

sister act play script

sister act play script is the captivating written blueprint behind one of the most beloved musical comedies, blending elements of humor, drama, and uplifting music. This article provides a thorough exploration of the Sister Act play script, detailing its origins, structure, key characters, and thematic elements. Readers will discover how the script brings the story to life on stage, the differences between the play and its cinematic counterpart, and what makes the dialogue and lyrics so memorable. Whether you are a theatre enthusiast, a performer, an educator, or simply curious about how the Sister Act musical is crafted, this guide offers expert insights into its content and performance aspects. The following sections will examine the script's format, major scenes, character breakdowns, and tips for staging, ensuring a comprehensive understanding for anyone interested in the Sister Act play script.

- Origins and Overview of Sister Act Play Script
- Script Structure and Formatting
- Main Characters and Casting Insights
- Theme, Plot, and Scene Breakdown
- Dialogue and Musical Numbers
- Comparing Stage Script to Film Script
- Tips for Performing and Directing Sister Act
- Resources for Obtaining the Sister Act Play Script

Origins and Overview of Sister Act Play Script

The Sister Act play script is based on the popular 1992 film "Sister Act" starring Whoopi Goldberg. The musical adaptation debuted in London's West End in 2009 before moving to Broadway in 2011. The play script, written by Cheri Steinkellner and Bill Steinkellner with additional book material by Douglas Carter Beane, and music by Alan Menken with lyrics by Glenn Slater, has become a staple in musical theatre. The script draws inspiration from the original film's plot while expanding on character development and musical storytelling. It is designed for live stage performance, blending witty dialogue, heartfelt moments, and high-energy musical numbers.

The Sister Act play script is suitable for a wide range of audiences, from schools and community theatres to professional productions. Its appeal lies in the combination of comedy, inspirational themes, and memorable characters. The script's structure allows for creative direction, dynamic choreography, and engaging ensemble work, making it a favorite among theatre groups.

Script Structure and Formatting

The Sister Act play script follows a standard musical theatre format, including dialogue, stage directions, and musical cues. It is divided into two acts, each containing several scenes that move the story forward. The script incorporates cues for lighting, set changes, and character entrances, providing clear guidance for directors, actors, and stage crew.

Stage directions are concise yet descriptive, ensuring that each scene's setting and mood are clearly communicated. The musical numbers are interwoven with the dialogue, often serving as pivotal moments for character development and plot progression. The formatting also includes cues for choreography and ensemble participation, making the script accessible for both large and small casts.

- Act and scene divisions for easy navigation
- Highlighted musical cues and lyrics
- Detailed stage directions for actors and crew
- Annotations for choreography and ensemble movement
- Flexible staging options for various theatre sizes

Main Characters and Casting Insights

The Sister Act play script features a vibrant cast of characters, each contributing to the story's humor, heart, and energy. The central figure is Deloris Van Cartier, an aspiring singer who finds herself hiding in a convent after witnessing a crime. The script offers unique roles for performers of diverse backgrounds, with opportunities to showcase both vocal talent and comedic timing.

Key Characters in Sister Act

- **Deloris Van Cartier:** The lead role, a bold and talented singer who becomes Sister Mary Clarence.
- **Mother Superior:** The convent's wise and sometimes stern leader, providing both comic and emotional depth.
- **Sister Mary Robert:** A shy and reserved nun who blossoms under Deloris's guidance.
- **Sister Mary Patrick:** An enthusiastic and joyful nun, known for her comedic presence.
- **Curtis Jackson:** The antagonist, a gangster whose pursuit of Deloris drives the plot's tension.
- **Eddie Souther:** A sympathetic police officer and Deloris's friend.
- **Ensemble of Nuns:** Supporting characters who contribute to the show's musical and comedic energy.

Casting for Sister Act emphasizes strong vocal abilities and dynamic stage presence. Directors are encouraged to select actors who can capture the humor and heart of each role, ensuring a lively and engaging production.

Theme, Plot, and Scene Breakdown

The Sister Act play script maintains the original story's central theme of transformation, acceptance, and the power of music. Deloris's journey from nightclub singer to unlikely nun is both comedic and poignant, as she helps the convent choir find their voice while discovering her own sense of belonging. The plot unfolds through a series of scenes that balance humor, suspense, and emotional growth.

Major Scenes and Their Significance

- **Opening Nightclub Scene:** Establishes Deloris's ambitions and sets the plot in motion.
- **Convent Arrival:** Introduces the nuns and the convent's strict atmosphere.
- **Choir Rehearsal:** Deloris transforms the choir, leading to musical breakthroughs.
- **Convent Performances:** The choir's newfound talent attracts attention,

raising stakes for Deloris's safety.

- **Confrontation with Curtis:** Climactic showdown that tests Deloris and the sisters' unity.
- **Finale:** A celebratory scene showcasing the choir's transformation and Deloris's acceptance.

Each scene in the Sister Act play script has a distinct purpose, advancing the plot and highlighting key themes. The interplay between comedic and dramatic moments keeps audiences engaged throughout the performance.

Dialogue and Musical Numbers

The dialogue in the Sister Act play script is witty, fast-paced, and filled with memorable one-liners. The writers skillfully blend humor with heartfelt exchanges, creating authentic relationships between characters. Musical numbers are integral to the script, providing emotional resonance and driving the story forward.

Alan Menken's score and Glenn Slater's lyrics infuse the script with energy and soul. Songs such as "Take Me to Heaven," "Raise Your Voice," and "Fabulous, Baby!" are standout moments that challenge performers vocally and emotionally. The script includes full lyrics and musical cues, making it easy for directors to synchronize music and action.

Sample Musical Numbers

- "Take Me to Heaven"
- "Raise Your Voice"
- "Fabulous, Baby!"
- "The Life I Never Led"
- "Sister Act"
- "Spread the Love Around"

The arrangement of songs and dialogue ensures a dynamic pacing, with big ensemble numbers balanced by intimate solos and duets. The musical elements are designed to showcase the talents of the cast and leave a lasting

impression on audiences.

Comparing Stage Script to Film Script

While the Sister Act play script is closely based on the 1992 film, there are notable differences in structure, character development, and musical content. The stage version introduces new songs and expands on certain plot points to better suit live performance. The dialogue is adapted for theatrical delivery, providing opportunities for comedic timing and audience interaction.

Certain film scenes are reimagined for the stage, with added emphasis on ensemble choreography and group vocals. The play script also allows for creative staging and set design, maximizing the impact of pivotal moments. These differences make the Sister Act musical a unique experience, distinct from its cinematic origins.

Tips for Performing and Directing Sister Act

Successfully bringing the Sister Act play script to life requires attention to casting, choreography, and pacing. Directors should focus on assembling a diverse and talented cast, capable of delivering both comedic and dramatic performances. Choreographers can utilize the script's musical cues to create dynamic ensemble numbers that energize the production.

Attention to staging, costume design, and set transitions is crucial for maintaining momentum between scenes. Rehearsal schedules should prioritize ensemble work, ensuring the choir's transformation is both believable and inspiring. Directors may also consider creative interpretations of the script's themes to resonate with contemporary audiences.

1. Emphasize vocal training and ensemble harmony.
2. Use creative choreography to enhance musical numbers.
3. Encourage actors to explore character relationships.
4. Adapt staging to fit available space and resources.
5. Highlight the story's themes of acceptance and transformation.

Resources for Obtaining the Sister Act Play Script

The Sister Act play script is available for licensing through authorized publishers and theatrical agencies. Institutions such as Music Theatre International (MTI) provide access to the script, score, and production resources. Schools, community theatres, and professional groups must secure proper rights before staging a performance.

In addition to official licensing, there are study guides and rehearsal editions that offer insights into staging and interpretation. Educators and directors can utilize these materials to prepare cast members and crew, ensuring a successful production. The script's accessibility makes Sister Act an excellent choice for a wide range of theatrical settings.

Q&A: Trending Questions About Sister Act Play Script

Q: Who wrote the Sister Act play script?

A: The Sister Act play script was written by Cheri Steinkellner and Bill Steinkellner, with additional material by Douglas Carter Beane. The music was composed by Alan Menken with lyrics by Glenn Slater.

Q: What are the main differences between the Sister Act musical and the original film?

A: The musical features new songs, expanded character development, and revised scenes to suit live theatre. The dialogue and pacing are adapted for stage performance, making the experience unique compared to the film.

Q: How many acts are in the Sister Act play script?

A: The Sister Act play script is typically divided into two acts, with multiple scenes and musical numbers within each act.

Q: What are some of the most popular songs in the Sister Act musical?

A: Popular songs include "Take Me to Heaven," "Raise Your Voice," "Fabulous, Baby!," "The Life I Never Led," and "Sister Act."

Q: Is the Sister Act play script suitable for school and community theatre?

A: Yes, the script is designed for accessibility and can be performed by schools, community theatres, and professional groups, provided proper licensing is obtained.

Q: What is the central theme of Sister Act?

A: The central theme is transformation, focusing on acceptance, the power of music to bring people together, and discovering one's true self.

Q: How can directors approach casting for Sister Act?

A: Directors should look for performers with strong vocal abilities and dynamic stage presence, especially in roles like Deloris Van Cartier and Mother Superior.

Q: Where can I find the official Sister Act play script for production?

A: The script can be licensed through authorized publishers such as Music Theatre International (MTI), which provides all necessary production materials.

Q: Are there resources available to help with staging and choreography?

A: Yes, study guides, rehearsal editions, and official choreography notes are available from licensing agencies to support directors and choreographers.

Q: Can the Sister Act play script be adapted for different stage sizes?

A: The script offers flexible staging options and can be adapted for both large and small theatre spaces, making it ideal for diverse production needs.

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Sister Act Play Script: A Guide to Staging the Sparkling Sensation

Are you ready to unleash a wave of soulful singing and side-splitting laughter onto your stage? This blog post is your ultimate resource for everything related to securing and staging a successful production of the beloved musical, Sister Act. We'll delve into where to find a Sister Act play script, discuss crucial elements for a captivating performance, and even offer tips to make your production truly shine. Get ready to transform your stage into a vibrant convent filled with gospel harmonies and unexpected twists!

Finding the Perfect Sister Act Play Script

The first, and arguably most important, step is securing the rights and acquiring the script. This isn't as simple as a quick Google search; navigating the legal aspects of theatrical productions requires careful attention.

Where to Find Legitimate Scripts:

Music Theatre International (MTI): MTI is the leading theatrical licensing agency for many well-known musicals, including Sister Act. Their website is your primary source for obtaining a legally licensed script and the necessary performance rights. Expect to pay a fee based on your venue size and anticipated audience numbers. This ensures you're operating within the law and supporting the creators of the work.

Concord Theatricals: Another major licensing agency, Concord Theatricals, may also offer Sister Act scripts depending on the specific version and regional rights. Check their website for availability.

Local Theatre Suppliers: Some local theatre supply stores might offer scripts, but always verify they're officially licensed to avoid legal issues. Directly contacting MTI or Concord Theatricals is the safest approach.

Avoiding Illegal Scripts:

Downloading pirated scripts from unauthorized websites is a serious offense and could lead to legal repercussions for your production. Never compromise on legality; the cost of a licensed script is a small price to pay compared to potential fines or lawsuits. Remember, supporting the artists and protecting copyright is essential for the future of theatre.

Bringing Sister Act to Life: Key Staging Considerations

With your legally obtained script in hand, it's time to bring the vibrant world of Sister Act to life on stage.

Casting and Character Development:

Casting is crucial. You need actors who can not only sing and act but also embody the spirit and personality of each character. Delve deep into the script to understand the nuances of each role. Consider holding auditions that allow actors to showcase both their vocal abilities and acting range.

Choreography and Musical Direction:

Sister Act features energetic choreography and powerful gospel music. Enlist the help of experienced professionals to guide your cast. Proper musical direction is key to delivering the emotional impact of the score. Don't skimp on this crucial aspect; a skilled musical director ensures the music is performed correctly and adds energy and excitement to each number.

Set Design and Costumes:

The set should reflect the contrasting worlds of the nightclub and the convent. Consider using creative lighting and set pieces to transition seamlessly between these environments. Costumes need to be both accurate to the period and visually stunning, reflecting the characters' personalities and evolving relationships.

Technical Aspects:

Sound is paramount in a musical like Sister Act. Ensure you have a quality sound system and skilled technicians to handle the audio elements. Similarly, lighting should enhance the mood and atmosphere of each scene.

Making Your Production Unique: Adding Your Own Spark

While staying true to the original spirit of Sister Act, consider adding your own unique touch.

Modernizing the Story:

While respecting the source material, subtle updates to the dialogue or set design can enhance the show's relatability to contemporary audiences. This could involve incorporating contemporary references or subtly adjusting certain aspects of the storyline.

Incorporating Local Talent:

Partner with local choirs or gospel groups to enhance the musical numbers. This can add

authenticity and excitement to your production.

Creative Set Design Choices:

Don't limit yourself to the traditional set design. Explore creative approaches to visually represent the world of the show in a new light.

Conclusion

Staging *Sister Act* is a rewarding experience, but obtaining a legitimate script is paramount. With careful planning, attention to detail, and a passion for the material, you can deliver a captivating production that will leave your audience singing and dancing in the aisles. Remember, the key to success lies in respecting the legal requirements, assembling a talented cast and crew, and injecting your own creative flair into this beloved musical.

FAQs

1. Can I use a freely available script online for a public performance? No, using unlicensed scripts is illegal and can lead to significant legal consequences. Always acquire a licensed script from MTI or a reputable source.
2. How much does a *Sister Act* play script cost? The cost varies based on your venue size and anticipated audience numbers. Check the licensing agency's website for accurate pricing information.
3. What type of technical equipment do I need? You'll need a sound system capable of handling amplified vocals and music, lighting equipment for scene transitions and mood setting, and potentially projection equipment.
4. How long does it typically take to stage a *Sister Act* production? The rehearsal time will depend on the experience of your cast and crew. Allow ample time for rehearsals, costume fittings, and set construction.
5. Where can I find resources for costumes and set design? Online resources, theatre supply stores, and local costume designers are all great places to start. You can also seek inspiration from past productions, remembering to adapt designs to your own unique vision.

sister act play script: *The Accidental Diary of B.U.G.: Sister Act* Jen Carney, 2022-02-03 The third hilarious accidental diary from Billie Upton Green (don't call her BUG!) Ideal for fans of Tom Gates, or Pamela Butchart's books . . . a wonderful new series - The Week Junior Fun, funny, inclusive and warm-hearted, these books are pure, cheery joy - Sophie Anderson There's an exciting addition to the Upton Green family (and it's not whatever Mr Paws has left on the living room

carpet...). But getting a new little sister isn't nearly as straightforward as Billie expects. Why are there so many rules? It's been weeks and weeks, and she still hasn't been able to hold the baby up at Show & Tell. Luckily, the school musical is in full swing, giving Billie the perfect distraction. She just needs to watch out for Painy Janey, who has her eyes on the main part and doesn't care what gets in her way...

sister act play script: The Complete Book of 2000s Broadway Musicals Dan Dietz, 2017-04-06 In the first decade of the twenty-first century, Broadway was notable for old-fashioned, feel-good shows (*Hairspray*, *Jersey Boys*), a number of family-friendly musicals (*Little Women*, *Mary Poppins*), plenty of revivals (*Follies*, *Oklahoma!*, *Wonderful Town*), a couple of off-the-wall hits (*Avenue Q*, *Urinetown*), several gargantuan flops (*Dance of the Vampires*, *Lestat*), and a few serious productions that garnered critical acclaim (*The Light in the Piazza*, *Next to Normal*). Unlike earlier decades which were dominated by specific composers, by a new form of musical theatre, or by numerous British imports, the decade is perhaps most notable for the rise of shows which poked fun at the musical comedy form, such as *The Producers* and *Spamalot*. In *The Complete Book of 2000s Broadway Musicals*, Dan Dietz examines in detail every musical that opened on Broadway from 2000 through the end of 2009. This book discusses the era's major successes, notorious failures, and musicals that closed during their pre-Broadway tryouts. In addition to including every hit and flop that debuted during the decade, this book highlights revivals and personal-appearance revues with such performers as Patti LuPone, Chita Rivera, and Martin Short. Each entry contains the following information: Plot summary Cast members Names of all important personnel, including writers, composers, directors, choreographers, producers, and musical directors Opening and closing dates Number of performances Critical commentary Musical numbers and the performers who introduced the songs Production data, including information about tryouts Source material Tony awards and nominations Details about London and other foreign productions Besides separate entries for each production, the book offers numerous appendixes, including a discography, filmography, and published scripts, as well as lists of black-themed shows and Jewish-themed productions. This comprehensive book contains a wealth of information and provides a comprehensive view of each show. *The Complete Book of 2000s Broadway Musicals* will be of use to scholars, historians, and casual fans of one of the greatest decades in musical theatre history.

sister act play script: Michael Curtiz Alan K. Rode, 2017-11-17 Academy Award-winning director Michael Curtiz (1886--1962) -- whose best-known films include *Casablanca* (1942), *Yankee Doodle Dandy* (1942), *Mildred Pierce* (1945) and *White Christmas* (1954) -- was in many ways the anti-auteur. During his unprecedented twenty-seven year tenure at Warner Bros., he directed swashbuckling adventures, westerns, musicals, war epics, romances, historical dramas, horror films, tearjerkers, melodramas, comedies, and film noir masterpieces. The director's staggering output of 180 films surpasses that of the legendary John Ford and exceeds the combined total of films directed by George Cukor, Victor Fleming, and Howard Hawks. In the first biography of this colorful, instinctual artist, Alan K. Rode illuminates the life and work of one of the film industry's most complex figures. He begins by exploring the director's early life and career in his native Hungary, revealing how Curtiz shaped the earliest days of silent cinema in Europe as he acted in, produced, and directed scores of films before immigrating to the United States in 1926. In Hollywood, Curtiz earned a reputation for his explosive tantrums, his difficulty communicating in English, and his disregard for the well-being of others. However, few directors elicited more memorable portrayals from their casts, and ten different actors delivered Oscar-nominated performances under his direction. In addition to his study of the director's remarkable legacy, Rode investigates Curtiz's dramatic personal life, discussing his enduring creative partnership with his wife, screenwriter Bess Meredyth, as well as his numerous affairs and children born of his extramarital relationships. This meticulously researched biography provides a nuanced understanding of one of the most talented filmmakers of Hollywood's golden age.

sister act play script: Catalog of the Theatre and Drama Collections: Theatre Collection: books on the theatre. 9 v New York Public Library. Research Libraries, 1967

sister act play script: The One-Act Play Companion Colin Dolley, Rex Walford, 2015-01-30 The one-act play stands apart as a distinct art form with some well known writers providing specialist material, among them Bernard Shaw, Tom Stoppard, Harold Pinter, Caryl Churchill. Alan Ayckbourn, Edward Albee and Tennessee Williams. There are also lesser-known writers with plenty of material to offer, yet sourcing one-act plays to perform is notoriously hard. This companion is the first book to survey the work of over 250 playwrights in an illuminating A-Z guide. Multiple styles, nationalities and periods are covered, offering a treasure trove of compelling moments of theatre waiting to be discovered. Guidance on performing and staging one-act plays is also covered as well as essential contact information and where to apply for performance rights. A chapter introducing the history of the one-act play rounds off the title as a definitive guide.

sister act play script: A Study Guide for Paul Rudnick's "I Hate Hamlet" Gale, Cengage Learning, 2016 A Study Guide for Paul Rudnick's I Hate Hamlet, excerpted from Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs.

sister act play script: Albert Square and Me Larry Jaffee, 2009-08-01 Fifty-two exclusive interviews with past and present cast members of EastEnders, including Barbara Windsor, Steve McFadden, June Brown, John Altman, Sid Owen, Patsy Palmer, Pam St. Clement, Perry Fenwick, Natalie Cassidy, James Alexandrou, Derek Martin, Laila Morse, Danniella Westbrook, John Bardon, Wendy Richard, Susan Tully, Todd Carty, Leslie Grantham, Anita Dobson, Gillian Tylfirth, Michelle Collins, Martin Kemp, Gretchen Franklin, Nick Berry, Lucy Speed, Martine McCutcheon, Michael Greco, among many others. I usually don't do interviews. I really just called to tell you that I like your paper... -Steve McFadden (Phil Mitchell)

sister act play script: The Actor's Survival Handbook Patrick Tucker, Christine Ozanne, 2014-03-18 Worried about short rehearsal time? Think that fluffing your lines will be the end of your career? Are you afraid you'll be typecast? Is there such a thing as acting too much? How should a stage actor adjust performance for a camera? And how should an actor behave backstage? The Actor's Survival Handbook gives you answers to all these questions and many more. Written with verve and humor, this utterly essential tool speaks to every actor's deepest concerns. Drawing upon their years of experience on stage, backstage, and with the camera, Patrick Tucker and Christine Ozanne offer forthright advice on topics from breathing to props, commitment to learning lines, audience response to simply landing the job in the first place. The book is rich with examples - both technical and inspirational. And because a director and an actor won't always agree, the two writers sometimes even offer alternative responses to a dilemma, giving the reader both an actor's take and a director's take on a particular point. Like Patrick Tucker's Secrets of Screen Acting, this new book is written with wit and passion, conveying the authors' powerful conviction that success is within every actor's grasp.

sister act play script: The National Union Catalog, Pre-1956 Imprints Library of Congress, American Library Association. Committee on Resources of American Libraries. National Union Catalog Subcommittee, 1979

sister act play script: Clyde Fitch and the American Theatre Kevin Lane Dearing, 2016-07-29 Clyde Fitch (1865-1909) was the most successful and prolific dramatist of his time, producing nearly sixty plays in a twenty-year career. He wrote witty comedies, chaotic farces, homespun dramas, star vehicles, historical works, stark melodramas, and adaptations of European successes, but he was best known for his society plays, mirroring themes found in the novels of Henry James and Edith Wharton. In fact, Fitch collaborated with Wharton on a stage adaptation of her House of Mirth. He was also a gay man, although that gentler adjective was not the term of his time. He was bullied in school and baited by critics throughout his career for what they supposed of his private life. He responded with impressive strength and integrity. He was, at least for a short time, Oscar Wilde's lover, and Wilde influenced his early plays, but Fitch's study of Ibsen and other European dramatists inspired him to pursue the course of naturalism. As he became more successful, he took greater

control of the staging and design of his plays. He was a complete man of the theatre and among the first names enrolled in New York's theatrical hall of fame.

sister act play script: *Crimes of the Heart* Beth Henley, 1982 THE STORY: The scene is Hazlehurst, Mississippi, where the three Magrath sisters have gathered to await news of the family patriarch, their grandfather, who is living out his last hours in the local hospital. Lenny, the oldest sister, is unmarried

sister act play script: Vaudeville old & new Frank Cullen, Florence Hackman, Donald McNeilly, 2007

sister act play script: Catalog of Copyright Entries Library of Congress. Copyright Office, 1959

sister act play script: West Side Story Leonard Bernstein, Arthur Laurents, 1972 This series of contemporary plays includes structured GCSE assignments for use by individuals or groups. These include questions which involve close reading, writing and discussion. This play places the Romeo and Juliet story in a New York gang-warfare context.

sister act play script: Mean Girls Nell Benjamin, 2019-09-01 (Vocal Selections). This 2018 Broadway adaptation of the hit 2004 movie about the cut-throat social status of a group of teenage girls features lyrics by Nell Benjamin with music by Jeff Richmond and was nominated for several Tony Awards . Our folio includes 16 selections arranged for voice with piano accompaniment: Apex Predator * A Cautionary Tale * Fearless * I See Stars * I'd Rather Be Me * It Roars * Meet the Plastics * More Is Better * Revenge Party * Sexy * Someone Gets Hurt * Stop * Stupid with Love * What's Wrong with Me? * Where Do You Belong? * World Burn.

sister act play script: My Sister, the Dragon Bill Hayden, 1973

sister act play script: Judy Garland on Judy Garland Randy L. Schmidt, 2014-09-01 "It's going to be one hell of a great—everlastingly great—book with humor, tears, fun, emotion, and love," Judy Garland said of her plans to tell her life story. But she died at the age of forty-seven before seeing it through. Judy Garland on Judy Garland is the closest we will likely come to experiencing and exploring the legend's abandoned autobiography. Collecting and presenting the most important Garland interviews and encounters that took place between 1935 and 1969, this work opens with her first radio appearance under contract with Metro-Goldwyn-Mayer and concludes with her last known interview, one taped for Radio Denmark just months before her death. What makes this collection unique and distinguishes it from the plethora of Garland biographies is that it places Judy in the role of storyteller. She wrote a number of essays for various publications and sat for countless print, radio, and television interviews. These and the other autobiographical efforts she made are proof that Judy Garland wanted her story told, and wanted it told in her own words. Finally, here it is.

sister act play script: Dervish Dust Robyn L. Coburn, 2021-12 Dervish Dust is the first biography of Academy Award-winning Hollywood actor James Coburn.

sister act play script: Beyond Ridiculous Kenneth Elliott, 2023 Beyond Ridiculous tells the story of Theatre-in-Limbo. Elliott narrates in first-person the company's Cinderella tale of fun, heartbreak, and dishy drama. At the center of the book is a young Charles Busch, an unforgettable personality fighting to be seen, be heard, and express his unique style as a writer-performer. The tragedy of AIDS among treasured friends in the company, the struggle for mainstream acceptance of LGBTQ+ theatre during the reign of President Ronald Reagan, and the exploration of new ways of being a gay theatre artist make the book a bittersweet and joyous ride.

sister act play script: The Advocate , 1999-03-30 The Advocate is a lesbian, gay, bisexual, transgender (LGBT) monthly newsmagazine. Established in 1967, it is the oldest continuing LGBT publication in the United States.

sister act play script: Rob Wagner's Beverly Hills Script , 1939

sister act play script: Catalog of Copyright Entries. Third Series Library of Congress. Copyright Office, 1969

sister act play script: Catalogue of Title Entries of Books and Other Articles Entered in

the Office of the Register of Copyrights, Library of Congress, at Washington, D.C. Library of Congress. Copyright Office, 1957

sister act play script: *My Own Directions* Sheldon Epps, 2022-09-19 Life in the theatre is often a rollercoaster ride, with all the excitement and occasional anguish that come with the highs and lows. The author's journey in the American theatre has been amplified by his experience as a Black man who has frequently been one of the few, the first or even the only. His directing career has been full of rewards and opportunities as well as huge challenges and frustrations, along with the anger that has come from being chased by race for so many years. Much of the author's experience comes from two decades artistic director of Pasadena Playhouse, one of the oldest and well-known theatres in America, and for a time early in his career, one of the whitest. This is the story of how the author came into leadership at Pasadena Playhouse after a successful career directing on Broadway, in London and all over the world. It relates how the theatre was radically changed and reignited by his leadership, including his insistence on making diversity a priority onstage and off. This is the very personal story of a person who wanted his race to be recognized, but never used as a reason to be less than fully respected. In many ways, this memoir tells the story of what people of color in America must face repeatedly to make their lives matter.

sister act play script: *Women Screenwriters* Jill Neldes, Jule Selbo, 2015-09-29 Women Screenwriters is a study of more than 300 female writers from 60 nations, from the first film scenarios produced in 1986 to the present day. Divided into six sections by continent, the entries give an overview of the history of women screenwriters in each country, as well as individual biographies of its most influential.

sister act play script: *Inside Act* Ken Womble, 2014-04-01 Why do some actors make it and others don't? Ken Womble sets out to find the answer to this question, one that has fascinated and tormented him for years, in his new book, *INSIDE ACT: How Ten Actors Made it and How You Can Too*. *INSIDE ACT: How Ten Actors Made it and How You Can Too* identifies what sets successful actors apart. For Womble it's about the inner choices, the inside acts of working actors acts that have propelled them to thriving careers in one of the most competitive professions on the planet. Ken Womble interviews actors Debra Monk, Eric Ladin, Krysta Rodriguez, Tony Yazbeck, James Earl, Gary Beach, John Tartaglia, Robert Clohessy, Jose Llana and Richard Portnow about their inside acts, the important choices of their acting careers. The interviews explore the intriguing journeys that have led these actors to successful careers, and to Tony, Emmy and Screen Actors Guild Awards, the most prestigious acting awards in theater and television. Actor interviews are followed by interviews with two of each actor's success team, the agents, managers, directors and coaches who know them well. Womble then identifies the actor's most frequently used actions, skills and beliefs the keys to each actor's success.

sister act play script: *The Cinema of Robert Altman* Robert Niemi, 2016-03-01 In a controversial and tumultuous filmmaking career that spanned nearly fifty years, Robert Altman mocked, subverted, or otherwise refashioned Hollywood narrative and genre conventions. Altman's idiosyncratic vision and propensity for formal experimentation resulted in an uneven body of work: some rank failures and intriguing near-misses, as well as a number of great films that are among the most influential works of New American Cinema. While Altman always professed to have nothing authoritative to say about the state of contemporary society, this volume surveys all of his major films in their sociohistorical context to reposition the director as a trenchant satirist and social critic of postmodern America, depicted as a lonely wasteland of fraudulent spectacle, exploitative social relations, and unfulfilled solitaires in search of elusive community.

sister act play script: *Jet*, 1991-09-16 The weekly source of African American political and entertainment news.

sister act play script: *3000 Facts about Actors* James Egan, 2016-06-12 Benedict Cumberbatch was kidnapped while in South Africa. He convinced the kidnappers to let him go by pretending to be brain-damaged. Brad Pitt has a condition that prevents him from recognising faces. Michael Fassbender's character in *Prometheus* is based on David Bowie. Tom Cruise's real name is Thomas

Mapother IV. Tom Hardy comes up with characters by watching reality tv shows. Morgan Freeman is a private pilot. During interviews with Robert De Niro, journalists are forbidden to talk to about wine. Until Jack Nicholson was 37, he thought his mother was his sister and his grandmother was his mother. Alan Rickman was 42 when he starred in his first movie. Robin Williams was voted the Least Likely to Succeed while he was in high school.

sister act play script: Doubt John Patrick Shanley, 2005 THE STORY: In this brilliant and powerful drama, Sister Aloysius, a Bronx school principal, takes matters into her own hands when she suspects the young Father Flynn of improper relations with one of the male students.

sister act play script: Theatre Magazine W. J. Thorold, Arthur Hornblow, Arthur Hornblow (Jr.), Perriton Maxwell, Stewart Beach, 1926

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sister act play script: Agatha Christie J.C. Bernthal, 2022-08-09 The undisputed Queen of Crime, Dame Agatha Christie (1890-1976) is the bestselling novelist of all time. As the creator of immortal detectives Hercule Poirot and Jane Marple, she continues to enthrall readers around the world and is drawing increasing attention from scholars, historians, and critics. But Christie wrote far beyond Poirot and Marple. A varied life including war work, archaeology, and two very different marriages provided the backdrop to a diverse body of work. This encyclopedic companion summarizes and explores Christie's entire literary output, including the detective fiction, plays, radio dramas, adaptations, and her little-studied non-crime writing. It details all published works and key themes and characters, as well as the people and places that inspired them, and identifies a trove of uncollected interviews, articles, and unpublished material, including details that have never appeared in print. For the casual reader looking for background information on their favorite mystery to the dedicated scholar tracking down elusive new angles, this companion will provide the most comprehensive and up-to-date information.

sister act play script: Joan Davis David C. Tucker, 2014-04-07 The Emmy-nominated star of the classic 1950s sitcom I Married Joan, Joan Davis (1912-1961) was also radio's highest paid comedienne in the 1940s--and she displayed her unique brand of knockabout comedy in more than forty films. This book provides a complete account of her career, including a filmography with critical commentary, and the most detailed episode logs ever compiled for her radio and television programs. A biographical chapter offers never-before-published information about her family background, marriage to vaudeville comedian Si Wills and relationships with other men, and her tragic early death.

sister act play script: The New York Times Film Reviews , 1969

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industry to the Sisters of Perpetual Indulgence, from bodybuilding to Dorothy Arzner, it's a queer, queer world, and *The Queer Encyclopedia* is the indispensable guide: readable, authoritative, and concise. And perfect to read by candelabra. (The answers to the two questions above: from the dry cleaning fumes, Lily Tomlin.)

sister act play script: *Our Place* Terry Gabbard, 2015 The unassuming location of a dock extending out onto a small lake serves as the backdrop for five different stories. On a cool autumn night, Jake arrives with Holly at a secluded spot. The couple feels an immediate connection to this place as if it were put there just for them. Things seem perfect until Anne and her date, Lyle, arrive. On another day, early in the morning, Beth has plans to spend the day with her dad at their favorite fishing place. She has high hopes for catching some sunshine, a few fish, and her dad's fading memories. The third story involves Al, who arrives at the dock with his family and has high expectations for their family canoe trip. The only problem is that his wife would rather stay inside, his son has a chip on his shoulder, and his daughter is really weird. In the fourth story, Cory and Liberty are having a picnic lunch out by the lake, but a realization about tuna-fish sandwiches sends a shockwave through their relationship and brings about questions of who they are and what lies ahead for them. In the fifth story, Stanley escapes the hardships of his life to blow off some steam on the dock when Sidney, his 6-year-old sister, arrives. All he wants is for her to go away, but she insists on staying with him. The entire ensemble gathers on the dock together for the final scene. In a poetic epilogue, they all discover the true meaning of *Our Place*-- both comedic and tragic.

sister act play script: *Playbill* , 2001-04

sister act play script: **The Dramatic Index for ...** Frederick Winthrop Faxon, Mary Estella Bates, Anne C. Sutherland, 1941 Issues for 1912-16, 1919- accompanied by an appendix: The Dramatic books and plays (in English) (title varies slightly) This bibliography was incorporated into the main list in 1917-18.

sister act play script: **Dictionary Catalog of the Harris Collection of American Poetry and Plays, Brown University Library, Providence, Rhode Island** Brown University. Library, 1972

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