

**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.

**MOTHER SUPERIOR**

*(She sighs)*

I suppose if it must be, then it must be.

**MONSIGNOR O'HARA**

It must be.

**MOTHER SUPERIOR**

Very well then.

*(Back to Deloris and Eddie)*

Welcome to Queen of Angels.

**EDDIE**

Thank you.

**MONSIGNOR O'HARA**

*(To Eddie)*

Come Officer Souther, let us make reparations and there is a tawny port you might enjoy before mass.

*(Monsignor O'Hara exits)*

**EDDIE**

*(To Deloris)*

Behave yourself.

*(Eddie exits)*

*(Beat)*

**DELORIS**

Well.

*(Beat)*

**MOTHER SUPERIOR**

Yes.

*(Beat)*

**DELORIS**

Okay.

*(She hears a small echo, then, loudly and off towards the ceiling-)*

OKAY!

*(It quickly echoes)*

**(DELORIS)**

Great acoustics!

*(Yelling back to the ceiling)*

I'm 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 I— 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.

**Scene 6**

*Changing room*

*Deloris is in her street clothes. Mary Robert enters.*

**MARY ROBERT**

Deloris?

**DELORIS**

Oh you scared me.

**MARY ROBERT**

Tomorrow is the biggest day of our lives. How can you leave us now?

**DELORIS**

Baby I gotta think about my own life.

**MARY ROBERT**

Then I want to go with you.

**DELORIS**

What?

**MARY ROBERT**

I want to go with you. The others—They all know that this is where they belong. They've all received their calling. But maybe this life isn't for me.

**#15 – *The Life I Never Led***

Or maybe it is. I don't know.

**DELORIS**

Honey, I'm not a priest.

**MARY ROBERT**

I know. But you're my friend and I...I want to know what I'm missing.

I'VE NEVER TALKED BACK.  
I'VE NEVER SLEPT LATE.  
I'VE NEVER SAT DOWN  
WHEN TOLD TO STAND STRAIGHT.  
I'VE NEVER LET GO  
AND GONE WITH THE FLOW,  
AND DON'T EVEN KNOW, REALLY, WHY.

I'VE NEVER ASKED QUESTIONS  
OR TAKEN A DARE.

**(MARY ROBERT)**

WON'T YOU HELP ME LET GO?  
HELP ME LET GO!

**DELORIS**

Baby you gotta do it on your own. You can leave or you can stay but the change you're looking for? I wish I could tell you what to do but I can't.

*(Beat)*

Hey – if you feel you want a little adventure in your life, here.

*(She hands her the purple boots)*

**MARY ROBERT**

*(With a gasp)*

So beautiful!

**DELORIS**

Those are my FM boots!

**MARY ROBERT**

F...M?

**DELORIS**

Yeah FM stands for fu – fu – Father Mulcahy. And all the good work he did in Korea.

**MARY ROBERT**

The blessed boots of Father Mulcahy!

**DELORIS**

Okay honey – I just made that up.

**MARY ROBERT**

I know, but I'll believe in them anyway. Thank you.

*(She looks at the shoes with delight. And then)*

Take my rosary –

*(Hands Deloris a rosary)*

**DELORIS**

But, I don't believe in that.

**MARY ROBERT**

Take it anyway. You might need some extra help.

*(Eddie enters)*

**EDDIE**

Deloris – come on. Let's go.

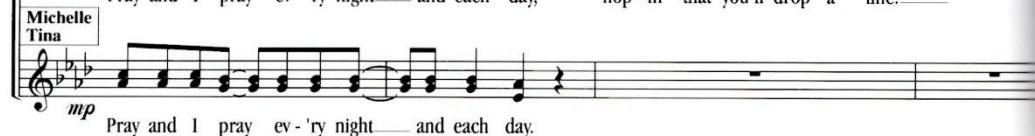
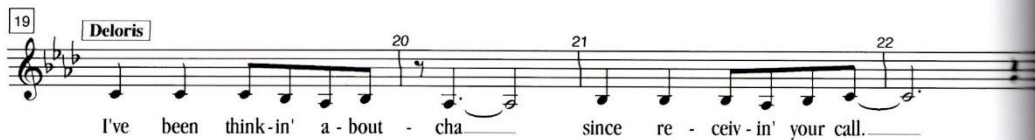
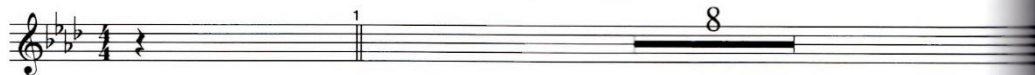


Deloris,  
Tina,  
Michelle

# Take Me To Heaven (Nightclub)

1

Hot Disco Beat ♩ = 150



31 Pray and I pray— 'til you sweep— me a - way, straight to cloud num - ber nine!—  
32  
33  
Pray and I pray— 'til you sweep— me a - way.

35 You are simp - ly too di - vine! Take me to heav -  
36  
37  
Aw... *mf* You are simp - ly too di - vine! Heav -

39 en! Take me to ec - sta - sy!  
40  
en! Ec - sta - sy!

42 I'll give you all I've got, 'cause no - thin's as hot as when you  
43  
*(both)*  
Ec - sta - sy!

#1 - Take Me To Heaven (Nightclub)



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

No, no, no, no. Oh

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

Ah You're what makes

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

— me com - plete. Ah

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

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

#1 - Take Me To Heaven (Nightclub)

58 *I'll take an - y vow! Just take me*

59 *I'll take an - y vow!*

60

61 *now. Take me! Take me high -*

62 *Hoo hoo*

63 *f Take me! Take me high -*

64 *er! Take me! Take me high - er, high - er!*

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

66

67 *A bit more laid-back ♩=122*

68 *Deloris*

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

Ow!

#1 - Take Me To Heaven (Nightclub)

PIANO/VOCAL  
DELORIS

“Sister Act”

17

[DIRECT SEGUE]

# Sister Act

[8/30/12]

Music: Alan Menken  
Lyric: Glenn Slater  
Arr.: M. Kosarin

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

1 2 3 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 3

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

(down arp.) p

22 23 24 25 3

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

mp

26 27 28 29 3

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

(down arp.)

30 31 32 33 3

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



34 35 36 37 38

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

39 40 41 42

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

*con pedale*

43 Moving forward a bit

44 45 46

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

*mf*

47 48 49 50

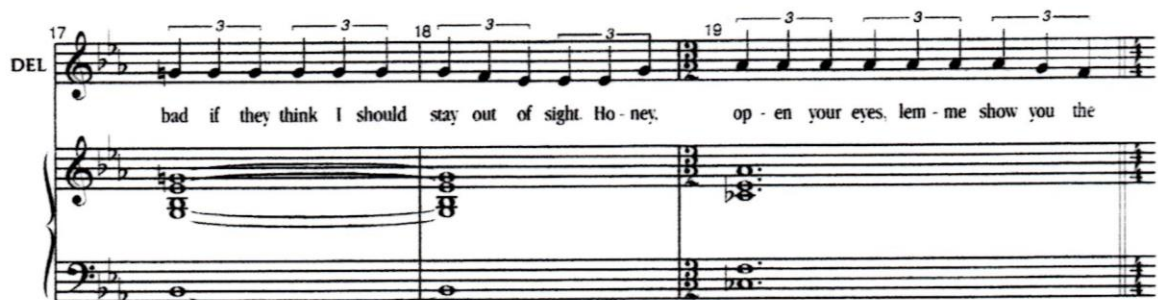
I'll ad - mit I love the sound - when strang - ers scream my name.

P/V -2- 2. "Fabulous, Baby!" Trans down (Eb-D) [12/13/12]

DEL 13 this, I'm too that, I'm too much, I'm not quite. I'm too loud, too de-mand-ing, too wrong, too not right. Well, too

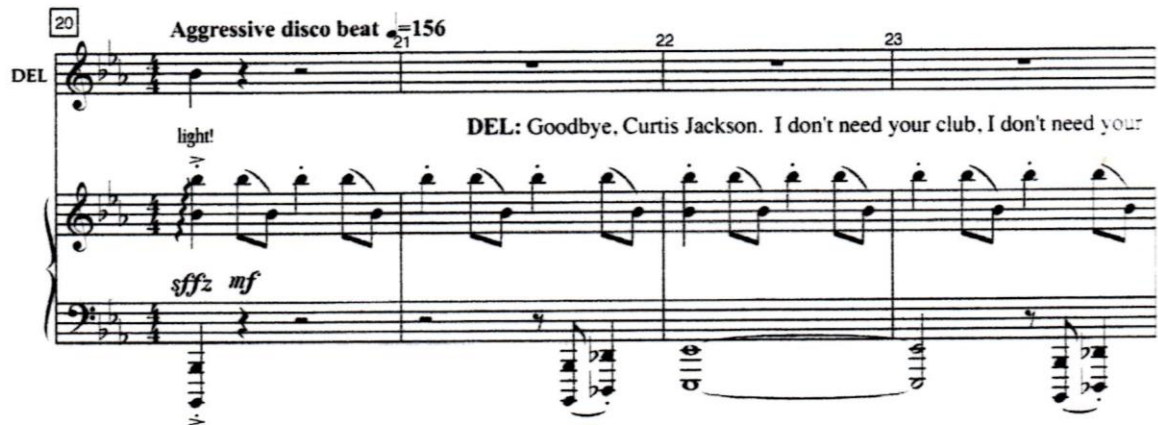


DEL 17 bad if they think I should stay out of sight. Ho-ney. op-en your eyes, lem-me show you the



20 Aggressive disco beat ♩=156

DEL 21 light! DEL: Goodbye, Curtis Jackson. I don't need your club, I don't need your



DEL 24 blue fur, and I don't need you. 25 Look at my style, could it be more glam? 27





28 29 30 31

DEL

Look at my look, can you say hot damn? Look, and at once you know what I am:—

Musical notation for measures 28-31. The vocal line (DEL) is in a 12/8 time signature with a key signature of two flats. The lyrics are: "Look at my look, can you say hot damn? Look, and at once you know what I am:—". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

32 33 34

DEL

Me, I'm— fa - bu - lous, ba - by! Look at my moves, don't they

Musical notation for measures 32-34. The vocal line (DEL) continues with the lyrics: "Me, I'm— fa - bu - lous, ba - by! Look at my moves, don't they". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

35 36 37

DEL

blow your mind? Dra - ma, and ta - lent, and sex - com - bined!

Musical notation for measures 35-37. The vocal line (DEL) continues with the lyrics: "blow your mind? Dra - ma, and ta - lent, and sex - com - bined!". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

38 39 40 41

DEL

Hell, you could tell ev - en if you're blind, See? I'm— fa - bu - lous, ba - by!

Musical notation for measures 38-41. The vocal line (DEL) continues with the lyrics: "Hell, you could tell ev - en if you're blind, See? I'm— fa - bu - lous, ba - by!". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

42

DEL

I'm meant to be where the spot-light shines! Born to be on dis - play!—

46

DEL

Built to be dressed to the nine - ty - nines!— And

48

DEL

rea - dy— to stand— and say:— Hey!

(brs)

50

DEL

Look at me! Can't - cha see— I'm fa - bu-lous, ba - by!—

GRLS

Michelle  
Tina

So fa - bu-lous, ba - by!—



54 DEL Look right here. Ain't it clear where I'm head-ing to? And

GRLS



58 DEL look at the time, hon-ey, I can't stay! Look while you can, 'cause I'm on my way!



62 DEL Me, I'm fa - bu-lous ba - by, I got fa - bu-lous things to

GRLS



66

DEL 67 68 69 (ad lib)

do! I'm so fa - bu-lous!

GRLS Michelle Tina

Yeah! Right! Sure! Look at-cha! You're so fa - bu-lous, ba - by!

*f*

70

DEL 71 72 73

Tina Michelle Tina Michelle Tina Well.

GRLS

Broke! Un - known! Chan - ces blown! No doubt, girl, you're fa - boo!

74

DEL 75 76 77

joke all you want, go a - head and laugh. One day you'll beg for my au - to - graph!