

# SISTER ACT JR.

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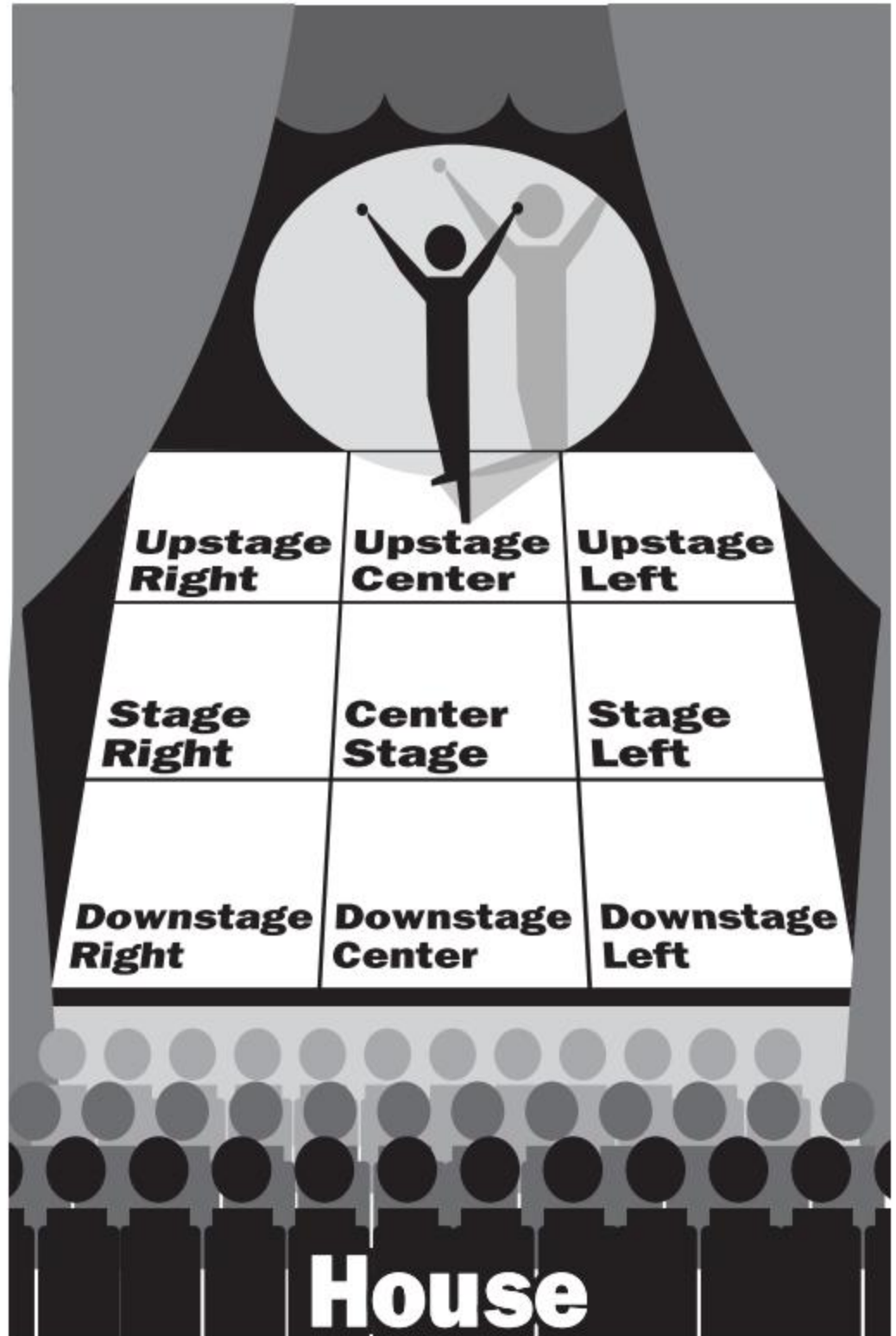
# welcome to the theater

## CONGRATULATIONS!

You'll be working with your **creative team** and fellow **cast** members to put on a **musical**. Before you begin **rehearsals**, there are some important things you should know.

This book is your **script**. Whether putting on a school production or rehearsing a professional show, every **actor**, **director**, and **stage manager** works from a script. Your script contains some additional information like this introduction and a glossary. You can look up any bold words in the glossary at the back of this book. Be sure to take good care of your script, and use a pencil when taking notes in it, since what you'll be doing onstage can change during rehearsals.

One of the first things you'll need to learn is what to call the various areas of the stage. Since most stages used to be **raked**, or tilted down toward the **house**, where the audience sits, we still use the term **downstage** to refer to the area closest to the audience and **upstage** to refer to the area farthest from the audience. **Stage left** and **stage right** are from the actor's perspective when facing the audience. The diagram above shows how to use these terms to label nine different parts of the stage.



# what to expect during rehearsals

**Y**ou will be performing a **musical**, a type of **play** that tells a story through songs, dances, and dialogue. Because there are so many parts of a musical, most shows have more than one **author**. The **composer** writes the music and usually works with a **lyricist**, who writes the **lyrics**, or words, to the songs. The **book writer** writes the **dialogue** (spoken words, or **lines**) and the **stage directions**, which tell the actors what to do onstage and what music cues to listen for.

Your **director** will plan rehearsals so that the cast is ready to give its best performance on **opening night!** Remember to warm up before each rehearsal so that your mind, body, and voice are ready to go. Every rehearsal process is a little bit different, but here is an idea of what you can expect as you begin to work on your show.

## music:

Since you're performing a musical, it is important to learn the music early on in the rehearsal process. Your **music director** will teach the cast all the songs in the show and tell you what to practice at home.

## choreography:

After you've got the music down, you'll begin working on the choreography – or dance – in the show. Your **choreographer** will create the dances and teach them to the cast. The music and the choreography help tell the story.

## blocking & scene work:

Your director will **block** the show by telling the cast where to stand and how to move around the stage. You'll use your theater terms (downstage left, upstage right, etc.) a lot during this portion of the rehearsal process. You will also practice speaking your **lines** and work on memorizing them. Rehearsing your part from memory is called being **off-book**. Your director will help you understand the important action in each scene so you can make the best choices for your character's objective, or what your character wants.

# make the script your own

- 1 Always write your name legibly, either in the space provided on the cover of your script or on the title page. Scripts have a way of getting lost or changing hands during rehearsals!
- 2 Mark your lines and lyrics with a bright-colored highlighter to make your part stand out on the page. This will allow you to look up from your script during rehearsals, since it will be easier to find your place when you look back down.
- 3 Underline important stage directions, lines, lyrics, and individual words. For example, if your line reads, “I can get up and close to any woman. Even a nun.”, and your director wants you to stress the words “Even a nun.”, underline those words in your script.
- 4 Save time and space by using the following standard abbreviations:
 

<b>ON:</b> onstage	<b>OFF:</b> offstage
<b>US:</b> upstage	<b>DS:</b> downstage
<b>SL:</b> stage left	<b>SR:</b> stage right
<b>CS:</b> center stage	<b>X:</b> cross

You may use these abbreviations to modify other instructions (e.g., you could write “R hand up” to remind yourself to raise your right hand). You may also combine them in various ways (e.g., you could write “XDSR” to remind yourself to cross downstage right).
- 5 Draw diagrams to help clarify your blocking. For example, if you are instructed to walk in a circle around a table, you might draw a box to represent the table, then draw a circle around it with an arrow indicating the direction in which you are supposed to walk.
- 6 Draw stick figures to help you remember your choreography. Remember, the simpler the better.
- 7 Mark your music with large commas to remind yourself where to take breaths while singing.
- 8 Although you should feel free to mark up your script, be careful it doesn’t become so cluttered with notes that you have a hard time finding your lines on the page!

1

# Actor's Script

Name: JOSHUA GOAD

Character: JOEY

*(The TV segment ends.)*

**CURTIS**  
Deloris hiding out in a convent.

2

**JOEY**  
Whatta we do boss?

**CURTIS**  
You know where she is, now figure out a way to get her out.  
*(CURTIS exits.)*

**TJ**  
How we gonna get into a house of nuns?

**PABLO**  
It's impossible.

3

**JOEY**  
I can get in. I can get up close to any woman. Even a nun.  
Watch and learn.

*(#23 - LADY IN THE LONG BLACK DRESS begins.)*

4

XDSR

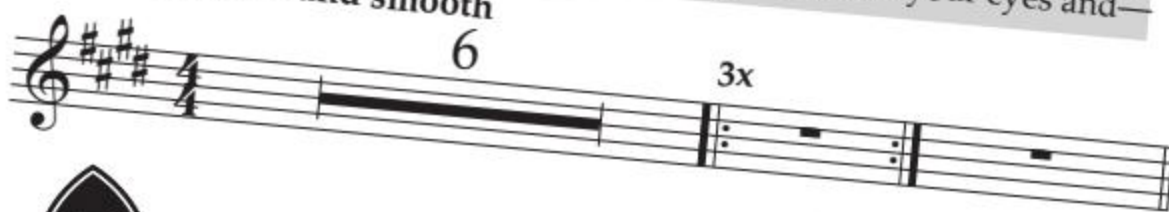
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## LADY IN THE LONG BLACK DRESS



**JOEY:** What's happenin' sister? Yeah baby, I'm talkin' to you. My name's Joey. I'm a Libra. I dig sunsets, strollin' on the beach and loving my neighbor as thyself. And right now neighbor, close your eyes and—

Laid back and smooth



6



7



8

DICTION

Pic-ture you and me one sweet, sweet night,—

# some tips for the theater

Don't upstage yourself. **Cheat out** so the audience can always see your face and hear your voice.

Always arrive at rehearsal **on time** and ready to begin.

**Keep going!** If you forget a line or something unexpected happens, keep the scene moving forward. Chances are, the audience won't even notice.

Remember to **thank** the director and fellow cast and crew members.

It takes an **ensemble** to make a show; everyone's part is important.

Be **respectful** of others at all times.

If you are having trouble memorizing your lines, try **writing them down** or **speaking them aloud**.

**Bring your script** and a **pencil** to every rehearsal.

**Be specific!** Make clear choices about your character's background and motivation in the show.

Before the show, say, "**Break a leg**" – which means "good luck" in the theater.

Always be quiet **backstage**. And keep in mind, if you can see the audience, they can see you, so stay out of sight.

# HAVE FUN!

# Sister Act JR.

## synopsis

It's Christmas Eve in 1977 Philadelphia, and **DELORIS** is in the middle of a high-energy audition with her backup singers (*Take Me To Heaven - Nightclub*). She and the girls are performing for **CURTIS**, Deloris's boyfriend, and his thugs, **JOEY**, **TJ**, **PABLO**, and **ERNIE**. Despite praise from the thugs, Curtis doesn't believe Deloris and her singers are ready to perform in his club. After this rejection and a disappointing Christmas gift, Deloris decides that she deserves better, walking away from Curtis and his club with confidence (*Fabulous, Baby!*). However, Deloris is unwillingly drawn back in when she accidentally witnesses Curtis murdering Ernie for being a police informant. Curtis confronts her, but she flees.

Deloris goes straight to the police station where **OFFICER EDDIE SOUTHER** takes an interest in what she has to say. Immediately recognizing the officer as "Sweaty Eddie," a boy who had a crush on her in high school, Deloris puts her faith in Eddie, trusting him to find her a place to hide from her dangerous boyfriend. Eddie thinks of "the perfect place," Queen of Angels Cathedral in South Philadelphia. **MOTHER SUPERIOR** hesitates to take in the "wayward woman" **MONSIGNOR O'HARA** describes, but upon his insistence, she agrees. Both Deloris and Mother Superior are shocked when they discover Deloris will be hiding there for a month. Mother Superior is especially distressed to discover that Deloris is not religious. She describes Deloris's new environment to her, handing her a nun's habit to wear (*Here Within These Walls*).

Mother Superior introduces Deloris to the nuns, referring to her as **SISTER MARY CLARENCE** "from a more progressive order." The nuns say a prayer and begin to eat dinner, but when Deloris complains about the food, Mother Superior proposes a fast. While Deloris complains, the nuns enthusiastically share all the reasons why they love being nuns (*It's Good To Be A Nun*). Mother Superior and Deloris are left alone, and Mother Superior has a proposition: would Deloris like to join the choir? The singer quickly says she will.

The next morning, Deloris arrives at choir practice and is immediately shocked at how terrible the choir sounds. The nuns, however, are amazed at Deloris's musical talent. Taking the musical baton from choir leader **MARY LAZARUS**, Deloris reminds the nuns that they are "rejoicing" and "singing to the Lord." She encourages the nuns to sing louder, to sing on key, and to blend with each other. By the end of the rehearsal, the choir sounds incredible (*Raise Your Voice*).

The choir continues to impress at the next church service, where they draw crowds the church hasn't had for a long time (*Take Me To Heaven - Nun Choir Version*). But not everyone is impressed by the choir's new sound - Mother Superior calls Eddie to the

church, asking him to take Deloris away. Eddie relays this command to Deloris, who is frustrated and concerned that Curtis will find her. She is disappointed with Eddie, and Eddie wishes desperately that he could be her knight in shining armor (*I Could Be That Guy*).

Deloris approaches Mother Superior about the choir, trying to get her to understand their performances could be beneficial to the church. Mother Superior disagrees... until Monsignor O'Hara reports that the church is receiving a large number of donations. Mother Superior agrees to keep Deloris in the choir, and the next church service is even more energetic than the previous one (*Sunday Morning Fever - Part 2*). Positive publicity flows in, and the choir is even invited to perform for the pope! The nuns are ecstatic. However, all the publicity has a price - Curtis and his thugs recognize Deloris on TV. They hatch a plot to get into the convent and steal her away (*Lady In The Long Black Dress*).

Right before their performance for the pope, the nuns nervously gather in Deloris's room. They ask her to lead them in a blessing, and she does (*Bless Our Show*). Suddenly, Mother Superior bursts into the room, telling Deloris she is in danger and must leave. The nuns are confused - who is Deloris? The musician reveals her true identity and the reason she has been staying in the convent. Though the nuns are shocked and saddened by the news, sweet young postulant **MARY ROBERT** approaches Deloris and asks to go with her. The young woman is beginning to doubt being a nun is her true calling (*The Life I Never Led*). Deloris tells her she can't make Mary Robert's decision for her; she must figure that out herself. Mary Robert leaves Deloris her rosary, and Deloris expresses her wish to stay with her sisters (*Sister Act*).

The nuns are rehearsing for their performance for the pope when Deloris walks into the room. She has chosen to perform with them, and the nuns are overjoyed. But their joy is quickly interrupted when they hear the sound of a window breaking. Curtis has come for Deloris! The nuns scatter, attempting to hide their sister. After a few minutes of antics, Curtis corners Mary Robert, and Deloris steps in to protect her. With her sisters behind her and Curtis coming for her, Deloris kneels and prays (*Sister Act - Reprise*). Curtis crosses to Deloris, ready to strike, when Eddie jumps out from the middle of the nuns, surprising the thug. The cops handcuff Curtis and take him away, and Deloris rewards Eddie with a kiss. Mother Superior asks if Deloris will come back to the church to visit, and Deloris says she will be back often to sing. The sisters end the show with a rousing performance for the pope (*Spread The Love Around*).

# Sister Act JR.

# characters

(in order of appearance)

**Deloris**

**Tina**

**Nina**

**Elle**

**Michelle**

**Curtis**

**Joey**

**TJ**

**Pablo**

**Ernie**

**Cop**

**Officer Eddie Souther**

**Mother Superior**

**Monsignor O'Hara**

**Mary Patrick**

**Mary Robert**

**Mary Lazarus**

**Mary Martin-of-Tours**

**Mary Celeste**

**Mary Irene**

**Mary Stephen**

**Mary Theresa**

**Ensemble:**

**Altar Boys, Nuns (including Nun 1, Nun 2, Nun 3),**

**Street People (including Angry Street Person),**

**Newscaster, Crowd**



# SISTER ACT JR.

## SCENE 1

(#1 – TAKE ME TO HEAVEN (NIGHTCLUB) *begins.*)

## TAKE ME TO HEAVEN (NIGHTCLUB)

Hot Disco Beat



(Curtis's Club. DELORIS and her back-ups, TINA, NINA, ELLE, and MICHELLE, are singing.)

**DELORIS:** Hello, Philadelphia! Give a hometown girl welcome to me, Deloris Van Cartier! Merry CHRISTMAS, 1977!



21   
since re - ceiv - in' your call.——


23   
Can't see liv - in' with - out - cha,—— you've got me

25   
mind, soul, bod - y and all.——


**DELORIS, MICHELLE,  
TINA, ELLE, NINA:**

27   
Pray and I pray— ev - 'ry night——and each day,

**DELORIS:**

29   
hop - in' that you'll drop a line.——

**DELORIS, MICHELLE,  
TINA, ELLE, NINA:**

31   
Pray and I pray— 'til you sweep—— me a - way—

DELORIS:

33

straight to cloud num - ber nine!\_\_\_\_\_

MICHELLE,  
TINA, ELLE, NINA:

Aw...

35

*mf*

You are simp - ly too di - vine!\_\_\_\_\_

You are simp - ly too di - vine!\_\_\_\_\_

37

38

— Take me to heav - en!\_\_\_\_\_

— Take me to heav - en!\_\_\_\_\_

39

— Take me to ec - sta - sy!\_\_\_\_\_

— Take me to ec - sta - sy!\_\_\_\_\_

41

I'll take an - y vow,  
I'll take an - y vow,

(DELORIS:)

43

Just take— me now.

*(The lights come up revealing DELORIS auditioning for CURTIS and his THUGS – JOEY, TJ, PABLO, and ERNIE.)*

**CURTIS**

Okay, okay, okay, okay!

**DELORIS**

Thanks for letting me audition, Curtis. What do you think?

**CURTIS**

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

**DELORIS**

So can I sing in your club?

**CURTIS**

No.

**DELORIS**

But Curtis, you promised me!

**CURTIS**

I promised you I'd think about it.

**DELORIS**

But I'm ready.

**CURTIS**

What do you think boys?

**TJ**

Uncle Curtis, I thought they were good.

**ERNIE, JOEY, PABLO, TJ**

Yeah!

*(CURTIS gives the THUGS a look of death.)*

**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.)*

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

**DELORIS**

You see? TJ likes it.

**CURTIS**

Baby I will open those doors when you are ready.

**DELORIS**

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

*(CURTIS extends his arms and DELORIS walks into them.)*

**CURTIS**

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

*(DELORIS steps out of the hug.)*

**DELORIS**

But Curtis, it's Christmas Day.

**CURTIS**

I know. But 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.)*

Gentlemen, we have a meeting.

*(CURTIS and his THUGS exit.)*

**DELORIS**

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.

**MICHELLE**

Open it!

*(DELORIS opens the box; the fur is blue.)*

**TINA**

Oh my, somebody shot a Smurf.

**ELLE**

*(to TINA)*

Girl, it's dyed.

**TINA**

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

*(TINA and ELLE laugh.)*

**DELORIS**

Hey, don't laugh at Curtis... it's the thought that counts, right.

**MICHELLE**

Where's it from?

**NINA**

What's it say?

**DELORIS**

*(looks at the tag; she is devastated)*

Cynthia.

**TINA**

Oooh, Cynthia, is that the shop on Market?

**ELLE**

No, Cynthia is the ex-wife on Rittenhouse Square.

## DELORIS

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

*(suddenly determined)*


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

*(#2 – FABULOUS, BABY! begins.)*

# FABULOUS, BABY!

**(DELORIS:)** Goodbye, Curtis Jackson. I don't need your club, I don't need your blue fur, and I don't need you. *(DELORIS walks out of the club and onto the sidewalk filled with STREET PEOPLE.)*

Aggressive disco beat 6



7 **(DELORIS:)**



Look at my style, could it be more glam?—

9



Look at my look, can you say, wham bam?—

11



Look, and at once, you know what I am:—

13



Me, I'm— fa - bu-lous, ba - by!



Look at my moves, don't they blow your mind?—



Dra-ma, and ta-lent, and face com-bined!



Yeah! You could tell ev-en if you're blind,—



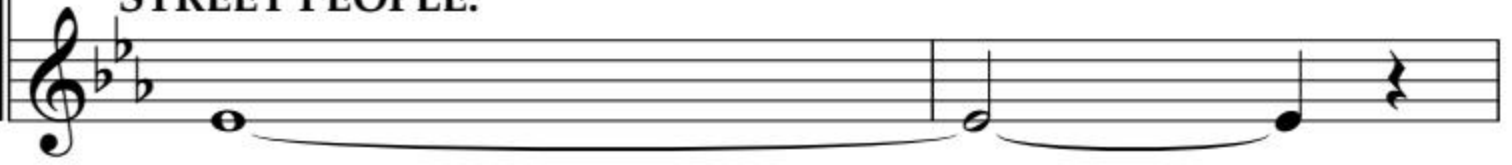
See? I'm— fa - bu-lous, ba - by!

**23 (DELORIS:)**



I'm meant to be where the spot-light shines!—

**STREET PEOPLE:**



Ooo—



25

Born to be on dis - play!—

Ooo—

Detailed description: This block contains musical notation for measures 25 and 26. The top staff is a vocal line in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). Measure 25 contains the lyrics 'Born to be on dis - play!' with a long horizontal line extending from the end of the phrase. Measure 26 contains the vocalization 'Ooo' with a long horizontal line underneath. The bottom staff is a piano accompaniment line in treble clef, showing a sustained bass note in measure 25 and a half-note chord in measure 26.

27

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

Ooo— And

Detailed description: This block contains musical notation for measures 27 and 28. The top staff is a vocal line in treble clef with a key signature of three flats. Measure 27 contains the lyrics 'Built to be dressed to the nine-ty - nines!' with a long horizontal line extending from the end of the phrase. Measure 28 contains the vocalization 'Ooo' with a long horizontal line underneath, followed by the word 'And' at the end of the line. The bottom staff is a piano accompaniment line in treble clef, showing a sustained bass note in measure 27 and a half-note chord in measure 28.

**(DELORIS,  
STREET PEOPLE:)**

29

rea - dy— to stand— and say:— Hey!

Detailed description: This block contains musical notation for measure 29. The top staff is a vocal line in treble clef with a key signature of three flats. The lyrics are 'rea - dy— to stand— and say:— Hey!' with long horizontal lines under 'dy', 'stand', and 'say'. The bottom staff is a piano accompaniment line in treble clef, showing a sustained bass note.

31

Look at me! Can't - cha see— I'm fa -

Detailed description: This block contains musical notation for measure 31. The top staff is a vocal line in treble clef with a key signature of three flats. The lyrics are 'Look at me! Can't - cha see— I'm fa -' with long horizontal lines under 'see' and 'fa'. The bottom staff is a piano accompaniment line in treble clef, showing a sustained bass note.

(DELORIS,  
STREET PEOPLE:)

33



- bu-lous, ba - by!\_\_\_\_\_

A FEW STREET PEOPLE:



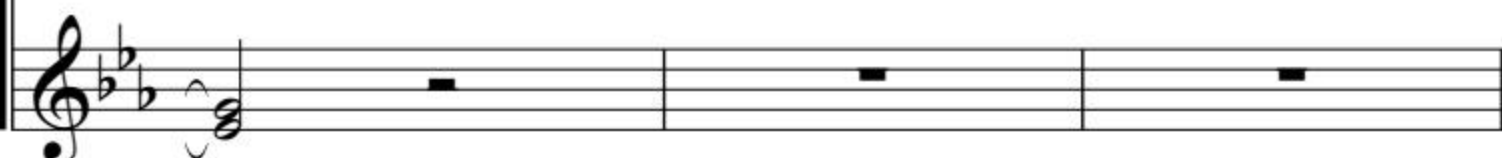
So fa - bu-lous, ba - by!\_\_\_\_\_

DELORIS:

35




Look right here. Ain't\_\_\_\_\_ it clear—where I'm head-ing to?



—

(DELORIS:)

38



— And look at the time, hon-ey, I can't stay!\_\_\_\_\_

41



Look while you can, 'cause I'm on my way!\_\_\_\_\_

43



Me,\_\_\_\_\_ I'm— fa - bu-lous ba - by,\_\_\_\_\_



I got— fa - bu - lous things to

47 (DELORIS:)



do!

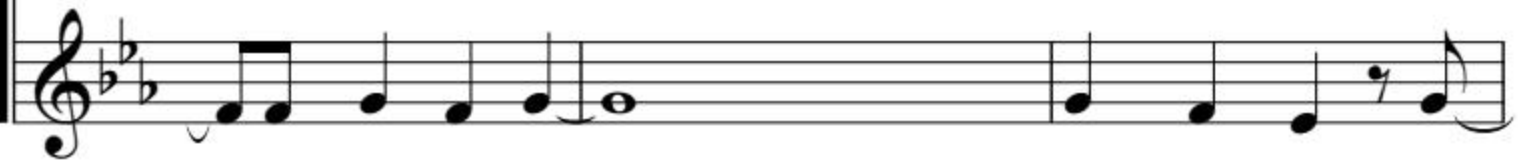
**STREET PEOPLE:**



Yeah! Right! Sure! Look— at - cha! You're— so fa -



I'm so fa - bu - lous!



- bu - lous, ba - by!— Feast your eyes, Can't




(STREET PEOPLE:)


— dis - guise No doubt, girl,— you're fa - boo!

(STREET PEOPLE:) DELORIS:



— Well, laugh all you want, I won't be de - nied.—


57   
 What I have got is too hot to hide!—

59   
 I'll be— fa - bu-lous, ba - by!

**DELORIS,  
STREET PEOPLE:**

61   
 So darn— fa - bu-lous, ba - by!—

63   
 Fine and— fa - bu-lous, Wait and—

65   
 see!—

*(#3 – FABULOUS, BABY! (PLAYOFF) begins.)*

**SCENE 2**

*(An alley. CURTIS and his THUGS enter.)*

**ERNIE**

So where to boss?

**CURTIS**

Oh I got a special place for you, Ernie. But first – I know how you love a joke.

**ERNIE**

Oh, yeah, I do love a good joke, boss.

**CURTIS**

Good. Knock knock.

**ERNIE**

Who's there?

*(CURTIS grabs ERNIE's arm and twists it behind ERNIE's back, forcing ERNIE to the ground.)*

**CURTIS**

What were you doing for four hours at the police station this afternoon talking to an officer Eddie Souther?

*(ERNIE, caught and terrified, says nothing.)*

**TJ**

“What were you doing for four hours at the police station this afternoon talking to an officer Eddie Souther” who?

**CURTIS**

One of my boy's been talking to the cops and my gut tells me it was you, Ernie.

**ERNIE**

It wasn't me boss, it was Joey.

**JOEY**

I wouldn't tell on you, boss.

*(he is moved)*

I love you.

**CURTIS**

TJ?

**TJ**

*(giggling)*

What?

**CURTIS**

Pablo?

**PABLO**

Me? I would give my life for you. I didn't tell on you!

**CURTIS**

So it wasn't any of you. Huh. Well I guess I just gotta go with my gut.

*(CURTIS stands ERNIE up and forces him offstage. The THUGS follow them off as DELORIS walks into the alley.)*

**ERNIE**

No. No no. Please boss.

*(CURTIS, ERNIE, and the THUGS are now offstage.)*

**CURTIS**

*(offstage)*  
Too late.

**ERNIE**

*(offstage)*  
Nooooooooooooo.

*(We hear a loud thud. DELORIS lets out a scream. CURTIS and the THUGS run back onstage and stare at DELORIS. A moment.)*

**DELORIS**

I... saw nothing. Just now. Just a whole mess of nothing.

*(#4 – CHASE 1 begins.)*

**(DELORIS)**

I was coming in here to – uh to—

*(looks at blue coat in her hand)*

Thank you for this stunning blue fur – and it goes with everything!

*(points offstage at Ernie)*

Oh look Ernie is taking a little nap.

**CURTIS**

Deloris, baby...

**DELORIS**

Shhhhhhhhhh. We mustn't wake Ernie. I'll just tiptoe out of here and see what else my fur goes with. Again, saw nothing. Nothing.

*(DELORIS exits.)*

**JOEY**

Boss. Boss, whatta we do?

**CURTIS**

Bring her back. I think it's time for us to have a little talk.

*(The THUGS run after her.)*

### **SCENE 3**

*(Police station. A COP and OFFICER EDDIE SOUTHER are sitting at desks. DELORIS rushes in.)*

**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**

He was our best informant.

**DELORIS**

Informant?

**EDDIE**

I bet Curtis Jackson killed him.

**DELORIS**

Yeah.

*(looking at EDDIE)*

Wait a minute.

**EDDIE**

What?

**DELORIS**

I know you.

**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...

*(The COP stands up.)*

**COP**

I'll go check on Ernie, Sweaty Eddie.

*(The COP exits, laughing.)*

**EDDIE**

Look Doris.

**DELORIS**

Deloris.

**EDDIE**

Curtis Jackson needs to be put away. We've been working on this case for over a year. If you saw Ernie get killed, you need protection. We need to hide you.



**DELORIS**

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

**EDDIE**

Deloris, Curtis will kill you. Here's a picture of the last guy who talked.

*(He hands DELORIS the picture.)*

Or what's left of him.

**DELORIS**

You gotta hide me.

**EDDIE**

We need a place he'd never think to look. And I got the perfect place. Let's go.

*(#5 – THE PERFECT PLACE begins.)*

# THE PERFECT PLACE

**(EDDIE:)** Hurry up. We gotta move.

*(church chime)*

**Energetically** 13

## SCENE 4

*(Queen Of Angels Cathedral, South Philadelphia. The NUNS are singing poorly and joylessly as they file through on their way to mass.)*

**15 NUNS:**

*p* San - ctus, San - ctus,

*(MOTHER SUPERIOR and MONSIGNOR O'HARA enter during the NUNS's singing.)*

**19**

San - ctus Do-mi-nus De-us Sa-ba - oth.

**MOTHER SUPERIOR**

Off to Christmas mass we go, sisters. And remember, God loves us when we sing. Even like that.

*(The NUNS exit.)*

Monsignor, there will be so few people in church this evening, who will notice how poorly they sing?

**MONSIGNOR O'HARA**

The archdiocese is threatening to shut down our church. An offer has been made to purchase the church.

*(The doorbell rings.)*

**MOTHER SUPERIOR**

Who is that at this hour?

**MONSIGNOR O'HARA**

The Philadelphia police department. They need to hide a wayward woman in our convent.

**MOTHER SUPERIOR**

A wayward woman? But Monsignor, I don't—

**MONSIGNOR O'HARA**

They are making a generous financial donation.

**MOTHER SUPERIOR**

I see.

*(MONSIGNOR O'HARA exits.)*

**(MOTHER SUPERIOR)**

*(to God)*

Dear Lord, if this is a test, I cannot fail with you by my side. May she be of faith, of modesty...

**DELORIS**

*(from offstage)*

Woah! Would you look at this place – holy cow!

**MOTHER SUPERIOR**

Perhaps the choir of angels drowned me out and you didn't hear me Lord. Faith... modesty...

*(DELORIS and EDDIE enter with MONSIGNOR O'HARA.)*

**MONSIGNOR O'HARA**

Mother Superior, this is Deloris.

**DELORIS**

Deloris Van Cartier. As in Cartier's.

**EDDIE**

Thank you, Mother Superior, for letting her hide here for the month.

**DELORIS**

What?!

**MOTHER SUPERIOR**

A month?!

**DELORIS**

This is the perfect place?!

**EDDIE**

Now you stay here, hide in this convent, and be inconspicuous.

**MOTHER SUPERIOR**

*(aside to MONSIGNOR O'HARA)*

Monsignor, I must urge you to reconsider.

**MONSIGNOR O'HARA**

Mother Superior, you took a vow of charity.

**MOTHER SUPERIOR**

I take it back.

**MONSIGNOR O'HARA**

Mother Superior...

**MOTHER SUPERIOR**

Very well then.

*(to DELORIS and EDDIE)*

Welcome to Queen of Angels.

**EDDIE**

Thank you.

**MONSIGNOR O'HARA**

*(to EDDIE)*

Come Officer Souther, let us make reparations.

(MONSIGNOR O'HARA exits.)

**EDDIE**

(to DELORIS)  
Behave yourself.

(EDDIE exits.)

**DELORIS**

(beat)  
Well.

(Beat.)

**MOTHER SUPERIOR**

Yes.

(Beat.)

**DELORIS**

Okay.

(DELORIS hears an echo.)

Okay!

(It quickly echoes again.)

Great acoustics! Yeah – I like that reverb. You know I'm a singer. Professional. Hey, I just wanna say thanks for letting me stay here and 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 Nazis' car parts so the singing children can get away. That's good stuff.

**MOTHER SUPERIOR**

Thank you. While here 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, 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, "Lord I wish I had that dress." Does that count as prayer?

## MOTHER SUPERIOR

No.

(beat)

The material world has no value here. This is a different world you enter now. Behind these walls we live a life of adoration and grace.

### SCENE 5

(#6 – HERE WITHIN THESE WALLS begins.)

# HERE WITHIN THESE WALLS

Strictly 2 (MOTHER SUPERIOR:)

This is a

4 5


sanc-tu - a - ry. Out - side, life's a mess.


7

No one's pure of spi - rit an - y long - er.


9

There's no wrong or right, just wrong and wrong-er.


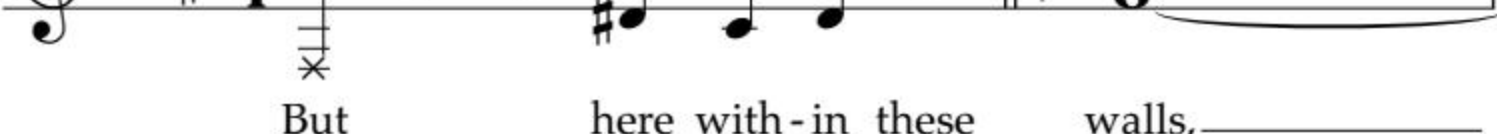
11   
Peo - ple have a - mused them - selves to death.


13   
Out - side, all is sin And

15   
I won't have the out - side com - ing in.


**Rit.**  
17   
Trust me, it's a bat - tle you won't win.

19   
Frank - ly, dear you have - n't got a prayer.


21   
But here with - in these walls, 22 **Gently and evenly**  


23  — days are filled with grace, God is in his


26  place, His wis - dom still re - spect - ed. —

29  — Here with-in these walls, — life has a

32  dif - f'rent pace than life be -

35  yond our doors... And for what it's

**Poco rit.**

38  worth, this life's now yours.

**(MOTHER SUPERIOR:)** Now, when you leave your room you must wear this habit.

*(MOTHER SUPERIOR presents a habit.)*

**DELORIS:** No way!

**MOTHER SUPERIOR:** Pardon me?

**DELORIS:** Well maybe I can dress it up a little.

**MOTHER SUPERIOR:** We have worn this since the fourteenth century. It does not cry out for accessories.

42 **A tempo** 8



**DELORIS:** But if I put on this dress, I will just DROP DEAD.

**MOTHER SUPERIOR:** Well then we have a plan.

*(DELORIS exits, with the habit. The dining hall is set upstage of MOTHER SUPERIOR as she finishes her song.)*

50 **2** **Poco rit.**

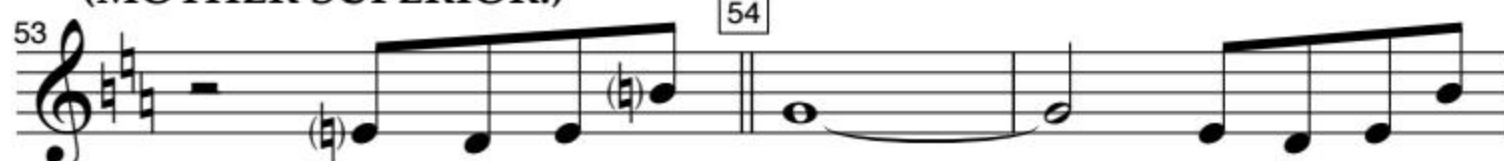


**Rit.**

**A tempo**

**(MOTHER SUPERIOR:)**

53 54



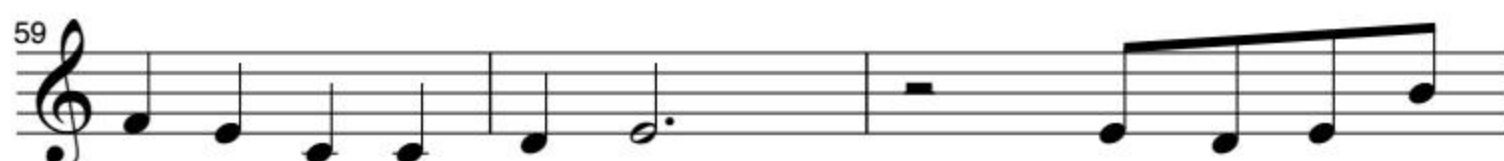
Here with-in these walls \_\_\_\_\_ life is tru-ly

56



blessed! Here you're God's own guest, ce -

59



les - tial - ly pro - tect - ed. Here with - in these



62  
wells, All's for the ve - ry best, and

66  
al - ways shall be thus. And if heav-en's

**Poco rubato**  
70  
will be done, here she'll just be one more

73  
nun. Safe with - in these walls,

76  
as one of us! \_\_\_\_\_  
79 **A tempo**

81  
**Poco rit.**

*(#7 – MEET THE NUNS begins.)*

*(The Dining Hall. The NUNS are preparing for supper.)*

**MARY PATRICK**

Christmas Day. I don't know about you, but I'm feeling real joyful. And triumphant. Oh Mary Robert. Don't you just love Christmas?

**MARY ROBERT**

*(shy and overcome with emotion)*

I...

**MARY PATRICK**

Christ is born!!!

**MARY LAZARUS**

Thanks for the update.

*(The NUNS begin to sit.)*

**MOTHER SUPERIOR**

Sisters. Before we begin our humble Christmas feast, prepared for us by Sister Mary Celeste and Sister Mary Irene...

*(DELORIS enters in a nun's habit.)*

**DELORIS**

Hey everybody!

*(The NUNS look at DELORIS.)*

**MOTHER SUPERIOR**

Sisters – allow me to introduce you to our newest member, Sister Mary... Clarence. She is visiting us from a more progressive order.

**DELORIS**

Wow, you're young!

**MARY ROBERT**

I'm a postulant.

**MOTHER SUPERIOR**

Mary Clarence, will you join us please?

*(MOTHER SUPERIOR indicates an empty seat by the least welcoming nun, MARY LAZARUS. DELORIS walks over, blessing all the NUNS along the way.)*

**DELORIS**

*(to a few NUNS)*

Bless you.

**MOTHER SUPERIOR**

This way.

**DELORIS**

*(to a few more NUNS)*

Bless you.

**MOTHER SUPERIOR**

Right there.

**DELORIS**

*(to another NUN)*

Bless you.

**MOTHER SUPERIOR**

Sit down.

*(DELORIS sits by MARY LAZARUS and MARY MARTIN-OF-TOURS.)*

**MARY LAZARUS**

*(to DELORIS)*

I'm Sister Mary Lazarus. This is Sister Mary Martin-of-Tours. She's in her own little world.

**MARY MARTIN-OF-TOURS**

*(out of it)*

Did the smoke change color? Do we have a new pope?

**MARY LAZARUS**

*(to MARY MARTIN-OF-TOURS)*

Focus. We're at Christmas dinner with the new nun.

**MARY PATRICK**

Sister Mary Clarence, my name is Mary Patrick – I just want to say welcome to Queen of Angels. And I was wondering if you would lead us in prayer?

**MOTHER SUPERIOR**

I shall pray with Mary Clarence. She has taken a vow of modesty and eschews all attention. Let us pray.

*(The NUNS bow their heads in prayer.)*

**MOTHER SUPERIOR, DELORIS**

In the name of the Father, and the Son, and the Holy—

**DELORIS**

Smokes.

**MOTHER SUPERIOR**

Ghost.

**DELORIS**

Ghost? Ghost.

**MOTHER SUPERIOR, DELORIS**

Our Father who art in heaven—

**DELORIS**

Howard be thy name.

**MOTHER SUPERIOR**

Hallowed—

**DELORIS**

—hallowed be thy name.

**MOTHER SUPERIOR, DELORIS**

Thy kingdom—

**DELORIS**

For a horse. And yay, though I walk through the valley of the shadow of no food, I shall fear no hunger. We want you to give us this day our daily bread, and to the Republic for which it stands and by the power invested in me I pronounce us ready to eat at last, eat at last, thank God almighty we can eat at last.

*(Beat.)*

**MOTHER SUPERIOR**

Amen.

**DELORIS**

Let's eat.

*(They begin to eat. DELORIS examines her food.)*

What is this stuff?

**MARY LAZARUS**

Mutton.

**DELORIS**

Mutton? Where do you find mutton? What part of the store?  
Or what part of the zoo. Can you find it in a zoo?

**MOTHER SUPERIOR**

Sister Mary Clarence...

**DELORIS**

If it ain't mutton, it ain't nuttin'.

**MOTHER SUPERIOR**

Sisters! Perhaps a ritualized fast would help Sister Mary  
Clarence understand the measure of her devotion.

*(The NUNS push their plates forward.)*

**MARY LAZARUS**

A fast, now we're talking!

**DELORIS**

No – I'm hungry! Come on, I'm hungry!

**MOTHER SUPERIOR**

Sisters, I will leave you to your profound contemplation.

*(#8 – IT'S GOOD TO BE A NUN begins.)*

# IT'S GOOD TO BE A NUN

*(MOTHER SUPERIOR  
exits. The NUNS sit quietly.)*

**MARY PATRICK:** Who  
else but a nun gets to fast?



**(MARY PATRICK:)** Mary  
Clarence, what's your favorite  
part of being a nun?



DELORIS: Uh well - I -

8 **In Tempo** 4

MARY PATRICK: Come on!  
There's so much to choose from!

12 **Cheery folk song** 3 (MARY PATRICK:)

The

*(All should be spoke-sung without any musical value.)*

16

joy of wak - ing up at four a. - m., right on the

19

dot! The thrill of med-i - tat-ing all day long in just one

MARY LAZARUS:

23

spot! Or how 'bout read - ing scrip - ture 'til your

NUNS:  
*(except DELORIS)*

26


eyes be - gin to glaze! Or bask - ing in the

**MARY LAZARUS:**

29 


mag - ic of your fav' - rite Lat - in phrase! The

**MARY PATRICK:      MARY LAZARUS:**

32 

peace when you sur - ren - der all your pride, Your name, Your

**MARY PATRICK:**

35 


gen - der. Con - sum - ing ho - ly waf - ers by the ton!

**MARY LAZARUS:      MARY PATRICK:**

39 

Yum! It's brac - ing! It's a ton - ic! It's a

**NUNS:  
(except DELORIS)**

42 

mor - al high col - on - ic! Praise the Lord! It's

MARY LAZARUS,  
MARY PATRICK:

45

good to be a nun! It's grim and un - re -

Musical notation for measures 45-47, featuring a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes.

48

lent - ing, but for those who love re - pent-ing,

Musical notation for measures 48-50, continuing the melody with quarter and eighth notes.

DELORIS: NUNS:  
(opt. spoken) (except DELORIS)

51

Praise the Lord! It's good to be a nun!

Musical notation for measures 51-53, including a double bar line at the end of the phrase.

MARY CELESTE: MARY IRENE: MARY STEPHEN: NUNS:  
(except DELORIS)

55

Sac - ri-fice! Hu - mil - i - ty! O - be - di-ence! Hoo - ray!

Musical notation for measures 55-58, featuring a treble clef and a key signature of one flat. The melody includes rests marked with 'x' for some notes.

59

Pov - er-ty! Se - clu - sion! That's the best! Oh, yes! In -

Musical notation for measures 59-62, continuing the melody with rests marked with 'x'.



NUN 1,  
NUN 2:                      MARY  
   PATRICK:

62

deed! A - men!                      And                      should Heav - en                      will it,                      e - ven

MARY  
LAZARUS: (*opt. 8va*) -----

65

mi - se - ry's                      o - kay!                      On - ly                      when you're

**Poco rit.**

-----,

68

mis - 'ra - ble                      can                      you feel                      tru - ly                      blessed.

**Freely**                      MARY  
71                      PATRICK:

One thing's ver - y                      clear... We're                      gosh - darn                      luck - y                      that we're

MARY LAZARUS,  
MARY PATRICK:                      **Poco rit.**

74

here.                      What's more, our path to Hea - ven's just be - gun

**DELORIS:** What  
have I done?!?  
I mean... yeah!

**A Tempo, forcefully**

**NUNS:**  
(except *DELORIS*)



Yes, the world's your oys - ter when you're



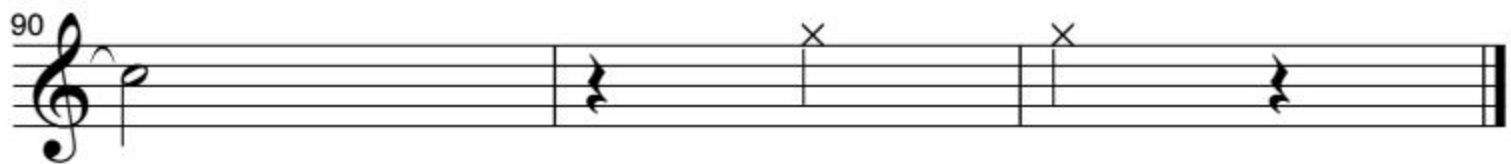
locked in - side a clois - ter! Hal - le-lu! It's



good to be a— Praise the Lord! It's good to be a—



Glo - ry be! It's good to be a nun!\_\_\_\_\_



— A - men!

*(#9 – IT'S GOOD TO BE A NUN (PLAYOFF) begins.  
All of the NUNS except DELORIS scurry off.)*

*(MOTHER SUPERIOR returns.)*

**DELORIS**

Mother Superior. Everybody's gone now. Let's forget the fast thing.

**MOTHER SUPERIOR**

A fast will bring you an awareness of life that could do you some good.

**DELORIS**

Hey, I don't need you to lecture me on my life. That wasn't part of the deal, you lecturing me on my life. My life is great.

**MOTHER SUPERIOR**

Really? In a city with over one million people, you don't have a single friend who would take you in. In a time when success in the music business is blossoming, you can't get a job. And when your boyfriend finds out what you have done, he will try to kill you. God has sent you here for a reason. Take the hint. I am restricting your activities to a single task. You're a musician. True?

**DELORIS**

Oh yes.

**MOTHER SUPERIOR**

So you're comfortable working with other musicians. True?

**DELORIS**

Oh yes.

**MOTHER SUPERIOR**

You could sing with our choir.

**DELORIS**

Are they good?

**MOTHER SUPERIOR**

There are no words.

**DELORIS**

Aw that's nice. See what happens when we talk?

*(as she exits)*

It's a beautiful thing.

(#10 – IT'S A BEAUTIFUL THING begins.)

*(DELORIS exits.)*

## SCENE 6

*(The Music Room. MARY LAZARUS is at the piano. The other NUNS are filing into the room.)*

### MARY LAZARUS

Come on, sisters, come on. We let you sleep in till 4:15. This isn't Club Med. Let's roll up our sleeves and praise the Lord with choir practice!

*(DELORIS enters, expecting the best.)*

### DELORIS

Is this the rehearsal?

### MARY PATRICK

It sure is. Come on in. Sing a spell.

### MARY LAZARUS

Soprano or alto?

### DELORIS

Whatever you need!

### MARY LAZARUS

Go sit in front of Sister Mary Stephen.

*(MARY LAZARUS hands DELORIS a hymnal.)*

### NUNS

Hello, sister. *(etc.)*

### MARY LAZARUS

Quiet.

*(#11 – SANCTUS REHEARSAL begins.)*

# SANCTUS REHEARSAL

*(They all sing horribly.)*

Meekly NUNS:

*p* San - ctus, San - ctus,

## MARY LAZARUS

Mary Clarence...

*(DELORIS is speechless.)*

Mary Clarence, are you with us?

## MARY PATRICK

*(leaning into DELORIS)*

Pretty good, huh?

## DELORIS

There are no words.

## MARY LAZARUS

Alright – let’s take it from “Benedicta in G.” Why doesn’t everyone just choose the key they like the best.

*(#12 – BENEDICTUS RIFF begins.)*

# BENEDICTUS RIFF

NUNS:

*p* Be - ne...

*(DELORIS goes off on a little riff. The NUNS are stunned.)*

DELORIS:

Be - ne - dic - ta - tu.

## MARY LAZARUS

What was that?

## MARY PATRICK

That was soul music! Do it again!

## NUNS

*(ad-libbed)*

Yes, do it again! Do it again, please! *(etc.)*

**MARY LAZARUS**

I see what's going on here. Mother Superior sent in a ringer. She's been trying to get back at me ever since that folk mass fiasco back in '67.

**MARY PATRICK**

Mary Lazarus, you're terrific, but we could really use some help.

**NUNS**

*(ad-libbed)*

We really do. Yes, please let her help. It's true. *(etc.)*

**DELORIS**

*(to MARY LAZARUS)*

Look I don't want to take your job, but you know I could help you out. You're not afraid of hard work, are you?

**MARY LAZARUS**

I'm a nun. My life's been like the stations of the cross. But without the laughs.

**DELORIS**

Aw look, you made a little joke.

*(Off DELORIS's look, the NUNS unenthusiastically chuckle.)*

**MARY LAZARUS**

*(handing DELORIS the baton)*

Well, good luck.

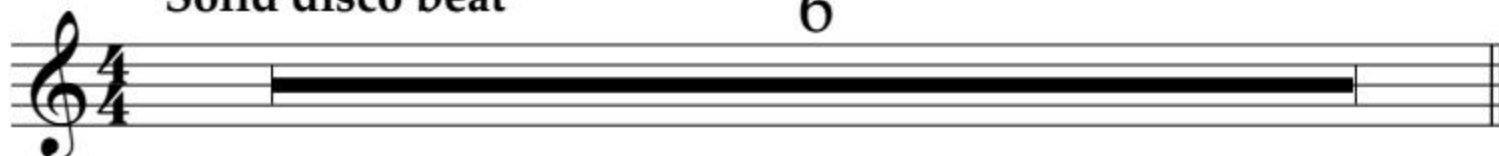
*(#13 – RAISE YOUR VOICE begins.)*

# RAISE YOUR VOICE

**DELORIS:** Now sisters, listen up. When you sing, it's not just notes. This is rejoicing. You are singing to the Lord. You gotta remember that.

**Solid disco beat**

**6**



7 (DELORIS:)



First— rule of sing-in':— Get the raft-ers ring-in'!—



Toss— ev' - ry - thing in;— Dig down deep in - side.



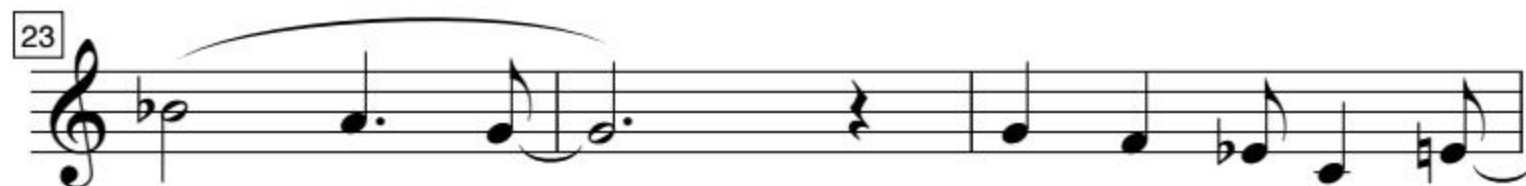
— When you got a song— worth hear-in',



There's one thing to do:— Keep your fear from



in-ter-fer - in' and let that suck-er burst through! Raise your—



voice!— Lift it up to heav-



- en! Raise your— voice!—



Come on, don't be shy! — If — you feel it, why



— con-ceal it? Let your soul re-joice! — Raise the stakes!



— Raise your game! — Raise your voice! —

**(DELORIS:)** Now, who's gonna step up and help me make some real noise? Aww, now don't be tryin' to hide from me, Mary Robert...



**(DELORIS:)**  
Why — so qui - et? —



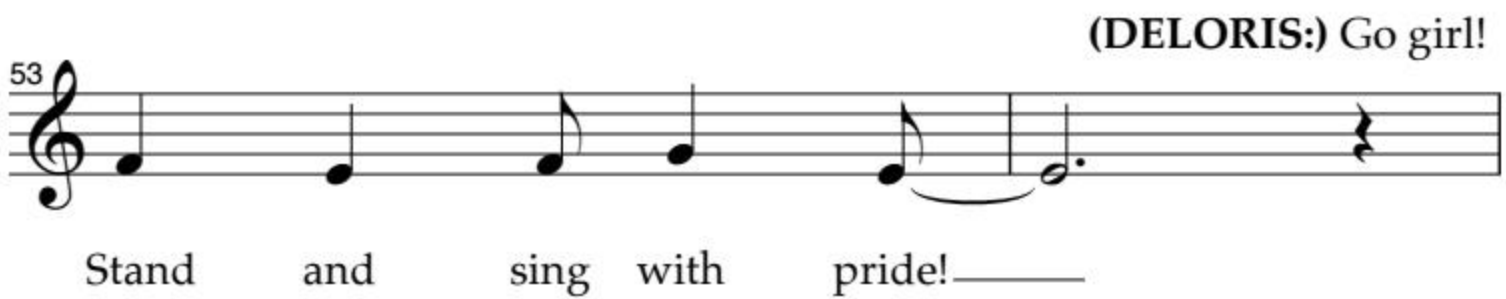
Get right up and try it! —



**MARY ROBERT:** Mother Superior says we should sing modestly before the Lord.

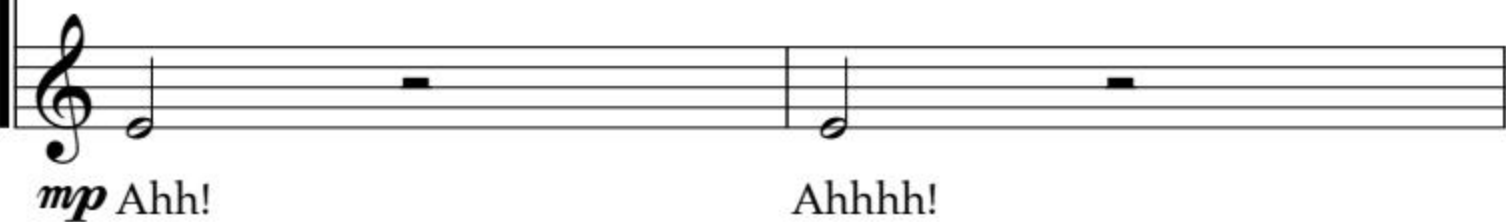
**MARY PATRICK:** And Mary Clarence is saying – it's the word of God, why should we whisper it?

**DELORIS:** Amen, Sister!



**MARY THERESA:**

**MARY CELESTE:**



57 (DELORIS:)

Bold - er! Bet - ter!

MARY IRENE: MARY STEPHEN:

Ahhhhhhh! *f* Ahhhhhhhhhh!

DELORIS, MARY THERESA,  
 MARY CELESTE, MARY IRENE,  
 MARY STEPHEN:

59

If you want the world

61

to lis - ten,  
 stand up tall and proud.

64

Let 'em know what they

—been miss - in' And turn the vo - lume up loud! Bass - es!

67

(DELORIS:)

Al-tos! So-pra-nos! All to-ge-ther, now!

NUN GROUP 1:

*mf* Ah

NUN GROUP 2:

*mf* Ah

NUN GROUP 3:

*mf* Ah

(They sing. MARY PATRICK's voice is shrill and overwhelming.)

MARY PATRICK:

70

71

Aaah!

(NUN GROUP 1:)

Aaah!

(NUN GROUP 2:)

Aaah!

(NUN GROUP 3:)

Aaah!

**DELORIS:** (to MARY PATRICK) Sister. That's a powerful instrument you have there.

**MARY PATRICK:** Thank you. It used to set off my uncle's seizures. (Bells toll. The NUNS file out.)

**DELORIS:** Take it down a little, sister. You gotta blend. You gotta listen to each other. You're part of a group.

72 7

(DELORIS:) Where are they going?  
MARY LAZARUS: Rehearsal's over.

**DELORIS:** Don't forget to practice. (DELORIS steps forward.)

79 3 4x

83 (DELORIS:)

Raise your voice! \_\_\_\_\_

86

Push it to e - lev - en!

(Lights up on NUNS alone in their cells.)

**MARY STEPHEN:**

88

Ah! \_\_\_\_\_

MARY CELESTE,  
MARY IRENE:

DELORIS,  
MARY STEPHEN,  
MARY CELESTE,  
MARY IRENE:



Ah! \_\_\_\_\_ Raise your



voice! \_\_\_\_\_ Turn those speak-ers high! \_\_\_\_\_



DELORIS:

Don't \_\_\_\_\_

MARY LAZARUS:



Do re mi fa sol la ti Don't \_\_\_\_\_



\_\_\_\_\_ down - play it! Stand \_\_\_\_\_ and say it,



\_\_\_\_\_ down - play it! Stand \_\_\_\_\_ and say it,

(Lights up on DELORIS and  
MARY ROBERT in the choir room.)

100

like you got—— no choice!——

like you got—— no choice!——

Detailed description: This block contains two staves of musical notation. The top staff is for a vocal part, and the bottom staff is for another vocal part. Both staves are in a key with one flat (B-flat) and a common time signature. The melody consists of quarter notes and half notes. The lyrics 'like you got—— no choice!——' are written below each staff.

102 **DELORIS:**

No! Ahhh. See? No!

**MARY ROBERT:**

...Ah? Aaahhhhhh?

Detailed description: This block contains two staves of musical notation. The top staff is for Deloris, and the bottom staff is for Mary Robert. Deloris's part has rests in measures 102 and 104, and a half note with a sharp sign in measure 103. Her lyrics are 'No! Ahhh. See? No!'. Mary Robert's part has a half note in measure 102, a whole note in measure 103, and a half note in measure 104. Her lyrics are '...Ah? Aaahhhhhh?'.

**(MARY ROBERT:)** **DELORIS,**  
(better but still quiet) (no breath) **MARY ROBERT:**

105

Aaaaaahhhhhh!—— Raise your game!—— Raise your voice!

Detailed description: This block contains one staff of musical notation. The top part of the staff is for Mary Robert, with a long note and the lyrics 'Aaaaaahhhhhh!——'. The bottom part of the staff is for Deloris and Mary Robert, with a melody and the lyrics 'Raise your game!—— Raise your voice!'. The measure number 105 is in a box at the beginning of the staff.

(The SISTERS have reconvened in the choir room,  
in choir formation. MARY LAZARUS is at the piano.  
MARY ROBERT is nervous with people watching.)  
**DELORIS:** There's my girl – now gimme some Gloria—



**MARY ROBERT:**

**DELORIS:** God-can't-hear-you!



*pp* Glo - ri - a in ex - cel - sis de - o. \_\_\_\_\_

**DELORIS:** (to MARY STEPHEN)  
Now you join her on the third!

(MARY ROBERT:)



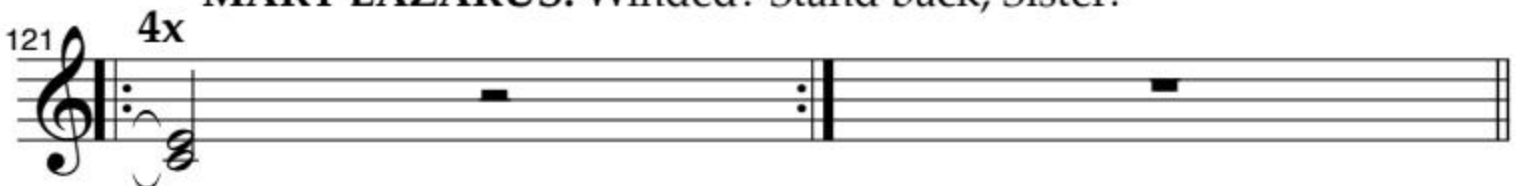
Glo - ri - a in ex - cel - sis de - o! \_\_\_\_\_

**MARY ROBERT,  
MARY STEPHEN:**



Glo - ri - a in ex - cel - sis de - o! \_\_\_\_\_

**DELORIS:** Rock that Deo! Mary Laz, can you  
pick up the tempo without getting too winded?  
**MARY LAZARUS:** Winded? Stand back, Sister!



MARY LAZARUS:

123



*f* Laud - a - mus te! Be - ne - di - ci - mus te! A - do -

124



ra - mus te! Glo - ri - fi - ca - mus te!

DELORIS: Okay. Now you ladies stand up and join her. Come on girls.

125



Laud - a - mus te! Be - ne - di - ci - mus te! A - do -

126



ra - mus te! Glo - ri - fi - ca - mus te!

MARY ROBERT,  
SOME NUNS:

127



Glo - ri - a in ex -

MARY LAZARUS,  
SOME NUNS:



Laud - a - mus te! Be - ne - di - ci - mus te! A - do -



128



cel - sis de - o!  
ra - mus te! Glo - ri - fi - ca - mus te!

(MARY ROBERT,  
SOME NUNS:)

DELORIS: Now you girls sing hallelujah.

129



Laud - a - mus te! Be - ne - di - ci - mus te! A - do -

(MARY LAZARUS,  
SOME NUNS:)

130



ra - mus te! Glo - ri - fi - ca - mus te!  
Hal - le -

MARY PATRICK,  
SOME NUNS:

131 (MARY ROBERT,  
SOME NUNS:)



Glo - ri - a in ex -

(MARY LAZARUS,  
SOME NUNS:)



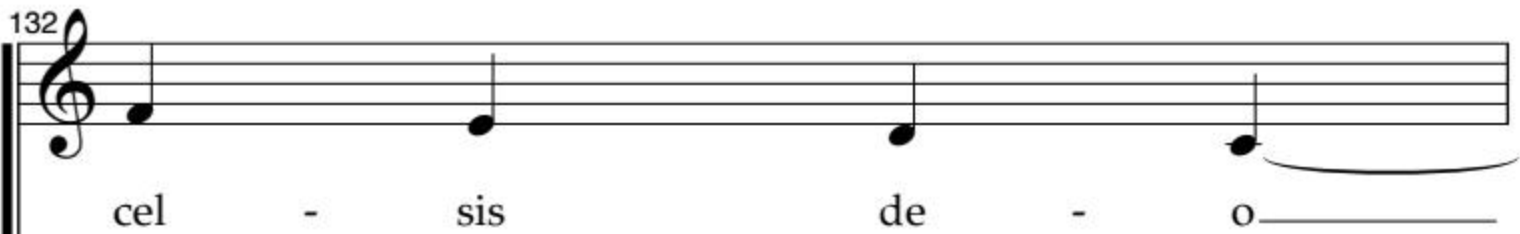
Lau - da - mus te! Be - ne - di - ci - mus te! A - do -

(MARY PATRICK,  
SOME NUNS:)



lu -

132



cel - sis de - o



ra - mus te! Glo - ri - fi - ca - mus te!



jah Hal - le -

**DELORIS:** Now Hallelujah in double time!

133

Lau - da - mus te! Be - ne - di - ci - mus te! A - do -  
lu

**(MARY ROBERT,  
SOME NUNS:)**

134

ra - mus te! Glo - ri - fi - ca - mus te!

**(MARY LAZARUS,  
SOME NUNS:)**

jah Hal - le -

**MARY STEPHEN,  
SOME NUNS:**

Hal - le -

(MARY ROBERT,  
SOME NUNS:)

135



Glo - ri - a in ex -

(MARY LAZARUS,  
SOME NUNS:)



Lau - da - mus te! Be - ne - di - ci - mus te! A - do -

(MARY PATRICK,  
SOME NUNS:)



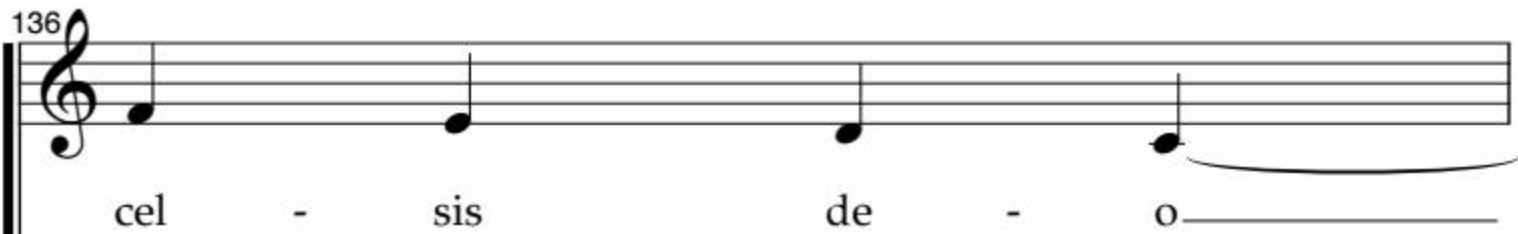
lu -

(MARY STEPHEN,  
SOME NUNS:)



lu - jah Hal - le - lu - jah Hal - le -

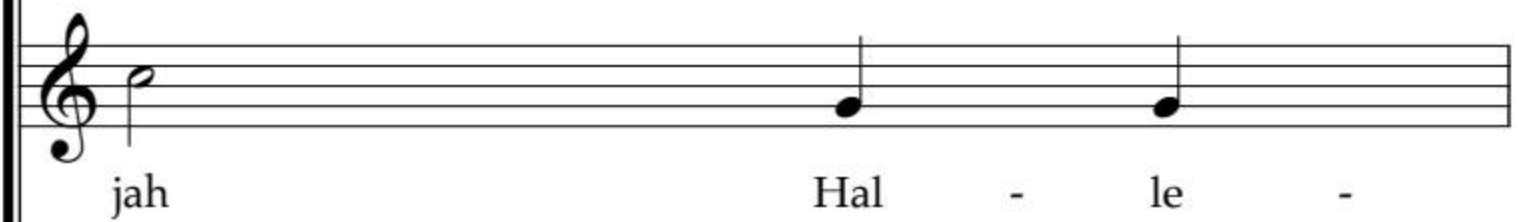
136



cel - sis de - o



ra - mus te! Glo - ri - fi - ca - mus te!



lah Hal - le -



lu - jah Hal - le - lu - jah Hal - le -

137

Lau - da - mus te! Be - ne - di - ci - mus te! A - do -

lu -

lu - jah Hal - le - lu - jah Hal - le -

(MARY LAZARUS,  
SOME NUNS:)

138

ra - mus te! Glo - ri - fi - ca - mus te!

(MARY PATRICK,  
SOME NUNS:)


jah

(MARY STEPHEN,  
SOME NUNS:)

lu - jah Hal - le - lu - jah

MARY ROBERT:


139   
*f* Tu so - lus do - mi - nus! Tu so - lus al - tis - si - mus!

141   
 I - e - su Chris - te In glo - ri - a De - i Pa - tris —

143   
 DELORIS: Amen! NUNS:  
 — Raise your —

146   
 voice! — Lift it up to heav -

149   
 - en! Raise your — voice! —

152   
 Spread it 'cross the sky! — Blast it! Blare it! Stand

155   
 — and share it! Help — the world — re-joyce! —

157

**(PART 1:)**

— Raise a sweat! — Raise a cheer

**(PART 2:)**

— Raise a sweat! — Raise — a cheer

**(PART 3:)**

— Raise a sweat! — Raise a cheer

159

*(no breath)*

— Raise it to — the strat - o - sphere!

*(no breath)*

— Raise it to — the strat - o - sphere!

*(no breath)*

— Raise it to — the strat - o - sphere!

*mf*

161

— Raise your strength, — Raise your spi -

*mf*

— Raise your strength, — Raise your spi -

*mf*

— Raise your strength, — Raise your spi -

163

- rit, Raise it so — the an - gels hear

- rit, Raise it so — the an - gels hear

- rit, Raise it so — the an - gels hear



165 *ff*

— it! Raise your heart! — Raise your soul —

*ff*

— it! Raise your heart! — Raise your soul —

*ff*

— it! Raise your heart! — Raise your soul —

**DELORIS:** You guys are gonna be FAAAAABULOUS!

168 **2** **PART 1:**

*mf* Raise it up! —

**2** **PART 2:**

*mf* Raise it... —

**2** **PART 3:**

*mf* Raise it... —

172

Raise your voice!

Raise your voice!

Raise your voice!

(#14 – RAISE YOUR VOICE (PLAYOFF) *begins.*)

## SCENE 7

(#15 – TAKE ME TO HEAVEN (NUN CHOIR VERSION) *begins.*)

# TAKE ME TO HEAVEN (NUN CHOIR VERSION)

*(The Church. The bells are tolling. The ALTAR BOYS are setting up as MONSIGNOR is talking to the congregation.)*

Steady hymn 4

**MONSIGNOR O'HARA:** And that is why we say, Job got off easy. So— Welcome to you, the few. Now for our musical offering, the sisters shall sing for us. It is my understanding that the group will be under the musical direction of Sister Mary Clarence. Well – she can't ruin it.

5 8

13 **NUNS:** *mp* Be - ne - dic - ta tu *(no breath)*

15 in - mu - li - er - i - bus. et - be - ne dic - tus. *(no breath)*  
*[beh - neh deek - too*

19 Fruc - tus ven - tris tu - i Ie -  
*sfrOOK - too sven - tree stoo - ee]*

22 **Molto Rit.** - sus!

**MOTHER SUPERIOR:** Why sisters! That was absolutely lovely! A lesson that even...


25 **DELORIS:** A - 5 - 6 - 7 - 8!

**(DELORIS:)** It's a new year 1978! We're the Queen of Angels choir, puttin' the sis back in Genesis and taking the good word up a third! We may have been blind, but now we can see. Sing for the Savior, sisters!

27 **Solid disco beat** 12

**NUNS:**  
(except DELORIS)

39



I've been think - in' a - bout - cha\_\_\_\_\_

41




since re - ceiv - in' your call.\_\_\_\_\_

43



Can't see liv - in' with - out - cha,\_\_\_\_\_ you've got me


45



mind, soul, bod - y and all.\_\_\_\_\_


**DELORIS,  
NUNS:**

47



Pray and I pray— ev - 'ry night\_\_\_\_\_ and each day,

49



hop - in' that you'll drop a line.\_\_\_\_\_



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



straight to cloud num - ber nine!—

*(The ALTAR BOYS join the song.)*

**(NUN GROUP 1:)**



You are simp - ly too di - vine!—

**(NUN GROUP 2:)**



You are simp - ly too di - vine!—

**(NUN GROUP 1:)**



— Take me to heav - en!

**NUN GROUP 2,  
ALTAR BOYS:**



— Take me to heav - en!

(NUN GROUP 1:)

59



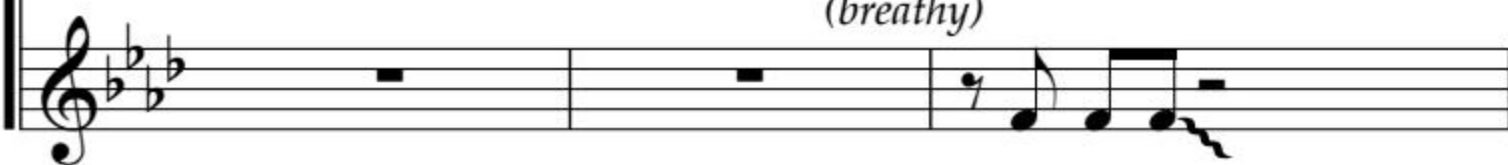
— Take me to ec - sta-sy! — I'll give you

(NUN GROUP 2,  
ALTAR BOYS:)



— Take me to ec - sta-sy! — I'll give you

A FEW NUNS:  
*(breathy)*



Ec-sta-sy!

(NUN GROUP 1:)

62



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

(NUN GROUP 2,  
ALTAR BOYS:)



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

(NUN GROUP 1:)

DELORIS,  
NUN GROUP 1:



groove with me!

And when you

(NUN GROUP 2,  
ALTAR BOYS:)



groove with me!

A FEW NUNS:



No, no, no, no.

(DELORIS,  
NUN GROUP 1:)



strut your stuff— and do your thing,— I

NUN GROUP 2,  
ALTAR BOYS:



(no breath)

Ooo—



just can't help sur - ren - der-ing! *f* You're so strong,



Ah— (h)ah!—

*f* You're so strong,

70



— You're so sweet, You're what makes — me com-plete.



— You're so sweet, You're what makes — me com-plete.

72



I just wor-ship at — your feet! —



I just wor-ship at — your feet! —

74

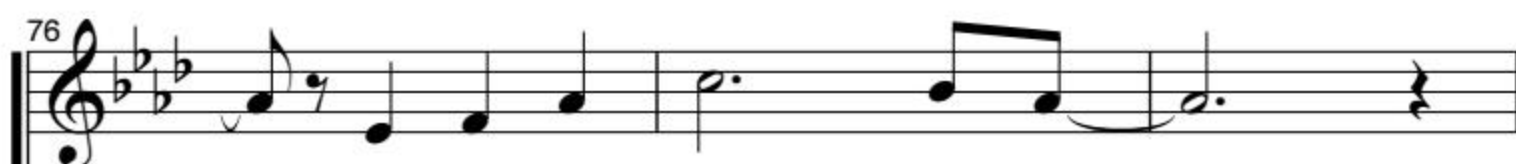


— Take me to heav - en!



— Take me to heav - en!





— Take me to king - dom come! —



— Take me to king - dom come! —



*f* I'll take an - y vow, — just take me now! —

**MONSIGNOR O'HARA:** WHAT is this music? I've never heard it before. It soothes the soul. It makes me whole.

**MOTHER SUPERIOR:** Monsignor, stop this at once!

**MONSIGNOR O'HARA:** (*half paying attention*) Oh yes, yes. (*A CROWD of people enter the church and sit to watch the choir.*)

**MOTHER SUPERIOR:** This is sacrilege! Mary Clarence, what are you doing?

**DELORIS:** I'm putting people in the pews!

13



**MOTHER SUPERIOR:** Sister Mary Clarence!

**DELORIS:** The church is full! Look!



**(DELORIS:)** *(to the congregation)* Now, if you like our sound, folks, shake your pockets to the beat! And toss what you find in the offering plate, so we can keep on sending love to The Man Up Above!

99

4



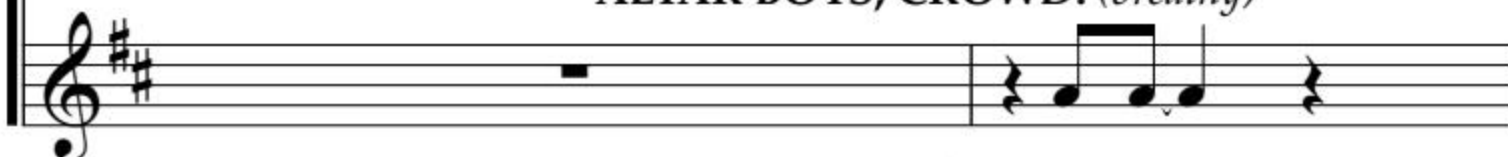
103

**MARY PATRICK:**



Don't know how you do what you do,— It's like you're

**ALTAR BOYS, CROWD:** *(breathy)*



*mp* Unh-unh!  
*(aka "no")*

105



al-most too good to be true,— You're my hope!



Unh-huh! Hope!  
*(aka "yes")*

107



— You're my dream!— You rock my world!



— Dream!— You rock my world!

109

You reign su-preme!—

**ALTAR BOYS,  
NUNS, CROWD:**

You reign su-preme!—

**MOTHER SUPERIOR:** Mary Lazarus,  
this is all about the folk mass, isn't it?

111

3

**MARY LAZARUS:** (*opt. 8va*)

You put the

115

boo-gie— in - to my soul!— You got the

**ALL:**

uh!

117

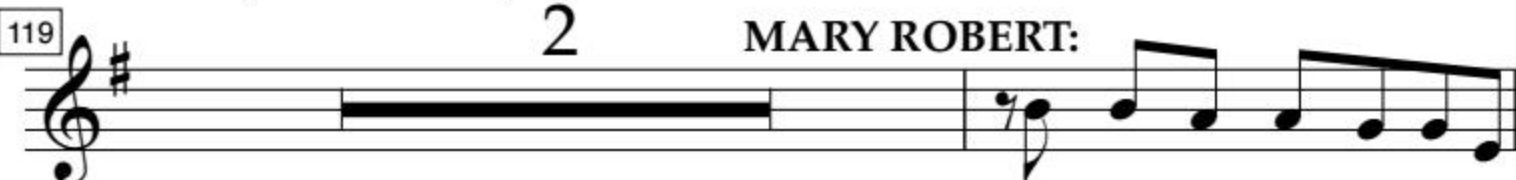
boo-gie— Makes me lose con-trol!—

uh!

Beep! Beep!

**MOTHER SUPERIOR:**  
Mary Robert, not you!

119 **2** **MARY ROBERT:**



My boot-y's head-in' for a

122



spe-cial place, — Where peo - ple shake it, ba - by,

124 **Briskly**

125



wrapped in love's — em - brace! —

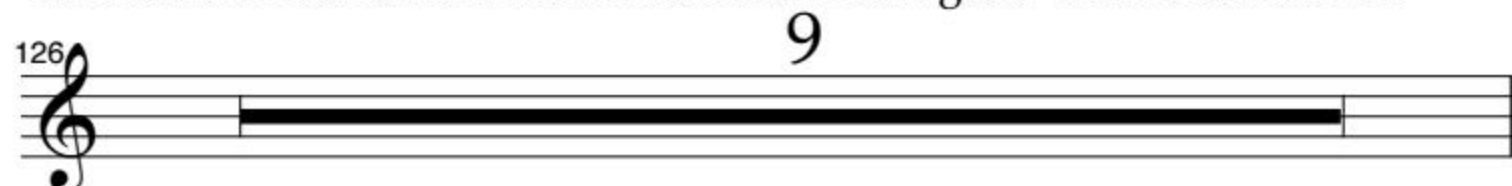
**EDDIE:** Mother Superior, I got here as fast as I could. What's wrong?

**MOTHER SUPERIOR:** I want Deloris out of here by the end of this service.

**EDDIE:** But where's she gonna go?

**MOTHER SUPERIOR:** I don't care where she goes. Get her out NOW!

126 **9**



135 **GROUP 2:**



Take me — to Hea...

**GROUP 3:**



Take me — to Hea...

137 **GROUP 1:**

Take me to Hea...

**(GROUP 2:)**

Hea - ven!

**(GROUP 3:)**

Take me to

**(ALL:)**

139

Hea - ven! Take me there!

*(#16 – TAKE ME TO HEAVEN (PLAYOFF) begins.)*

*(Everyone exits except EDDIE and DELORIS.)*

**EDDIE**

What is goin' on in your head, Deloris? Mother Superior asked me to get you out. I had to beg her to let you stay here. All you had to do was be quiet. In a convent.

**DELORIS**

How long am I gonna have to stay in this place?

**EDDIE**

The judge set your court date. A year.

**DELORIS**

A year?! A year?! Are you outcha mind? Curtis is gonna find me before he even sets foot in court. What are you gonna do about it?




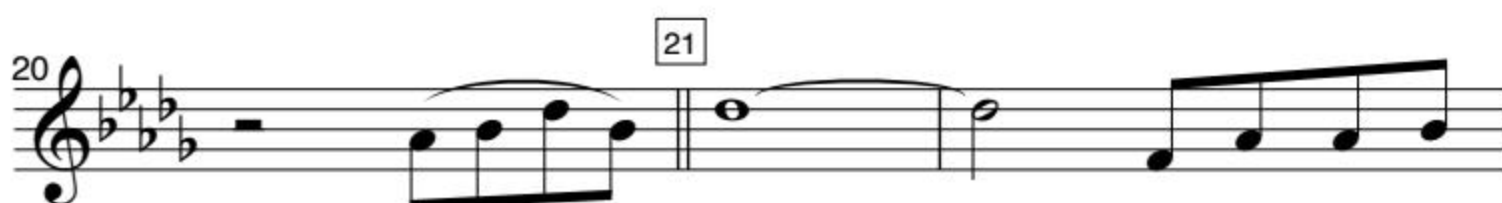
11  smile. \_\_\_\_\_ Sharp threads, —


14  moves that get 'em star-in'. A turn-er of heads, — cool

16  —be-yond com-par-in'. Bring-in' the pride — with a spring

*(EDDIE exits the church and is walking the street.  
He is slowly surrounded by STREET PEOPLE.)*


18  — in his stride, — and a fist - ful of style! —

20  And \_\_\_\_\_ I... \_\_\_\_\_ I could be that


23  guy. I could be the cock of the walk, — and the talk

26    
 — of the town.— Lead-in' the pack—when the ac -

28    
 - tion goes down!— Yeah,— I...—

*opt. 8<sup>va</sup>-----*  
 30    
 — I'll bet-cha I could set the world— a - stir.

*(8<sup>va</sup>)* **Poco rit.**  
 32    
 — If I ev-er let my-self try,— well, I could

**A Tempo**  
 34    
 — be that guy... for her.-----

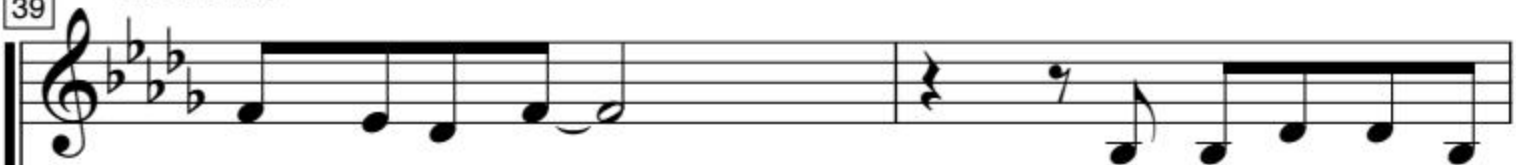
(STREET PEOPLE start to sing along.)

2  
 37 



39

**EDDIE:**



Fool-ish, I know.—

I've nev-er been a

**STREET PEOPLE:**



*mp* Oh,— no...!—

41

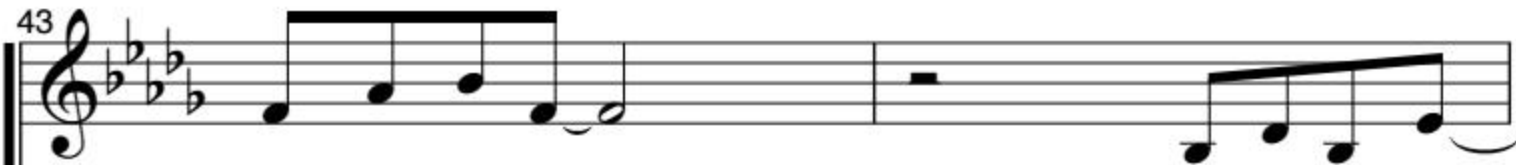


charm-er.—



*mp* Charm her,— charm her,— charm her.—

43



Just can't let go.—

But if I could,



*mf* Oo,— let— go!—

**(EDDIE:)**

45



I would show— 'em but good,—

**EDDIE,  
STREET PEOPLE:**

47



that I... I could be that guy!



I could be the dude all in white— bathed in light—



— on the floor,— Liv-in' out loud as the crowd



— shouts for more!— Yes, I...



— I could hol-ler "yes!" to des-ti-ny!



Time to step out,— No more fear,—



— No more doubt. It's time to grow some wings and start to

(EDDIE does a riff, now fully performing the song!!)

**ANGRY STREET PERSON:** Quit your hollering!!!



fly!\_\_\_\_\_

(The STREET PEOPLE retreat leaving EDDIE alone onstage.)  
**EDDIE:** Aw, who am I kidding?  
I'll always be Sweaty Eddie to her.

**Gently, poco rubato**

(EDDIE:)



But be - fore it's



my time to die, — I will — be that guy — some -

**Poco Tempo**



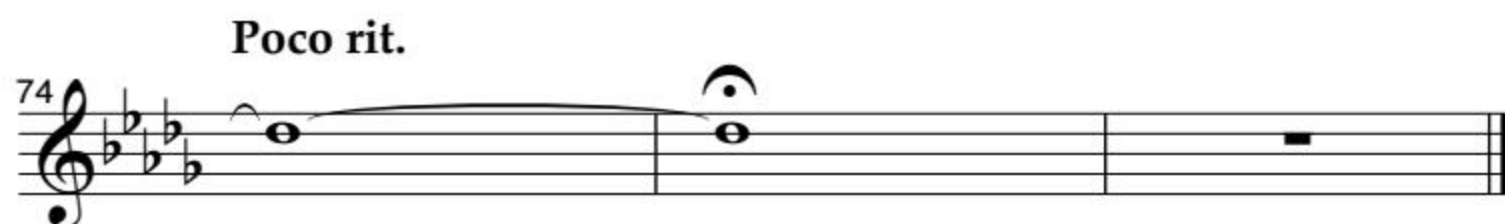
day...

Ooh...\_\_\_\_\_

(free riff)



May - be some - day.\_\_\_\_\_



(#18 – TO CONFESSIONAL *begins.*)

## SCENE 9

(A Confessional. MOTHER SUPERIOR stands in the confessional. DELORIS, sitting on the other side, opens the confessional window.)

### MOTHER SUPERIOR

Bless me, Father, for I have sinned. It's been two days since my last confession.

### DELORIS

Mother Superior?

### MOTHER SUPERIOR

Good Lord she's everywhere.

### DELORIS

Look I know you don't trust me. But this could be bigger than Broadway! Bigger than Vegas!

### MOTHER SUPERIOR

This is a house of worship.

### DELORIS

I know. But that's the problem. See, people like going to theaters, and they like going to casinos, but they don't like coming to church. Why? Because it's a drag.

*(does hand gesture)*

Here is the church, here is the steeple, open the doors...

*(shows open empty palms)*

...there ain't no people.

### MOTHER SUPERIOR

As of tomorrow, Sister Mary Lazarus resumes her leadership of the choir. This is non-negotiable.

(MONSIGNOR O'HARA hurries on.)

**MONSIGNOR O'HARA**

Mother Superior.

**MOTHER SUPERIOR**

*(flustered)*

Bless me, Father, for I have sinned.

**MONSIGNOR O'HARA**

Yes, yes, I'm sure you have, and that's fine. But Mother Superior, people are hearing the music and coming in off the streets. They are throwing money into the collection. This is a success!

**MOTHER SUPERIOR**

It is?

**MONSIGNOR O'HARA**

And that is not all! The people interested in buying the church are now donating the money they were going to use to purchase it to keep our services going! How much longer will Sister Mary Clarence be with us?

**MOTHER SUPERIOR**

I have spoken with Officer Souther about transferring her to our Reading diocese.

**MONSIGNOR O'HARA**

Oh, no. I do hope she can stay. I adore this music, Reverend Mother. Sister Mary Clarence is a godsend. You are a visionary.

*(MOTHER SUPERIOR doesn't move.  
MONSIGNOR O'HARA exits.)*

**DELORIS**

You are a visionary. I'm a godsend.

**MOTHER SUPERIOR**

I can hear you smiling.

**DELORIS**

God has sent me here for a reason, take the hint.

**MOTHER SUPERIOR**

*(a beat, then evenly)*  
One hymn per service.

## DELORIS

But that doesn't include encores!

### SCENE 10

(#19 – SUNDAY MORNING FEVER (PART 1) *begins.*)

(*The Church. We are in the service. The MONSIGNOR enters with a mic.*)

### MONSIGNOR O'HARA

(*works the mic like a pro*)

People, your vibrations are beautiful. I gotta tell ya, this is a really big tabernacle and you are filling it with a lot of love right now. Our sisters have worked up a nutty little number here which we think is really really special, but first – our restoration fund, let's check the tote board – timpani—

(#20 – SUNDAY MORNING FEVER (PART 2) *begins.*)

# SUNDAY MORNING FEVER (PART 2)

(*Two ALTAR BOYS bring in a large thermometer tote board. They reveal a large amount.*)

(MONSIGNOR O'HARA:) It's all about the love and the giving, you people are marvelous, give yourselves a round of applause. (*applause*) In the name of the Father, the Son, and you-know-who, I give you Sister Mary Clarence and our own Queen of Angels singers. Lay it on us, sisters.


2 Solid gold disco 12

DELORIS,  
NUNS:


14

*mf* Spread the news!— It's time to rock the pews!— We've got the

16  Sun - day morn - ing fe - ver!\_\_\_\_\_

18  It's a sound— that turns your soul a-round— un-til it

20  makes you a be - liev - er!\_\_\_\_\_

22  Ev - 'ry priest,— Ev - 'ry dea-con,

24  Ev - 'ry - one— who feels the beat starts freak-in'!

**DELORIS, NUNS,  
ALTAR BOYS:**

26  Catch the bug!— Ride the groove!—

28  Boo-gie 'til you feel your spi-rit move!—

(DELORIS:)



Come and get that Sun-day morn-ing fe - ver!\_\_\_\_\_

(NUNS,  
ALTAR BOYS:)



Come and get that Sun-day morn-ing fe - ver!\_\_\_\_\_

(riffing)



Give the Lord Give\_\_\_\_\_ the Lord a try!—



Give the Lord a try!\_\_\_\_\_

**MONSIGNOR O'HARA:** (*carrying a stack of newspapers*) Sisters!  
Sisters! The reviews are in! (*The NUNS swarm him.*) Philadelphia Inquirer!  
"If you see only one Roman Catholic mass this season, let this be it."

**MARY PATRICK:** Courier-Post! "I laughed, I cried, I cheered, I felt  
the guilt of original sin!"

8

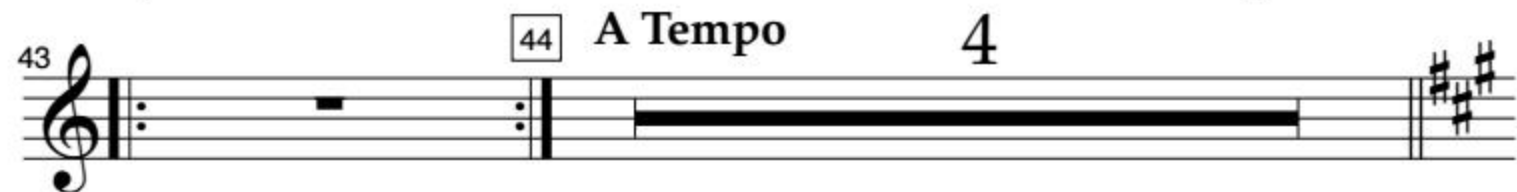


**MARY THERESA: VARIETY!**

(*reading*) "Crix Pix Crucifix  
Shticks" (*The NUNS are  
confused, then cheer.*)

**MARY STEPHEN:** Sisters! Sisters!  
People are getting the word of the Lord!

**MARY PATRICK:** This is why we're nuns!!





**MOTHER SUPERIOR:** Sisters please, let us assume an attitude of prayer. Hand me a Bible please. (*MARY THERESA hands her the Variety.*)  
NOT THE VARIETY!!

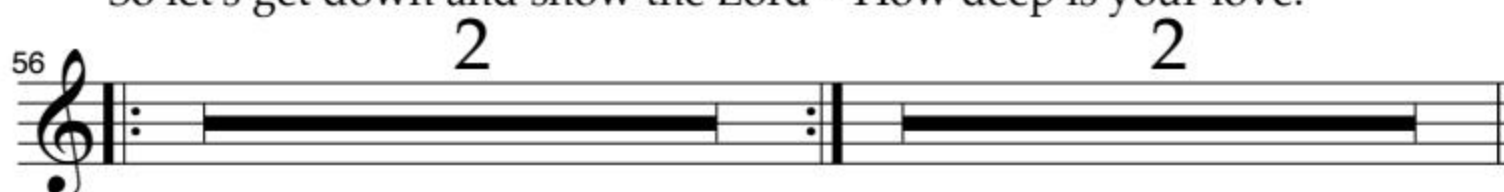


(*The NUNS run back to the altar.*)

**MONSIGNOR O'HARA:** And now we're back! Let's take another look at that thermometer! (*The ALTAR BOYS enter with the tote board with a full thermometer.*) And we have the balcony open for the first time in thirty years!



(**MONSIGNOR O'HARA:**) Let's hear it from the balcony! (*applause*)  
So let's get down and show the Lord – How deep is your love!



**MARY PATRICK:**



Girls and boys,— come make a joy - ful noise—And do the



Sun - day morn - ing hus - tle!\_\_\_\_\_



Bump that thing— in praise of Christ the King— un - til you

DELORIS,  
NUNS,  
ALTAR BOYS:



pull your pel - vic mus - cle! ————— Get con - fessed



Get a - noin - ted. Then get down — like you were



dou - ble - joint - ed! Feel the flow! —



Dig the scene! — Shake it like you're Ma - ry



Mag - da - lene! — Come and let that



Sun - day morn - ing fe - ver! —————

79

Make your foot - sies fly!\_\_\_\_\_

*(EDDIE enters with a newspaper.)*

**EDDIE:** Deloris, come here, you're in the paper! Everybody in the city is gonna see this!

**DELORIS:** It's good for the convent.

81

4

**MONSIGNOR O'HARA:** A miracle! A miracle in the order of fish and loaves!

*(DELORIS turns to listen to the MONSIGNOR, ignoring EDDIE. EDDIE exits.)*

85

4

**(MONSIGNOR O'HARA:)** Sisters! I have glad tidings!! We have been invited to perform for His Holiness—

**MARY THERESA:** Johnny Carson?

**MONSIGNOR O'HARA:** His Holiness, Pope Paul the Sixth!

*(The NUNS are stunned. No one moves. Then suddenly...)*

89

2 2

**DELORIS,  
MONSIGNOR O'HARA,  
NUNS,**

93

Praise the Lord!— Join the flock!—

95 Par - ty 'til you make the cloi - ster rock!—

97 Won't re - gret that Sun - day morn - ing fe -

99 - ver...— Kiss those sins good-bye!—

102 Fill the church!— Pass the plate!—

104 Ev - 'ry - bo - dy tran - sub - stan - ti - ate!—

106 Come and get that Sun - day morn - ing fe -

108 *(no breath)*

- ver \_\_\_\_\_ su - per - na-t'ral high! \_\_\_\_\_

111 *(no breath)*

*ff* Mass ap - peal \_\_\_\_\_ was nev - er so real \_\_\_\_\_ And

113 *(no breath)*

can't - cha feel \_\_\_\_\_ that Sun - day fe - ver.

115 **2**

Sun-day fe-ver rise! \_\_\_\_\_

*(#21 – SUNDAY FEVER (PLAYOFF) begins.)*

## SCENE 11

*(#22 – TAKE ME TO HEAVEN (NEWSCAST) begins.)*

# TAKE ME TO HEAVEN (NEWSCAST)

*(Curtis's Office. CURTIS hears the sound of "Take Me To Heaven" coming from the TV. TJ sings along with the music.)*

**Tempo di**  
"Take Me to Heaven"

TJ, NUNS:

Take me to heav - en!

— Take me to ec - sta-sy! —

**CURTIS:** I know that song.  
**TJ:** That's Deloris's old song.  
**CURTIS:** That nun...  
**JOEY:** Hey that's...  
**PABLO:** That is...  
**JOEY:** Deloris is a nun.  
**TJ:** Say what!

6

**NEWSCASTER:** Pope Paul the Sixth comes to the city of "Brotherly Love" tomorrow to see some "Sisterly Love." This is Joey Finnochio from Action News reporting from Queen of Angels church. And now back to you in the studio!

**Slightly Heavier Beat**

4x

2

*(The TV segment ends.)*

**CURTIS**

Deloris is hiding out in a convent.

**JOEY**

Whatta we do boss?

**CURTIS**

You know where she is, now figure out a way to get her out.

**TJ**

How we gonna get into a house of nuns?

**PABLO**

It's impossible.

**JOEY**

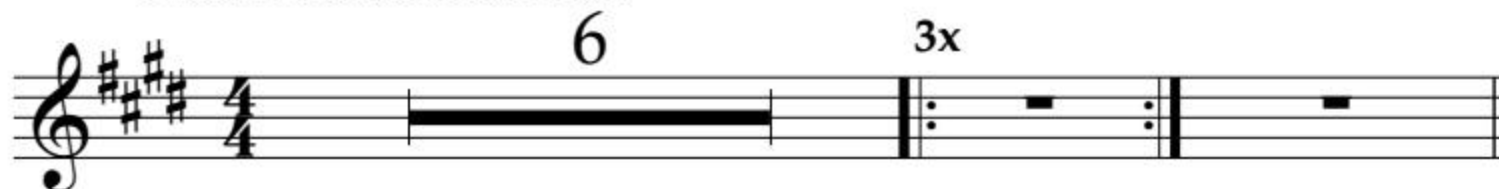
I can get in. I can get up close to any woman. Even a nun.  
Watch and learn.

*(#23 – LADY IN THE LONG BLACK DRESS begins.)*

## LADY IN THE LONG BLACK DRESS

**JOEY:** What's happenin' sister? Yeah baby, I'm talkin' to you. My name's Joey. I'm a Libra. I dig sunsets, strollin' on the beach and loving my neighbor as thyself. And right now neighbor, close your eyes and—

**Laid back and smooth**



Pic-ture you and me one sweet, sweet night,—



in a pool of vo-tive can-dle - light.—



Just one thing could make the mood more right—



God drop-pin' in to sing like Bar-ry White.—

**JOEY, PABLO,  
TJ, CURTIS:**



Hey, la - dy in the long black dress.—

**ALL THUGS:**



Let's sneak a-way and de-com - press.— Wo - wo -



woh! Hey la - dy, why not take a chance?— Come



on, proud Ma - ry, meet your mis - sion - a - ry of ro -





mance. Sweet la - dy in the long black dress!—



Please tell me, what's La-tin for "yes"? Woh - woh—



woh! Hey la - dy, don't-cha look as - kance! For -



get Je - ho - vah, 'Cause the wait is ov - ah, Come to



Ca - sa - no - va... for ro -

**JOEY:** Man we are smoooooth!

**PABLO:** Yeah!

**TJ:** No nun can say no to us!

**JOEY:** Let's get to that convent  
and get Deloris.



mance.\_\_\_\_\_

39

Wo— wo— wo

41

Yeah, yeah, yeah,— Wo,— Wo!

(#24 – HAVEN'T GOT A (TAG) begins.)

## SCENE 12

(Mary Clarence's room. DELORIS is on her cot trying to nap. DELORIS rolls over and sees all of the NUNS looking at her. She screams.)

### DELORIS

Is it time to pray again? What are we praying for this time?

### MARY PATRICK

Oh, Mary Clarence. We're so anxious about performing for the pope.

### MARY STEPHEN

I'm in a state.

### MARY ROBERT

I can hardly breathe!

### MARY THERESA

I can't sleep!

### MARY PATRICK

Everyone is so excited for us.

### MARY ROBERT

The only thing left to calm our nerves is to have a blessing.

### DELORIS

(turning back over)  
Good idea.

**MARY ROBERT**

Mary Clarence? Would you lead us?

**DELORIS**

What?

**NUNS**

Please.

**DELORIS**

Okay.

(#25 – BLESS OUR SHOW *begins.*)

# BLESS OUR SHOW

(DELORIS:) Circle up. Blessing... blessing... let's see.

Easy, poco rubato 3 (DELORIS:)

Bless our

5

show... Bless our mus - ic... Bless the songs we're gon - na

8

sing. Bless the stage that we'll stand on when we

11

stand and do our thing. Bless each line, ev' - ry



num-ber, all the steps that we've re - hearsed. And al -



low us, some-how, to be great, at the worst. Bless each

**Quasi tempo**



note, and each ly-ric, Help us try to stay on key. Bless the



lights, and the sound-board. Bless our chor-e - o - gra -



**Poco rit.**

phy. From the top of the down-beat 'til the fin-al cur-tain

**Bouncy and cheerful**



call, Bless the day, Bless our show, Bless it all.

**(DELORIS:)** Alright, that's all she wrote everybody. Let's all go back to our rooms. We have rehearsal in twenty minutes and we want to be nice and ready for it.

36 7

43 3 **MARY PATRICK:** 47 **MARY CELESTE:**

Bless our props! Bless our

48 **MARY ROBERT:** **MARY IRENE:**

cos - tumes! Give our se - quins ex - tra glitz! Bless our

51 **MARY LAZARUS:**

moves! Make 'em kill - er! Let us nail the funk - y

54 **MARY STEPHEN:** **MARY THERESA:** **NUN 1, NUN 2, NUN 3:**

bits! Bless our vibe! Give us mo - jo! Help our

57 **DELORIS:**

boot - ies shake on cue! Let us rest when we're

60 NUNS:

stressed so our best shines through. Bless our

63

riffs and ar - range-ments! Let our so - los tru - ly

66 MARY  
ROBERT:

rock! Help us tear up this suck-er so they hear us down the

70 NUNS:


block! Let us lay down the boo - gie 'til it's

73 GROUP 1:                      GROUP 2:


bounc-ing wall to wall! Bless our mics! Bless our


76 NUNS: 79

amps! Bless it all!                      Let our voi - ces

80  gleam and glis - ten! Grant us strength to

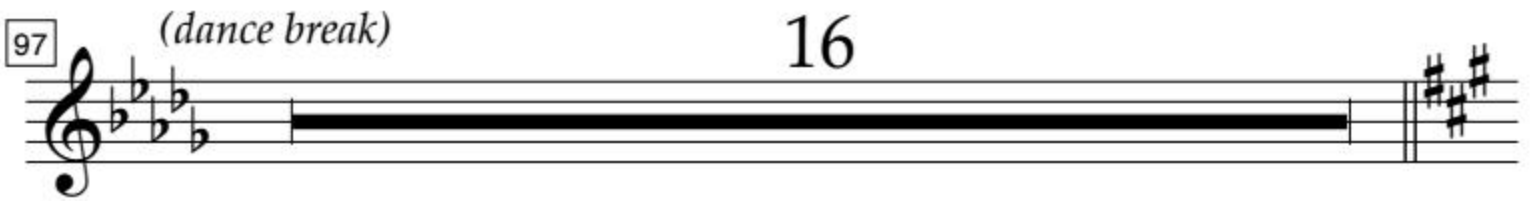
84  sing our best! And let all of

88  those who lis - ten feel they too are

92  tru - ly blessed! **Poco Accel. 3**

**Playfully, slightly faster**


*(dance break)*

97  16

**Molto rit. e dim.**


3

**DELORIS:**

113  Bless our

Slower but still moving along

117



love and our friend-ship. May it some-how be e -

120




nough. Most of all, keep us smil - ing while we're

(DELORIS:)

123



strut - ting all our stuff. Let us lift one a -



NUNS:  
*mp* Ah!\_\_\_\_\_

Molto Rall.

MARY  
ROBERT:

126



noth-er 'til our spir-its fill the hall!\_\_\_\_\_ Bless the





Tempo 1°, very forcefully

MARY  
LAZARUS:

MARY  
PATRICK: (*spoken high*)

130

beat! Bless the bass! Bless each per-son in this

MARY  
CELESTE:

MARY  
IRENE:

MARY  
STEPHEN:

133

place! Bless the foot-lights! Bless the spot-lights! Let 'em

NUNS:

136

light up ev' - ry face! Bless our hearts!

DELORIS:

139

Bless our souls! Bless us

(DELORIS:)

142

all! Bless our  
Bless us all! Ah! Bless our

(DELORIS, NUNS:)



church!

Bless our sis - ters!

Bless our

*(non-vibrato)*

*(+ vibrato)*



show!\_\_\_\_\_

*(MOTHER SUPERIOR enters. The NUNS quiet.)*

**MOTHER SUPERIOR**

Deloris, Deloris, you must leave at once. I've just spoken with Officer Souther. He's taking you away.

**MARY PATRICK**

Deloris? Who's Deloris?

**MOTHER SUPERIOR**

The patrol cars have blocked off Arch Street. It's time to get your things, Deloris.

**MARY STEPHEN**

Why'd you call her Deloris?

**MOTHER SUPERIOR**

I believe the sisters need to hear this from you.

**DELORIS**

Sisters—I have something to tell you. I'm not really a nun.

*(a slight "Huh?" from the sisters)*

I'm not really a Catholic.

*(a slightly larger "Huh?" from the sisters)*

You see, I'm a singer. And I was dating a very bad man. And I saw him murder someone. And I'm going to court to say that. But first I had to hide from him. Here.

**MARY PATRICK**

So you lied to us.

**MOTHER SUPERIOR**

*(to DELORIS)*  
You should leave now.

**DELORIS**

I'm sorry.  
*(Beat. No response.)*  
Well I guess this is goodbye then.

**MARY MARTIN-OF-TOURS**

*(stepping out)*  
"For ye shall go out with joy, and be led forth with peace:  
the mountains and the hills shall break forth before you into  
singing; and all the trees of the field shall clap their hands."

**DELORIS**

Isaiah 55:12.

**MOTHER SUPERIOR**

Come sisters. We must leave so Deloris can pack her things  
before Officer Souther arrives.

*(The NUNS are silent.)*

**DELORIS**

See ya.

*(#26 – BENEDICTA-TA FOR NOW begins. The NUNS  
exit spiritlessly.)*

**MOTHER SUPERIOR**

I... well I... Come now, we've done the Lord's work. We have  
protected a person in her time of need. Let us return to our  
lives as God has planned it.

*(DELORIS is left alone onstage. She takes her old clothes  
out of the box. MARY ROBERT re-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.

(#27 – THE LIFE I NEVER LED begins.)

# THE LIFE I NEVER LED

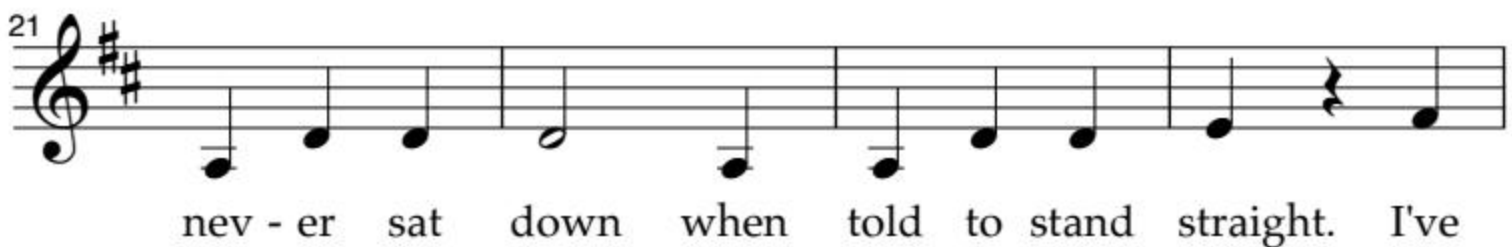
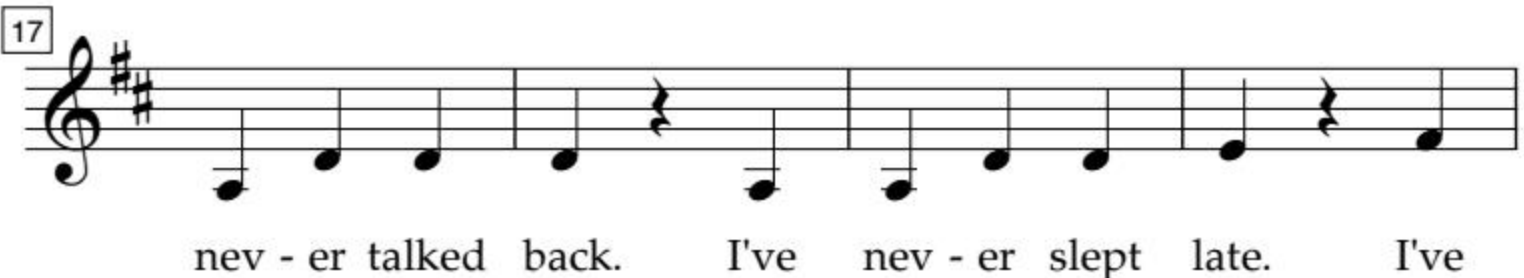
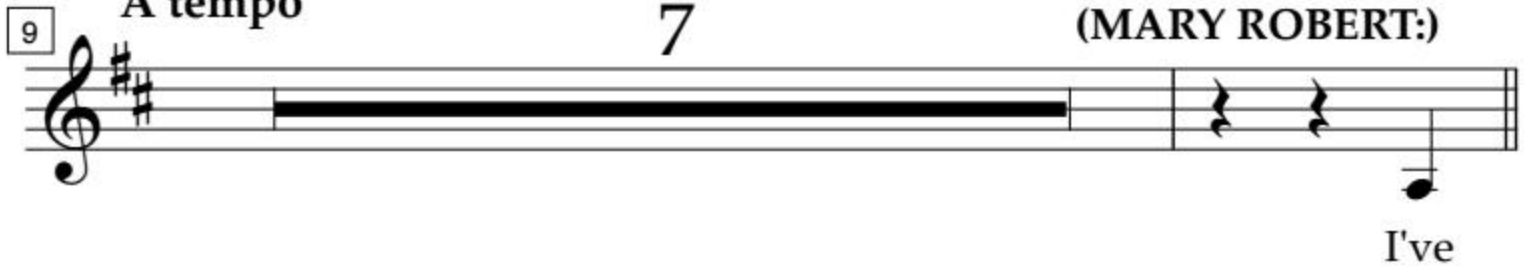
(MARY ROBERT:) Or maybe it is. I don't know.  
DELORIS: Honey, I'm not a priest.


Warmly, poco rubato, in one 8




**MARY ROBERT:** I know. But you're my friend and I... I want to know what I'm missing.

A tempo 7 (MARY ROBERT:)





25  nev - er let go and gone with the flow, and

29  don't ev - en know, real-ly, why. \_\_\_\_\_ I've

33  nev - er asked ques-tions or tak - en a dare. I've

37  nev - er worn clothes that might make peo-ple stare. I've

41  nev - er re - belled, or stood up and yelled, or

45  ev - en just held my head high. \_\_\_\_\_ And

49  all of the feel-ings un - spok - en, \_\_\_\_\_

53  
all of the truths un - said, \_\_\_\_\_ They're

57  
all I have left of the life I nev - er

61  
led. \_\_\_\_\_ And


65  
now, \_\_\_\_\_ now that you've giv - en me

69  
one lit - tle taste of it... \_\_\_\_\_ And

73  
now, \_\_\_\_\_ now that I know what I


77  
know... \_\_\_\_\_ Well

81




how, \_\_\_\_\_ how can I go on ig -

85



no - ring the waste of it? \_\_\_\_\_ Af - ter

89



all of the years that I've clung to my


92



fears, won't you help me let go? \_\_\_\_\_

96

**Rit.**



Help me let go! \_\_\_\_\_


100

101 **Quasi tempo**




— I want to be brave. I want to be

104




strong. I want to be - lieve I'm where I be -

108   
long. To stand up and say I'm seiz - ing the

112 **Accel.**   
day. To not just o - bey, but to choose. \_\_\_\_\_

116 **A tempo, with force**   
— And I may not surf, I

119   
may not see France. But I have to know I

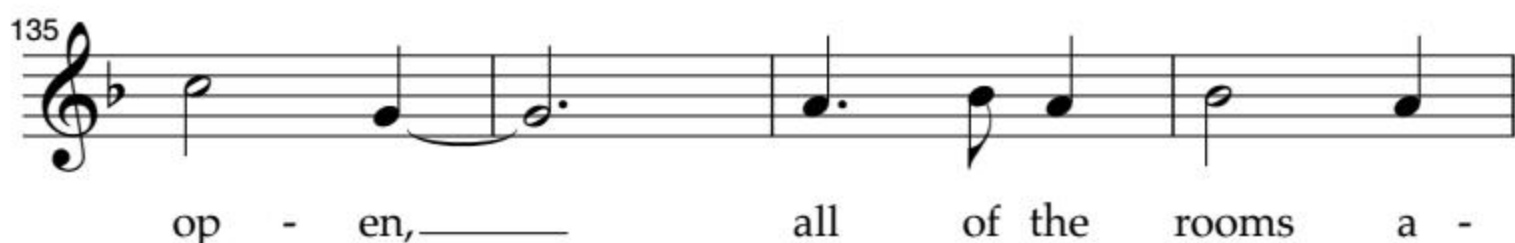
123   
still have the chance. And may - be I'll make a

127   
pain - ful mis - take. It's mine, though, to take or re -

131   
fuse. \_\_\_\_\_ And all of the doors yet to



135



op - en, \_\_\_\_\_ all of the rooms a -

139



head, \_\_\_\_\_ I want to start liv - ing the

143



life I nev - er led! \_\_\_\_\_

148

**Rall.**



\_\_\_\_\_

**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. Now, I need to get changed. Eddie will be here soon.

*(MARY ROBERT begins to leave, then turns back.)*

**MARY ROBERT**

Here. Take my rosary—

*(MARY ROBERT hands DELORIS a rosary.)*

**DELORIS**

But, I don’t believe in that.

**MARY ROBERT**

Take it anyway. You might need some extra help.

**DELORIS**

I can take care of myself. I promise.

## MARY ROBERT

Then just hold it tight to remind you that... that you are never alone.

(#28 – SISTER ACT begins.)

# SISTER ACT

(MARY ROBERT exits.)

Gently and simply 4 5 DELORIS:

I don't need a spot-light.

7

I don't need a crowd. I don't need the

10

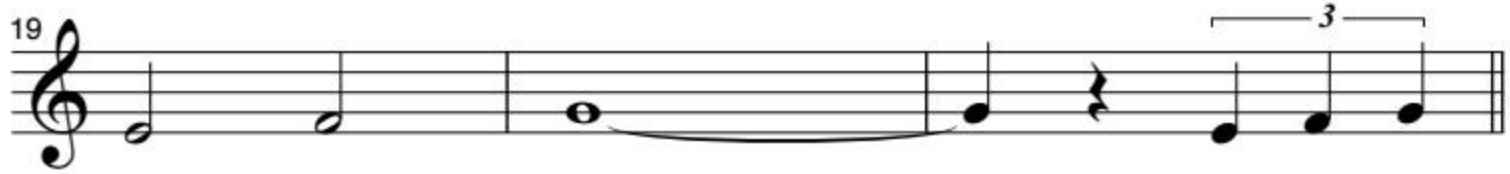
great wide world to shout my name out loud.


13


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


16


are. I've got all I need to feel like

19  I'm a star... I've got my

22  sis - ters by my side. I've got my

24  sis - ters' love and pride. And in my sis - ters' eyes I

27  re - cog - nize the star I want to be. And with my

30  sis - ters, stand - ing strong, I'm on the

32  stage where I be - long. And

35  no - thing's ev - er gon - na change that fact.

38

I'm part of one— ter - ri - fic sis - ter

**Moving forward a bit**

*(Music continues as the scene changes.)*

41

act.

**SCENE 13**

*(The NUNS are at rehearsal. They are looking at their music with little joy.)*

**MOTHER SUPERIOR**

Now we must be joyful. We shall be singing the Bach for his holiness in just a few hours. Let us take it from *D.C. al fine*. The “D” of course stands for—

*(DELORIS enters.)*

**MARY ROBERT**

*(seeing DELORIS)*

Deloris!

**MOTHER SUPERIOR**

No, it does not, it—

**NUNS**

Deloris!

**DELORIS**

I’m sorry, sisters, you’re not gonna sing for the pope without me!

*(The NUNS express general delight. MOTHER SUPERIOR raises her hand. The NUNS quiet.)*

**MOTHER SUPERIOR**

*(pulling DELORIS aside)*

Deloris, I am impressed and frankly a little surprised that you are still here. However, we have new music to rehearse. And most importantly, your very presence here puts our entire community at risk. So I must ask you to leave. For their sake.

**MARY ROBERT**

*(firmly)*

No.

**MOTHER SUPERIOR**

*(to MARY ROBERT)*

This does not concern you.

**MARY ROBERT**

Deloris is one of us. She stays and we all stand with her.

**MOTHER SUPERIOR**

Mary Robert...

*(#29 – CHASE 2 begins. The sound of a window breaking.)*

**(MOTHER SUPERIOR)**

What's that?

**DELORIS**

It's Curtis! He found me.

**MARY ROBERT**

Sisters! Let's roll!!

*(The chase. The NUNS scatter around the church attempting to hide DELORIS from the THUGS. A sequence ensues with NUNS and THUGS entering and exiting quickly. The THUGS see a NUN they think is DELORIS and sneak up on her. They tap her on the shoulder. She turns around. It is MARY LAZARUS.)*

**MARY LAZARUS**

Come and get me boys!

*(The chase continues. TJ and PABLO are searching for DELORIS amongst the NUNS. The NUNS scatter, leaving MARY THERESA, who fakes being out of breath. JOEY enters.)*

## JOEY

Here, let me help you, sister.

*(She knees him in the groin. JOEY falls. All of the NUNS enter to celebrate MARY THERESA's victory while two ALTAR BOYS enter to take JOEY offstage.)*

*(PABLO has cornered a group of NUNS.)*

## PABLO

Where is Deloris?

*(MARY MARTIN-OF-TOURS shrugs as the other NUNS shake.)*

Look how scared you all are! Where is Deloris?

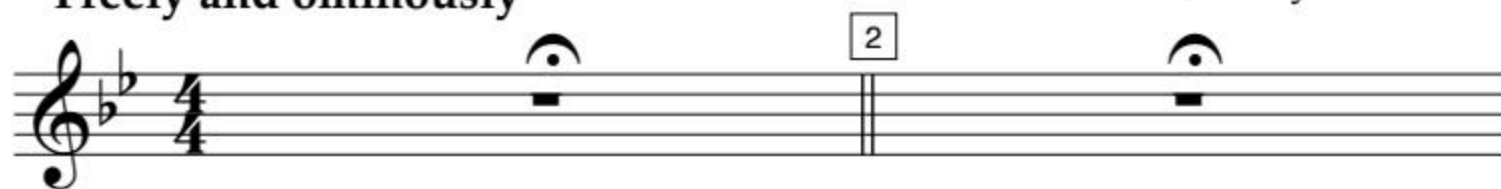
*(MARY MARTIN-OF-TOURS shrugs again and then karate chops PABLO, who falls down. The NUNS celebrate once more as the ALTAR BOYS take PABLO offstage on the gurney. The chase continues. TJ enters, and the NUNS strike seductive poses. TJ tries to impress the NUNS with some of his smooth moves. MARY LAZARUS enters with a yard stick, slapping it in her hand. TJ sees her, is terrified, and runs for his life. The NUNS cheer and all exit as CURTIS enters and corners MARY ROBERT. MARY ROBERT is trapped.)*

*(#30 – SISTER ACT (REPRISE) begins.)*

# SISTER ACT (REPRISE)

*(DELORIS runs in.)*

Freely and ominously



**DELORIS:** STOP, CURTIS! You don't want her – you want me. *(then, yells at MARY ROBERT)* Get out of here, Mary Robert.

**CURTIS:** Deloris – you're causing me all kinds of bother.

**(CURTIS:)** Look at you in that getup! Walking around and pretending to be a nun.

**(CURTIS:)** You're a joke. And you sure ain't no nun.  
**MOTHER SUPERIOR:** *(entering from the shadows)* Yes, she is.



**(MOTHER SUPERIOR:)** She is a sister. Sister Mary Clarence is as true a sister as this convent has ever known.

**CURTIS:** (*pushing past MOTHER SUPERIOR*) Well then, Sister Mary Clarence, time for your last rites, right? (*He starts to walk toward her. DELORIS takes out the rosary Mary Robert has given her and kneels.*)

**Very freely**



Take me to



hea - ven... Take me to par - a - dise.

*(MOTHER SUPERIOR kneels between CURTIS and DELORIS.)*

**MOTHER SUPERIOR:**



Re-ceive my hum-ble pray'r,— The

*(Other NUNS begin to step forward. First MARY ROBERT, then MARY PATRICK and MARY LAZARUS, joining MOTHER SUPERIOR and DELORIS.)*



faith that I bear, Ac-cept my sac - ri - fice.

Quasi tempo

MARY  
ROBERT:

MARY  
PATRICK:



Take all my heart and soul... My joy and love...

MARY  
LAZARUS:



I am ready, sweet Lord above.—

*(Now all of the NUNS enter and join, forming a wall of sisters and sound between DELORIS and CURTIS.)*

- MARY CELESTE: Take me!
- MARY IRENE: Take me!
- MARY STEPHEN: Take me!
- MARY MARTIN-OF-TOURS: Take me!

Accel. poco a poco

3



- NUN 1: Take me!
- NUN 2: Take me!
- MARY THERESA: Take me!

DELORIS:



I've got my

Poco appassionato



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





(to MARY PATRICK) (to MARY LAZARUS)

41

My sweet sis-ters, — My strong

Accel. e cresc.

44

sis - ters, —

ALL NUNS: Rit. e dim.

46

All my lov - ing sis - ters. —

(DELORIS stands.)

(DELORIS:) I'm not afraid of you, Curtis. None of us are.

(CURTIS crosses into DELORIS.)

49 Slower 4

CURTIS: Oh yeah? I'm gonna count to three and then, One... two...

53 Slower, with impending doom 3

(EDDIE pops out from the middle of the NUNS, where he has been hiding.)

**EDDIE**

Three. Curtis Jackson, you are under arrest.

*(A COP enters from behind CURTIS and puts him in handcuffs.)*

**CURTIS**

Ow! Ow! Ow!

**EDDIE**

Yes!

*(to DELORIS)*

Are you okay?

**DELORIS**

I am now.

*(The COP takes CURTIS into custody.)*

**CURTIS**

You'll never be nothing. Not without me.

**EDDIE**

*(patting CURTIS's brow with a handkerchief)*

Here... take this. You're sweatin' a little. Get him out of here.

*(EDDIE stuffs the handkerchief in CURTIS's pocket. The COP drags CURTIS off.)*

**CURTIS**

*(to DELORIS)*

You're nothing. You're nobody.

*(EDDIE turns back to DELORIS. Before he can say a word, she kisses him. The NUNS, in unison, cross themselves.)*

**MOTHER SUPERIOR**

Places for the pope!!

**NUNS**

*(in unison)*

Thank you, places.

*(The NUNS all run off.)*

**EDDIE**

I'll see you later, milady.

*(EDDIE exits. His walk has a hitch in it now.)*

**DELORIS**

Well.

**MOTHER SUPERIOR**

Yes.

**DELORIS**

Okay.

**MOTHER SUPERIOR**

For all that you've done, I thank you. And may everything you hope for in life be yours. A white sequined gown with a white fox fur.

**DELORIS**

I don't know about that, Mother Superior. But I got Eddie and my friends here and – maybe they'll, you know, help me get all that.

**MOTHER SUPERIOR**

So you will come back and visit us? After the pope gig?

**DELORIS**

Pope gig. Check you out, gettin' all show bizzy. Yeah. I'll come back to this church. A lot.

**MOTHER SUPERIOR**

To pray?

**DELORIS**

To sing. You know, sometimes when I'm singing with these girls, I'll just decide to take it up a half step, and every one of them – all of them – just take it up with me. Without anybody sayin' a word.

**MOTHER SUPERIOR**

Perhaps one day you will know that that is God.

**DELORIS**

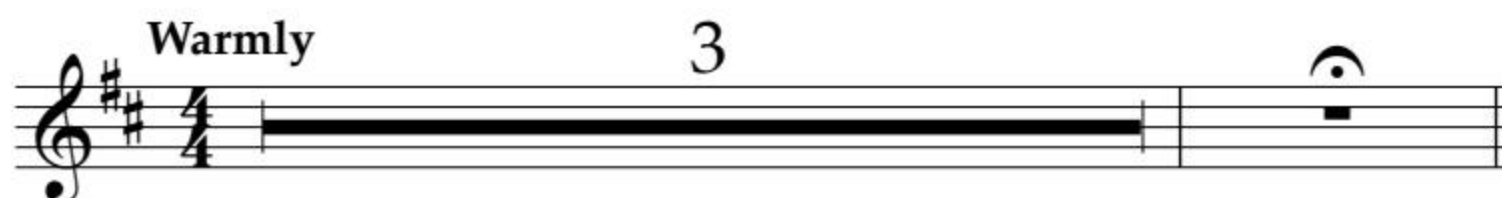
Perhaps one day you will know that that is just being human.

**MOTHER SUPERIOR**

Or perhaps one day we will realize it is both. And they are the same thing.

(DELORIS hugs MOTHER SUPERIOR. #31 – SPREAD THE LOVE AROUND begins.)

# SPREAD THE LOVE AROUND



Freely-colla voce

5 (MOTHER SUPERIOR:)



All things be - ing ev - en, here's— what I be-lieve in:



No - thing mat - ters more than love.—



Friend-ship and af - fec - tion, real— con - nec - tion,



it's a gift from a - bove.— Ev' - ry song



—that we play, ev' - ry prayer— that we pray, makes a bond



NUNS,  
ALTAR BOYS:

35

Hoo\_\_\_\_\_ Oh\_\_\_\_\_

39

Start a con-ver-sa-tion, throw\_\_\_\_\_ a ce-le-bra-tion, let

41

— what-ev-er's in you out!\_\_\_\_\_

43

Wel-com-ing and shar-ing, sim-ply car-ing,


45

that's what life is a-bout.\_\_\_\_\_ Don't just

47

sit on the side,— Go a-long— for the ride,—with your heart

49




— o - pen wide— as it goes!—

51




Let love's mu - sic fill— you down— to your toes!

53 (ALTAR BOYS:)



— And get up!

(NUNS:)



— And get up!

55



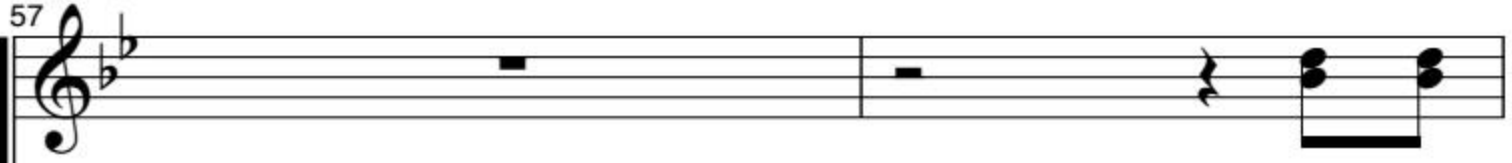
Jump in!



Get up, and join the crowd on the floor!—



57



Reach out!



Jump in, that's what your spi-rit is for!—

59

(NUNS:)



Reach out! Em-brace the love that-cha found!—

(ALTAR BOYS:)

61



Then go a-head, let it spread— all a-round!— Get down!

(NUNS:)



Then go a-head, let it spread— all a-round!—

63



Dance on!



Get down! with all your heart and your soul!

65

Don't stop!

Dance on! be-come a part of the whole!—

67 (ALL:)

Don't stop! un - til you're lost in the sound!—

69

Life's on - ly love! Spread the love— a - round!—

*(EDDIE enters, followed by JOEY, TJ, PABLO, and CURTIS in altar boy vestments.)*

2

71

73 ALL MEN:

Ev' - ry - one, join— your hands to - ge - ther.

75

Ev' - ry - one, find— the com - mon ground.

77

Ev - 'ry-one, sis - ter and bro - ther, love—

(MOTHER SUPERIOR  
and DELORIS enter.)

79

— one an - o - ther, spread— it a-round!

81 **ALL:**

Ev' - ry-one, join— your hands to - ge - ther.

83

Ev' - ry-one, find— the com - mon ground.

85 *mf*

Ev' - ry-one, sis - ter and bro - ther, love


87

— one an-o-ther, spread— it a-round!—and get down!

89 (DELORIS and MOTHER SUPERIOR dance break.) **(ALL:)**

Get down!

91 7 ALL:



Get up!

99



Get up, and join the crowd on the floor! Jump in!

101



Jump in, that's what your spi-rit is for!— Reach out!

103




Reach out! Em-brace the love that-cha found!

105



Then go a-head, let it spread— all a-round! Get down!

107



Get down! with all your heart and your soul! Dance on!

109



Dance on! be-come a part of the whole!— Don't stop!



Don't stop! un - til you're lost in the sound!

**PART 1:**



Life's on-ly love! Spread the love!— Spread the love!

**PART 2:**



Life's on-ly love! Spread it!—



— Spread the love!— Spread the love



Spread it!— Spread it!—



— Love a - round!



Love— a - round!

(#32 – **BOWS** begins.)

(#33 – **EXIT MUSIC** begins.)

**THE END**

# Words To Know From Sister Act JR.

**Anointed** – dedicated to serving God; blessed

**Archdiocese** – the area an archbishop oversees

**Askance** – with a look or attitude of disapproval

**Bracing** – refreshing; energizing

**Cartier** – a French luxury goods conglomerate known for jewelry

**Celestially** – relating to the heavens

**Cloister** – a place where monks or nuns live; a convent

**Club Med** – a French corporation of vacation resorts found all over the world; the original all-inclusive resort

**Colonic** – a procedure believed to detoxify and cleanse the body

**Deacon** – an ordained Catholic minister ranking below a priest

**Decompress** – calm down; relax

**Eschews** – deliberately avoids

**Faboo** – fabulous

**Hymnal** – a collection of hymns used for congregational singing

**Monsignor** – a senior position in the Roman Catholic Church

**Mother Superior** – the head of a religious community of women

**Pontiff** – the pope

**Postulant** – a candidate seeking admission into a religious order

**Reparations** – amends for a wrong someone has committed

**Reverb** – the acoustic environment that surrounds a sound

**Sacrilege** – misuse of that which is considered sacred

**Stations of the Cross** – a 14-step Catholic devotion commemorating Jesus Christ's day of crucifixion; often used as a mini pilgrimage

**Stratosphere** – the second major layer of Earth's atmosphere

**Tonic** – a medical substance taken to give a feeling of reinvigoration

**Wayward** – willful or disobedient

**Tabernacle** – a house of worship especially designed for a large congregation

**Transubstantiate** – to change sacramental bread and wine into the body and blood of Jesus Christ while keeping their appearances the same

**Vestments** – Christian liturgical garments

**Votive** – expressing a vow, wish, or desire

# glossary

**actor:** A person who performs as a character in a play or musical.

**author:** A writer of a play or musical, also known as a playwright. A musical's authors include the book writer, a composer, and a lyricist.

**blocking:** The actors' movement in a play or musical, not including the choreography. The director usually assigns blocking during rehearsals.

**book writer:** One of the authors of a musical. The book writer writes the lines (dialogue) and the stage directions. Also called the librettist.

**cast:** The performers in a show.

**cheating out:** Turning oneself slightly toward the house when performing so the audience may better see one's face and hear one's lines.

**choreographer:** A person who creates and teaches the dance numbers in a musical.

**composer:** A person who writes music for a musical.

**creative team:** The author(s), director, choreographer, music director and designers for a play or musical.

**cross:** When an actor onstage moves toward or away from another actor or object.

**dialogue:** A conversation between two or more characters.

**director:** A person who provides the artistic vision, coordinates the creative elements, and stages the play.

**downstage:** The portion of the stage closest to the audience. The opposite of upstage.

**house:** The area of the theater where the audience sits to watch the show.

**house left:** The left side of the theater from the audience's perspective. If something is located "house left," it is to the left side of the audience as they are seated in the theater.

**house right:** The right side of the theater from the audience's perspective. If something is located "house right," it is to the right side of the audience as they are seated in the theater.

**lines:** The dialogue spoken by the actors.

**lyricist:** A person who writes the lyrics of a musical. The lyricist works with a composer to create songs.

**lyrics:** The words of a song.



**monologue:** A dramatic speech by one actor.

**music director:** A person who is in charge of teaching the songs to the cast and orchestra and maintaining the quality of the performed score.

**musical:** A play with songs that are used to tell a story.

**off-book:** The actor's ability to perform his or her memorized lines without holding the script.

**offstage:** Any area out of view of the audience. Also called backstage.

**onstage:** Anything on the stage and within view of the audience is said to be onstage.

**opening night:** The first official performance of a production, after which the show is frozen, meaning no further changes are made, and reviews may be published.

**play:** A type of dramatic writing meant to be performed live on a stage. A musical is one kind of play.

**protagonist:** The main character in a musical. The action centers around this character.

**raked stage:** A stage which is raised slightly upstage so that it slants towards the audience.

**rehearsal:** A meeting during which the cast learns and practices the show.

**script:** 1) The written words that make up a show, including spoken words, stage directions, and lyrics. 2) The book that contains those words.

**speed-through:** To speak through the dialogue of a scene as quickly as possible. A speed-through rehearsal helps actors memorize their lines, and it infuses energy into the pacing of a scene.

**stage directions:** Words in the script that describe the actions of the characters.

**stage left:** The left side of the stage, from the actor's perspective. The same side of the theater as house right.

**stage manager:** A person who is responsible for keeping all rehearsals and performances on schedule.

**stage right:** The right side of the stage, from the actor's perspective. The same side of the theater as house left.

**upstage:** The part of the stage farthest from the audience. The opposite of downstage.

**warm-ups:** Exercises at the beginning of a rehearsal or before a performance that prepare actors' voices and bodies.

# Actor's Script Credits

## **Contributing Editors**

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