

Scene 7

The Chapel

Mother Superior Enters.

CUT.

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 married lover finds out what you have done, he will try to kill you. God has sent you here for a reason. Take the hint.

(Mother Superior exits)

DELORIS

(Off to Mother Superior)

My life's fine. And don't tell me where I'm going. Okay?

(Sister Mary Robert enters)

DELORIS

Excuse me, Sister Mary — Mary —

MARY ROBERT

(Almost whispered)

Robert.

DELORIS

Sister Mary Robert, I was wondering if maybe there was a loaf of bread or a bottle of wine from a communion that needs to be thrown out. Cause I could throw it out right now. I'm hungry.

(Beat)

Nevermind. Goodnight.

(Mary Patrick sneaks on, unseen. She eavesdrops on the rest of the conversation)

MARY ROBERT

I hope that dreadful noise doesn't keep you up all night.

DELORIS

Noise?

MARY ROBERT

From that bar.

DELORIS

Bar?

MARY ROBERT

Oh it's an awful place. With cigarette smoke—

DELORIS

(Actually excited at the idea)

No!

MARY ROBERT

—alcohol—

DELORIS

(Actually excited)

Terrible!

MARY ROBERT

Cheese Steaks.

DELORIS

(Really excited about the idea)

Where is this place??

MARY ROBERT

Across the street.

DELORIS

I'm gonna go shut it down right now! Wanna be my back up?

MARY ROBERT

Mary Clarence. We never leave the convent.

— We Never Leave The Convent

(Calling after Deloris as she exits)

Mary Clarence? Mary Clarence?

(Mary Robert takes a beat, then begins to exit. Mary Patrick follows Deloris offstage, then turns back to drag Mary Robert with her.)

MARY PATRICK

Let's go silly, she needs back up!

CUT

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.

- 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.

as God

PERIOR

something
(e.)

(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.

(She goes to get her purse.)

DELORIS

Okay. Where are we going?

EDDIE

Gonna take you back to my place to hide. I got the judge to move the court date up to next Wednesday. Let's go.

DELORIS

(to Mary Robert)

Enjoy those boots little sister.

(Deloris runs off with Eddie)

MARY ROBERT

I WANT TO BE BRAVE.
I WANT TO BE STRONG.
I WANT TO BELIEVE
I'M WHERE I BELONG.
TO STAND UP AND SAY
I'M SEIZING THE DAY,
TO NOT JUST OBEY, BUT TO CHOOSE.
AND I MAY NOT SURE,
I MAY NOT SEE FRANCE
BUT I HAVE TO KNOW
I STILL HAVE THE CHANCE.
AND MAYBE I'LL MAKE
A PAINFUL MISTAKE.
IT'S MINE, THOUGH, TO TAKE OR REFUSE.
AND ALL OF THE DOORS YET TO OPEN,
ALL OF THE ROOMS AHEAD,
THEY'RE BECKONING BRIGHT,
SCARY AND NEW,
BUT I'M STANDING TALL,
AND I'M WALKING THROUGH.
WHAT'S GONE MAY BE GONE.
BUT I WON'T GO ON
PLAYING DEAD—
IT'S TIME TO START LIVING
THE LIFE I NEVER LED!

ADDITION USE ONLY

42 **Mary Rob**



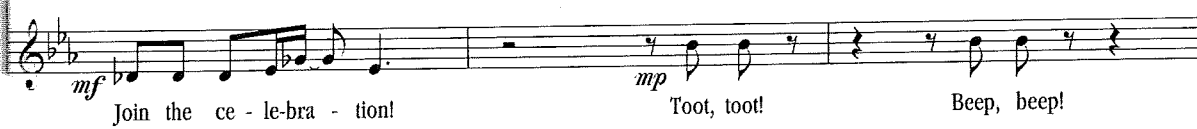
Dudes and chicks Whip out your cru - ci - fix, and join the Sun - day ce - le - bra -



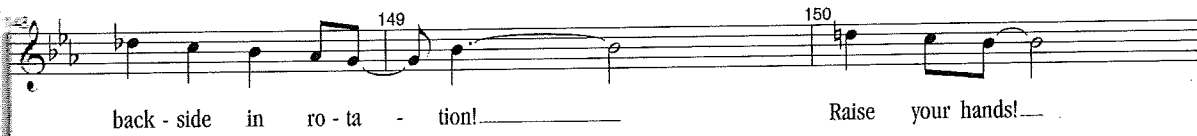
nasal mp Beep, beep! Toot, toot! Uh-huh!



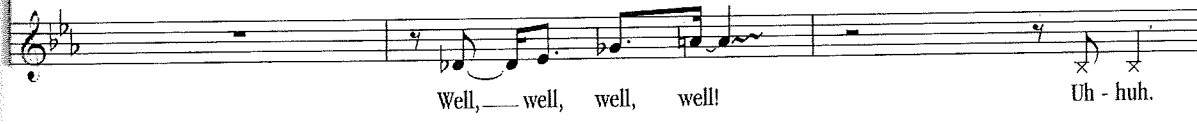
tion! Gen - u - flect, give God His due re - spect, then put your



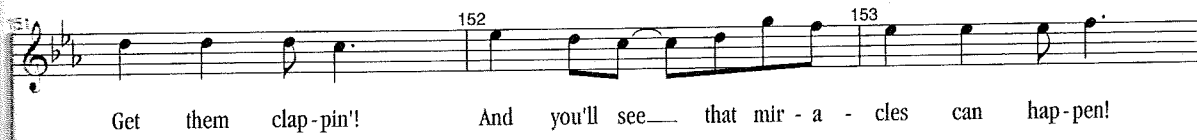
mf Join the ce - le - bra - tion! *mp* Toot, toot! Beep, beep!



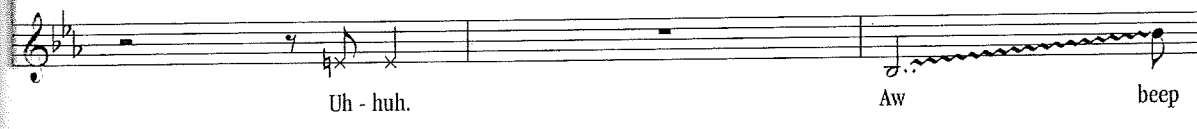
back - side in ro - ta - tion! Raise your hands!



Well, well, well, well! Uh - huh.



Get them clap-pin'! And you'll see that mir - a - cles can hap-pen!



Uh - huh. Aw beep

AUDITION USE ONLY

SISTER ACT

- 245 -

Mary Robert

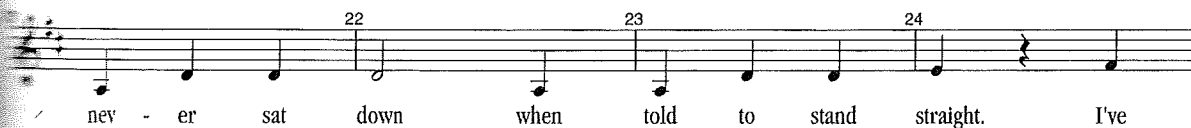
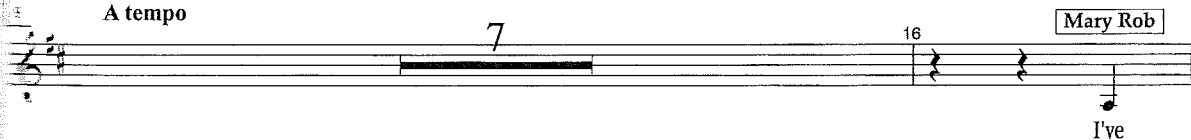
The Life I Never Led

15

Warmly, poco rubato, in one



A tempo



#15 - The Life I Never Led

✓ AUDITION USE ONLY

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

37 38 39 40
nev - er worn clothes that might make peo - ple stare. I've

41 42 43 44
nev - er re - belled, or stood up and yelled, or

45 46 47 48
ev - en just held my head high. _____ And

49 50 51 52
all of the feel - ings un - spok - en, _____

53 54 55 56
all of the truths un - said, _____ There

57 58 59 60
all I have left of the life I nev - er

#15 - The Life I Never Led

AUDITION USE ONLY

SISTER ACT

- 247 -

51 62 63 64
led.

55 3 68
I've

69 70 71 72
nev - er gone surf - ing or ran with a crowd, or

74 75 76
danced on a ta - ble, or laughed much too loud. I've

78 79 80
nev - er quite dared to leave my - self bared. I've

82 83 84
just been too scared I might fall. I've

86 87 88
nev - er seen Pa - ris, swum nak - ed, been kissed! I've

#15 - The Life I Never Led

ADDITION WE ONLY

SISTER ACT

- 249 -

117
now, _____ now that you've giv - en me

121
one lit - tle taste of it... _____ And

125
now, _____ now that I know what I

129
know... _____ Well

133
y're how, _____ how can I go on ig -

137
r no - ring the waste of it? _____ Af - ter

141
And all of the years that I've clung to my fears, won't you

#15 - The Life I Never Led

ADDITION USE OVER

SISTER ACT

199 200 201
not just o - bey, but to choose. And

A tempo, with force

203 204 205
I may not surf, I may not see France. But

207 208 209
I have to know I still have the chance. And

211 212 213
I may - be I'll make a pain - ful mis - take. It's

215 216 217
I mine, though, to take or re - fuse. And

218 219 220 221
To all of the doors yet to op - en,

222 223 224 225
To all of the rooms a - head... They're

#15 - The Life I Never Led

ADDITION WE ONLY

226 *cresc. poco a poco* 227 228 229
beck - on - ing bright, scar - y and new, But

230 231 232 233
I'm stand - ing tall, and I'm walk - ing through. What's

234 235 236 237
gone may be gone, but I won't go on play - ing

238 239 240 241 242
dead. It's time to sleep

243 244 245 246 247
liv - ing the life I nev - er

248 249 250 251 252
led!

253 *rall.* 254 255 256 257