll be a sis- ter 'til the end, and

73
 no one on this earth can change that fact. I'm

77 *Slightly slower*
 part of one ter- ri- fic sis- ter

80 *A Tempo*
 act.

APPLAUSE SEGU

Audition Use Only

#17 - Sister Act

Á la Lalo

9

17

Free

kn

20

to

24

27

Call