

MOTHER SUPERIOR

(She sighs)

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

MONSIGNOR O'HARA

It must be.

MOTHER SUPERIOR

Very well then.

(Back to Deloris and Eddie)

Welcome to Queen of Angels.

EDDIE

Thank you.

MONSIGNOR O'HARA

(To Eddie)

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

(Monsignor O'Hara exits)

EDDIE

(To Deloris)

Behave yourself.

(Eddie exits)

(Beat)

DELORIS

Well.

(Beat)

MOTHER SUPERIOR

Yes.

(Beat)

DELORIS

Okay.

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

OKAY!

(It quickly echoes)

(DELORIS)

Great acoustics!

(Yelling back to the ceiling)

I'm in a church!

(It echoes back)

With a bunch of nuns!

(It echoes back)

Yeah—I like that reverb. You know I'm a singer. Professional. Hey—Mother May I— When this is all over with, could I borrow this space for a few weekends? Fridays, Saturdays...

MOTHER SUPERIOR

Sunday is usually booked.

DELORIS

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

MOTHER SUPERIOR

Thank you.

DELORIS

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

MOTHER SUPERIOR

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

DELORIS

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

MOTHER SUPERIOR

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

DELORIS

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

MOTHER SUPERIOR

No.

Scene 6

Changing room

Deloris is in her street clothes. Mary Robert enters.

MARY ROBERT

Deloris?

DELORIS

Oh you scared me.

MARY ROBERT

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

DELORIS

Baby I gotta think about my own life.

MARY ROBERT

Then I want to go with you.

DELORIS

What?

MARY ROBERT

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

#15 – *The Life I Never Led*

Or maybe it is. I don't know.

DELORIS

Honey, I'm not a priest.

MARY ROBERT

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

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

I'VE NEVER ASKED QUESTIONS
OR TAKEN A DARE.

(MARY ROBERT)

I'VE NEVER WORN CLOTHES
THAT MIGHT MAKE PEOPLE STARE.
I'VE NEVER REBELLED,
OR STOOD UP AND YELLED,
OR EVEN JUST HELD MY HEAD HIGH.

AND ALL OF THE FEELINGS UNSPOKEN,
AND ALL OF THE TRUTHS UNSAID,
THEY'RE ALL I HAVE LEFT
OF THE LIFE I NEVER LED.

I'VE NEVER GONE SURFING
OR RAN WITH A CROWD,
OR DANCED ON A TABLE,
OR LAUGHED MUCH TOO LOUD.
I'VE NEVER QUITE DARED
TO LEAVE MYSELF BARED
I'VE JUST BEEN TOO SCARED I MIGHT FALL.

I'VE NEVER SEEN PARIS,
SWUM NAKED,
BEEN KISSED.
I'VE NEVER QUITE REALIZED
JUST HOW MUCH I'VE MISSED.
AND WHAT DID I GET
FOR HEDGING EACH BET?
ANOTHER REGRET, AND THAT'S ALL.

AND ALL OF THE WISHES UNASKED FOR,
ALL OF THE NEEDS UNFED,
THEY'RE ALL THAT REMAIN
OF THE LIFE I NEVER LED.

AND NOW,
NOW THAT YOU'VE GIVEN ME ONE LITTLE TASTE OF IT,
AND NOW, NOW THAT I KNOW WHAT I KNOW,
WELL HOW, HOW CAN I GO ON IGNORING THE WASTE OF IT?
AFTER ALL OF THE YEARS
THAT I'VE CLUNG TO MY FEARS,

(MARY ROBERT)

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

DELORIS

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

(Beat)

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

(She hands her the purple boots)

MARY ROBERT

(With a gasp)

So beautiful!

DELORIS

Those are my FM boots!

MARY ROBERT

F...M?

DELORIS

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

MARY ROBERT

The blessed boots of Father Mulcahy!

DELORIS

Okay honey – I just made that up.

MARY ROBERT

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

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

Take my rosary –

(Hands Deloris a rosary)

DELORIS

But, I don't believe in that.

MARY ROBERT

Take it anyway. You might need some extra help.

(Eddie enters)

EDDIE

Deloris – come on. Let's go.

Deloris,
Tina,
Michelle

Fabulous, Baby!

2

Dictated **DELORES** *colla voce* **Freely, in 2**

I've been hear-ing "Shut up and sit down!" since first grade at Saint Ma-ry's. Twelve whole

years of those nast - y ol' nuns say - ing what I can't be. Then pro -

duc - ers, pro - mo - ters, club own - ers, the jive ne - ver var - ies. I'm too

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

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

light!

20 **Aggressive disco beat** ♩=156

21

5

#2 - Fabulous, Baby!

26
 Look at my style, could it be more glam? Look at my look, can you

27 28

29
 say hot damn? Look, and at once you know what I am:—

30 31

32
 Me, I'm— fa - bu - lous, ba - by! Look at my moves, don't they

33 34

35
 blow your mind? Dra - ma, and ta - lent, and sex - com - bined!

36 37

38
 Hell, you could tell ev - en if you're blind, See? I'm— fa - bu - lous, ba - by!

39 40 41

42
 I'm meant to be where the spot - light shines! Born to be on dis - play!—

43 44 45

#2 — Fabulous, Baby!

46 Built to be dressed to the nine-ty - nines! 47 And rea - dy to stand and say: Hey! 48 49

50 Look at me! Can't - cha see I'm fa - bu-lous, ba - by! 51 52 53

Michelle Tina

So fa - bu-lous, ba - by!

54 Look right here. Ain't it clear where I'm head-ing to? And 55 56 57

58 look at the time, hon-ey, I can't stay! Look while you can, 'cause I'm on my way! 59 60 61

62 Me, I'm fa - bu-lous ba - by, I got fa - bu-lous things to 63 64 65

#2 - Fabulous, Baby!

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

Michelle
Tina

67 68 69 (ad lib)

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

70 Well,

Tina Michelle Tina Michelle
Tina

71 72 73

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

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

75 76 77

78 Oh, I'm fa - bu-lous, ba - by!_____

79 80 2

*From m.82 until the end, the Alternate orchestration version is in a different key.

If needed, see the alternate key versions at the back of this vocal book.

82 Can't - cha

83 84 85

f So damn fa - bu-lous, ba - by!_____

#2 - Fabulous, Baby!

86 *mp* Ah

see me lit up on the stage as the cam-'ras a - dore me? Can't-cha

Detailed description: This system contains measures 86 through 89. The vocal line features triplets of eighth notes in measures 86, 87, and 88, followed by a quarter note in measure 89. The piano accompaniment is mostly silent, with a few notes in measure 89. The lyrics are "see me lit up on the stage as the cam-'ras a - dore me? Can't-cha".

90 *mp* Ooo

see me out walk - in' red car-pets, or do - in' T - V? Can't-cha

Detailed description: This system contains measures 90 through 93. The vocal line features triplets of eighth notes in measures 90, 91, and 92, followed by a quarter note in measure 93. The piano accompaniment has a few notes in measures 90 and 93. The lyrics are "see me out walk - in' red car-pets, or do - in' T - V? Can't-cha".

94 *mp* D - e - l - o - r - i -

see all my mil-lions of fans scream - in' des - p'rate - ly for me? I'm a

Detailed description: This system contains measures 94 through 97. The vocal line features triplets of eighth notes in measures 94, 95, and 96, followed by a quarter note in measure 97. The piano accompaniment has a few notes in measures 94 and 97. The lyrics are "see all my mil-lions of fans scream - in' des - p'rate - ly for me? I'm a".

98 *mp* s! Oh! Ah!


di - va, a god - dess, a star on the brink! A house-rock - in' vi sion in hot shock - in' pink! A


Detailed description: This system contains measures 98 through 101. The vocal line features eighth notes in measures 98, 99, 100, and 101. The piano accompaniment has a few notes in measures 98 and 101. The lyrics are "di - va, a god - dess, a star on the brink! A house-rock - in' vi sion in hot shock - in' pink! A".


#2 - Fabulous, Baby!

102  103 ³ 104
 par - ty a ri - ot the whole kit - chen sink. It's time for the world to find out—

105  106 (ad lib) 107
 — don' cha think? Wo - oh - oh!

108  109 110 (ad lib) 111
 Look at me! Can't - cha see... Yeah, I'm fa - bu - ous, ba - by!
 She's fa - bu - lous, ba - by!

112  113 114 (ad lib) 115
 Feast your eyes, can't — dis - guise my star qua - li - ty! — So

116  117 118 119
 laugh all you want, I won't be de - nied. What I have got is too hot to hide!

#2 — Fabulous, Baby!

120 121 122 123

I'll be fa - bu - lous, ba - by! So damn fa - bu - lous, ba - by!

Detailed description: This block contains the first line of musical notation, measures 120 through 123. The music is written on a single treble clef staff in a key signature of one sharp (F#). The melody consists of eighth and quarter notes with some slurs. The lyrics are: "I'll be fa - bu - lous, ba - by! So damn fa - bu - lous, ba - by!".

124 125 126

Fine and fa - bu - lous, Wait and see!

Detailed description: This block contains the second line of musical notation, measures 124 through 126. The music is written on a single treble clef staff in a key signature of one sharp (F#). The melody continues with quarter and eighth notes, ending with a long note in measure 126. The lyrics are: "Fine and fa - bu - lous, Wait and see!".

127 128 129 130

Detailed description: This block contains the third line of musical notation, measures 127 through 130. The music is written on a single treble clef staff in a key signature of one sharp (F#). The melody consists of long, sustained notes, likely representing a vocal line. The lyrics are not present for these measures.

#2 - Fabulous, Baby!