

FOR AUDITION PURPOSES ONLY

MICHELLE/TINA ①

- 6 -

SISTER ACT

(CURTIS)

Gentlemen, we have a quick meeting.

(Curtis and his four thugs exit)

CUT

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 MICHELLE

Oh my God, somebody shot a Smurf.

MICHELLE DELORIS

(To Tina)

Girl, it's dyed.

TINA MICHELLE

I hope it died, 'cause ^{you're} she's gonna put it 'round ^{your} 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 MICHELLE

What's it say?

DELORIS

(Looks at the tag, she is devastated)

Cynthia.

TINA MICHELLE

Oooh, Cynthia, is that the shop on Market?

PAUSE

MICHELLE

No, Cynthia is the wife on Rittenhouse Square.

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

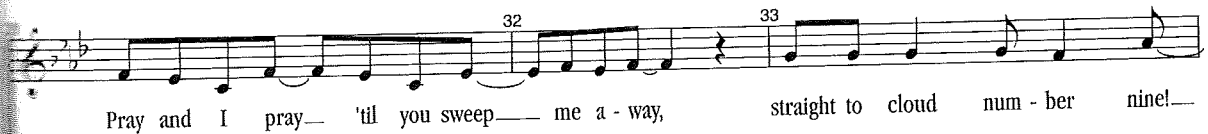
No. Not this time.

— Fabulous, Baby!

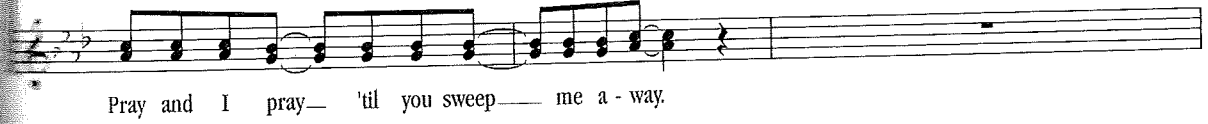
I'VE BEEN HEARING "SHUT UP AND SIT DOWN!"
SINCE FIRST GRADE AT ST. MARY'S.
TWELVE WHOLE YEARS OF THOSE NASTY OL' NUNS
SAYING WHAT I CAN'T BE.
THEN PRODUCERS, PROMOTERS, CLUB OWNERS —
THE JIVE NEVER VARIES.
I'M TOO THIS, I'M TOO THAT,
I'M TOO MUCH, I'M NOT QUITE.
I'M TOO LOUD, TOO DEMANDING,
TOO WRONG, 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.

AUDITION USE ONLY



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)

ADDITION USE ONLY

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 two staves of music. The top staff is a vocal line starting at measure 44 with the lyrics 'groove with me.' followed by a rest at measure 45, then 'And when you strut your stuff— and do your thing,' with notes in measures 46 and 47. The bottom staff is a piano accompaniment line with chords and some melodic fragments. Measure numbers 44, 45, 46, and 47 are indicated above the vocal staff.

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

Ah You're what ma

Detailed description: This system contains two staves of music. The top staff is a vocal line starting at measure 48 with the lyrics 'just can't help sur-ren - der - ing!— You're so strong, — you're so sweet, You're what ma' with notes in measures 49 and 50. The bottom staff is a piano accompaniment line with chords and melodic lines. Measure numbers 48, 49, and 50 are indicated above the vocal staff.

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

— me com - plete. Ah

Detailed description: This system contains two staves of music. The top staff is a vocal line starting at measure 51 with the lyrics '— me com - plete. I just wor - ship at — your feet!' with notes in measures 52 and 53. The bottom staff is a piano accompaniment line with chords and melodic lines. Measure numbers 51, 52, and 53 are indicated above the vocal staff.

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 two staves of music. The top staff is a vocal line starting at measure 54 with the lyrics '*mf* Take me to heav - en! — Take me to king - dom' with notes in measures 55, 56, and 57. The bottom staff is a piano accompaniment line with chords and melodic lines. Measure numbers 54, 55, 56, and 57 are indicated above the vocal staff.

#1 - Take Me To Heaven (Nightclub)

Audition WE 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 -

Boo 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)