

(ELLIE)

Mom, seriously: there's this thing tonight—

KATHERINE

As in the rehearsal dinner night? That tonight?

ELLIE

It's a big deal. It's called the Hunt.

KATHERINE

Oh no. I know about the Hunt. Kids stay up all night taking pictures of themselves doing crazy things all over the city. It scares me to death.

ELLIE

But it doesn't scare me.

KATHERINE

Honey, tonight is the rehearsal dinner and *Down the Aisle* magazine is going to be here.

ELLIE

But—

KATHERINE

I need to show them that it is really possible to "Design Your Own Wedding."

ELLIE

But—

KATHERINE

And I want the whole family rested for the big day tomorrow.

ELLIE

(*under her breath*)

Your big day.

KATHERINE

The answer is no.

ELLIE

That's it? Just, no?

KATHERINE

No. I'm sorry.

(*ELLIE is devastated.*)

FLETCHER

Wait, where's Presto? Has anyone seen Presto?

ELLIE

FOR JUST ONE DAY!

KATHERINE

FOR JUST ONE DAY!

(KATHERINE pulls the hourglass.)

ELLIE

FOR JUST ONE DAY!

(ELLIE yanks the hourglass back.)

KATHERINE

FOR JUST ONE DAY!

(Back... forth...)

ELLIE

FOR JUST

ELLIE, KATHERINE

ONE DAY...

(ELLIE and KATHERINE feel their souls exit their respective bodies as body language shifts significantly. From this point forward, ELLIE = Katherine's soul in Ellie's body, played by the same actor who has been playing Ellie; and KATHERINE = Ellie's soul in Katherine's body, played by the same actor who has been playing Katherine. ELLIE wrests the hourglass from KATHERINE's grip.)

ELLIE

Ellie, you are acting like a child!

KATHERINE

Oh really, Mom...?

(ELLIE and KATHERINE register something wrong.)

ELLIE, KATHERINE

What the—

(beat; terrified)

This is not funny!

(beat; screaming)

Ahhhhh!

(ELLIE drops the hourglass, which breaks in half.)

Sc 1g. Broken Hourglass

(A mysterious sound fills the room. Something momentous and magical has occurred. KATHERINE panics while ELLIE regains her assertive composure.)

KATHERINE

My hands... my hands are ooooollddd! These are witch hands! I should be stirring a cauldron!

ELLIE

(outraged)

That's enough! Ellie! Look at me! It's mom! I'm mom.

KATHERINE

You are not my mom!

ELLIE

I'm mom.

KATHERINE

Shut it!

ELLIE

Ellie, you are not to tell me to shut it!

KATHERINE

Oh, wow, you are my mom.

(KATHERINE and ELLIE look into a mirror. ELLIE is pleasantly fascinated, while KATHERINE is horrified.)

I have mom hair. I'm like a... newscaster.

(ELLIE notices her smooth, youthful chin and neck. KATHERINE touches her "mature" face then pinches her skin, riveted.)

Whoa. I pull it and it just stays there —

ELLIE

Stop that!

KATHERINE

Wait! We're hallucinating!

(reaching for phone)

We need to go to the hospital. Right now.

ELLIE

Wait, no! Stop. If we go to the hospital right now and say we switched bodies, we'll be locked in the psych ward and medicated until someone writes a book about us. No hospitals. No doctors. No way. We have to figure this out on our own.

KATHERINE

This is the worst day of my life. You are the worst thing that has ever happened to me!

Sc. 2a. I Got This

SCENE 2: PINEWOOD FALLS HIGH SCHOOL, HALLWAY

(STUDENTS assemble the high school upstage with efficiency and control, just as ELLIE imagines it. ELLIE checks her watch.)

ELLIE

I THINK I'M LOOKING FORWARD
TO MY DAY, TO TELL THE TRUTH
A DAY AMID THE ENERGY
AND INNOCENCE OF YOUTH
A THOUSAND FELLOW STUDENTS
ALL EXCITED JUST LIKE ME
A COMMUNITY OF LEARNERS
REALLY, HOW HARD COULD IT BE?
HOW HARD COULD IT BE?

(Suddenly, the hallway erupts into a sea of harried STUDENTS and TEACHERS in their usual morning mayhem.)

STUDENTS

I GOT THIS (I GOT THIS)
I GOT THIS (I GOT THIS)
I GOT THIS (I GOT... THIS)
I GOT THIS (I...)
I GOT THIS!

(ELLIE makes her way through the frenzy to KARL and MONICA.)

ELLIE

(distracted)

Good morning. Good morning.

KARL

You look like a newscaster.

ELLIE

(pleased)

Well, that's an improvement.

MONICA

Hey, here comes the Listmaster.

(ADAM enters.)

ADAM

Hey, Ell, what sandwich did you bring today?

ELLIE

Oh, I made – my mom made a ham and brie sandwich with homemade chutney.

(ELLIE proudly pulls the sandwich out of her backpack. ADAM grabs and unwraps it and takes a giant bite, then looks at her shyly. A moment of sweet awkwardness. ELLIE is confused why Adam would just eat someone's lunch.)

ADAM

(with mouth full)

So, you prepped for the Hunt?

ELLIE

The Hunt! Again with the Hunt! Does no one worry about their grades?

(ADAM gives an odd look to ELLIE, who remembers the situation and quickly switches to a “cool kid” mode.)

Ha ha, kidding! Grades and tests are bogus! Am I right?!

(beat)

But seriously. Explain the obsession with the Hunt to me.

ADAM

The Hunt is epic! Y’know, my brother was pretty much the school’s legendary Listmaster until he graduated. So... now that I’m the Listmaster, I feel some pressure to live up to his hype. And I really wanna make the Hunt super community-building... bring people together.

ELLIE

That’s surprisingly mature.

ADAM

(finishing the sandwich)

Mmmmm! Your lunches make life worth living. Tell your mom that she’s a sandwich genius.

ELLIE

(flattered)

I will tell her!

ADAM

Catch you later.

(ADAM exits.)

KARL

Okay, Ellie, breaking news. We just heard that Savannah is trying to get people to drop out of the Hunt.

MONICA

Ellie, during last year's Hunt, Savannah freaked out a girl so bad that she hyperventilated, and then Savannah posted it on social media and it went viral and I heard that the college the girl was going to actually rescinded her acceptance!

ELLIE

Honey, that's absurd.

KARL

"Honey"?

MONICA

(gasps)

There she is!

#11 – I Got This (Part 2)

Savannah, Kitty, Students, Ellie

Sc. 2b. Savannah

(SAVANNAH enters with her minion, KITTY.)

SAVANNAH

Ellie Blake.

ELLIE

Good morning.

SAVANNAH

Someone said that you said you thought you could win the Hunt.

ELLIE

Someone said what?

KITTY

(loud)

That you thought you could win the Hunt!

SAVANNAH

But you won't. Because I'm going to win.

I GOT THIS

I GOT THIS

I'M THE QUEEN OF THE HUNT

YOU'RE GREEN, YOU'RE A GRUNT

I GOT THIS

YOU'LL LOSE, GIRL

IF YOU CHOOSE TO REFUSE

GIRL, TO SEE

(ALL)

BIOLOGY

BIOLOGY

BIOLOGY

(Bell rings. ADAM gives ELLIE a little wave as he heads out.)

ADAM

Later.

ELLIE

'Sup.

PLEASE SET ME FREE

(STUDENTS pack up and file out.)

STUDENTS

SET ME FREE

SET ME FREE

SET ME FREE

OOH

d. Deep`

(Lagging behind, SAVANNAH looks at Ellie and whispers to KITTY, who titters.

ELLIE clocks it and decides to nip this in the bud. She collects her things and approaches.)

ELLIE

Savannah. It's obvious you're at the top of the social hierarchy here. Kudos. But your mean-girl shtick? It's infantile.

SAVANNAH

("hurt")

It is?

ELLIE

Yes. I'm here to tell you that there's life beyond high school.

SAVANNAH

Wow. That's really deep.

KITTY

Hashtag deep.

(SAVANNAH knocks ELLIE's things out of her hands. SAVANNAH and KITTY head out, giggling. KITTY glances back at ELLIE.)

I think you sat on some gum!

MONICA

(takes ELLIE's hand)

We're not going to let you down.

(ELLIE is moved. Ding! KARL checks his phone.)

13b. Lucky Nine Lanes ^{KARL}

But now it's time for the group challenge at Lucky Nine Lanes!

(STUDENTS assemble as ADAM enters with a hand mic.)

ADAM

Hey hunters! As you probably guessed, you're not here to bowl... You're here... to dance. It's a dance-off!

(STUDENTS cheer!)

Get out there! Jump in, juke it, and bust a move!

(STUDENTS cheer then take turns dancing. SAVANNAH is already mid-strut down the middle. She means it. KITTY follows suit. But MONICA is terrified.)

MONICA

No! Ellie, I told you we were going to have to do something humiliating! I—don't—dance!

(MONICA gestures to SAVANNAH, who is whispering with KITTY and pointing at them: it's clear she's poised to mock them. KARL's confidence fades.)

KARL

I changed my mind, I'm with Monica—I don't need anyone ridiculing me and my body. I'm husky! So what?

MONICA

I'm a weird blob with arms and legs!

ELLIE

Whoa whoa... hold on! You guys! Your bodies—our bodies are all perfect! Listen to me. Do not squander this time of your lives being ashamed of your bodies!

(feels her lower back)

Because this is as good as it gets!

KARL

(not believing ELLIE)

Come on...

ELLIE

(sincerely)

Karl, you're perfect.

KARL

(quietly)

Thanks.

ELLIE

And Monica, you are going to dance! We are all going to dance! And it's going to be immortalized on video – and we are going to watch that video and love ourselves!

KARL, MONICA

Yes!

ELLIE, MONICA, KARL

IT'S NOT THE FINDING
IT'S THE SEARCHING
IT'S THE HUNT FOR WHO YOU'LL BE
NOT THE SEEING, BUT THE LOOKING
FOR THE THINGS YOU JUST CAN'T SEE

ELLIE

THINGS YOU JUST CAN'T SEE

(During the following, ELLIE and MONICA watch KARL lead the way with a crazy confident dance. STUDENTS cheer. Then ELLIE goes with some old-school moves – welcome back to the 1990s! – but STUDENTS clap anyway. Then... it's MONICA's turn. She takes a deep breath and does the weirdest, freakiest dance of all. She owns it and has fun! Shocked STUDENTS cheer! MONICA, exhilarated, hugs KARL and ELLIE.)

ADAM, STUDENTS

GO!
COME ON AND
GO!
HEY, HERE WE GO!
GO – GO – GO – GO!
COME ON AND
GO – GO – GO – GO!

STUDENTS

GO WHERE YOU NEVER THOUGHT YOU'D GO
GO WAY TOO FAR
WHERE THE THING YOU HAVE TO FIND
CAN BE FOUND
GO THERE
GO THERE
AND BE WHERE YOU ARE
BE WHERE YOU ARE!

Ellie Audition Song #1

Prologue

#01

TACET

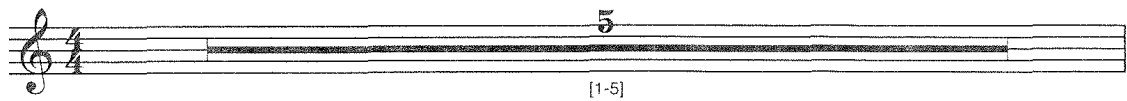
#02

Just One Day (Part 1)

CUE: Segue as one from No. 01 "Prologue"

Bright, warm (♩ = 156)

ELLIE: I really want to win the Hunt. There's just one problem. My mother.



6 ELLIE: 7 8

Just one day, that's all I need, just a day with-out her nag-

9 10 11

- ging. Just one day, I beg, I plead, but the

12 13 14

drag just keeps on drag - ging, while I wish for just one Mon-day or a Fri -

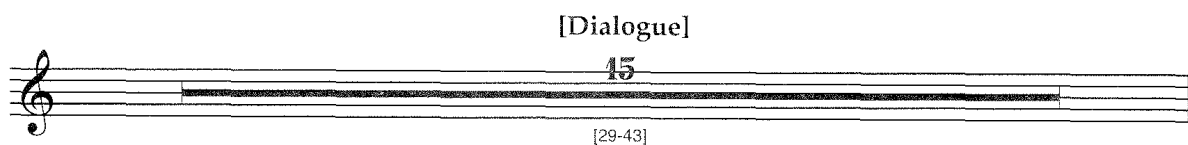
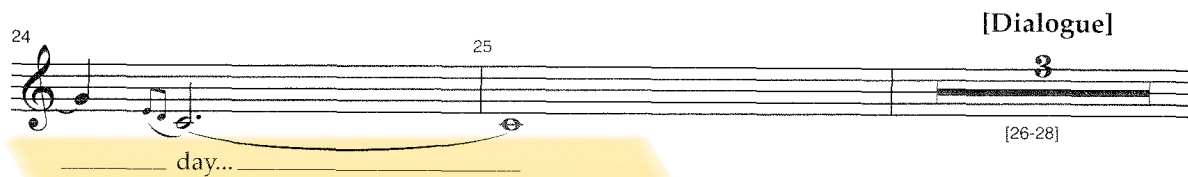
15 16 17

- day to be free... Free to slouch and sulk and mum-ble and be mes-sy and be me. All I

18 19 20

ask is for twelve ho - urs to live my life my way.

#2 - Just One Day (Part 1)



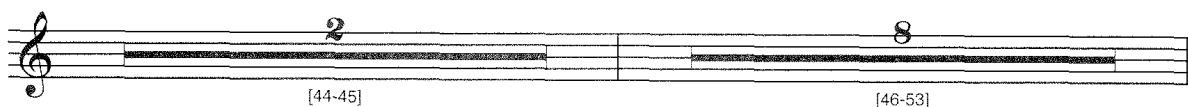
ELLIE: But Mom, can I ask you—

KATHERINE: (*glances at ELLIE's outfit*) Ellie... are those the same clothes that you wore yesterday?

ELLIE: Maybe.

KATHERINE: They have not been improved by time. I wish you'd change. (*gesturing at ELLIE's outfit*) Please change!

ELLIE: (*mutters*) Well, I wish you'd change. (*ELLIE exits.*)



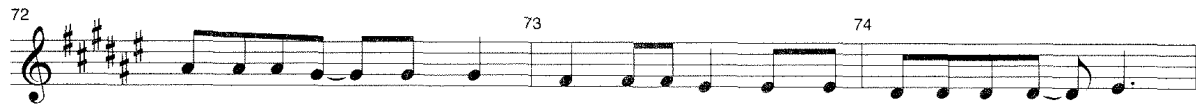
[SEGUE AS ONE]



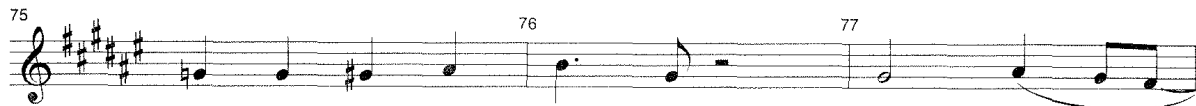
bright and de-mure, act right 'til I'm sure they've bought this.



I'll show you. No, no-bod-y will know it's not you.



Leave it to me 'cause how hard can it be? When I've got my de-gree and



such es - prit, I got this. Soon you'll

KATHERINE: Please don't embarrass me!

ELLIE: I know it's hard to believe, honey, but I attended high school and I did just fine.

(ELLIE dons her daughter's backpack and hands KATHERINE her purse. ELLIE adjusts the backpack so it's nerd-tight and heads downstage with the utmost confidence to walk to school.)

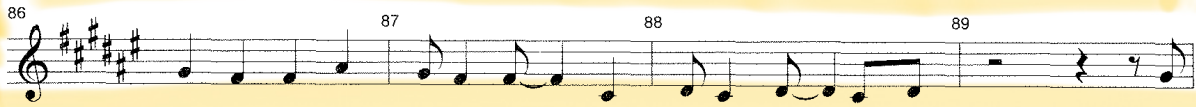


see.

ELLIE:
I



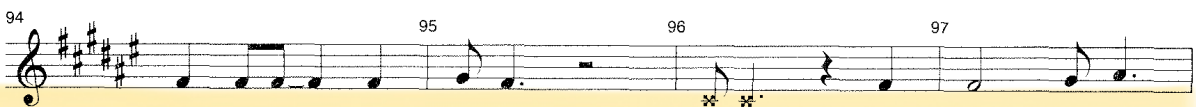
think I'm look-ing for-ward to my day, to tell the truth, a



day a - mid the en-er - gy and in-no-cence of youth. A



thou-sand fel-low stu-dents all ex - cit-ed just like me. A com-



mun - i - ty of learn-ers, real-ly, how hard could it

Ellie
C.B
Song
#2

98 99 100

be? _____ How

101 102 103

hard could it be? _____

(Suddenly, the hallway erupts into a sea of harried STUDENTS and TEACHERS in their usual morning mayhem.)

107 FEMALE STUDENTS:

I

108 109 110 111

got this. I got this. I

MALE STUDENTS:

I got this. I got this. I

112 113 114 115

got this. I got this. I got this!

got this. this. I, _____ I got this!

(Ellie makes her way through the frenzy to KARL and MONICA.)

ELLIE: (distracted) Good morning. Good morning.

KARL: You look like a newscaster.

ELLIE: (pleased) Well, that's an improvement.

MONICA: Hey! Here comes the Listmaster.

8

[116-123]

21 22 23

try to keep a foc-used mind_____ and stead-y hand,_____

Ooh, Keep fo-cused.

24 25 26

but the rhy-thm of my heart is like a coun - try west-ern band.

Ooh, Keep stead-y.

27 28

Oh, bi -

Whoa, whoa, whoa, oh!

Ellie
C.B
Song
#3

29 (ELLIE): 30 31

ol - o-gy, what have you done to me? Why can't my grown up brain con-trol my teen-age

32 33 34

heart Oh, bi - ol - o - gy, why won't you let me be? Why can't you

35 (ELLIE): 36 37

be hum-ane and still our beat-ing hearts be-fore the cut-ting —

STUDENTS:

be-fore the cut-ting —

ADAM: (deeply impressed by Ellie's work.) Huh. Shyeah. Ellie. Check it! Whu-hu-hu-huh. Man.

38 41 ADAM:

starts...? [39-40] She's so

starts...?

20 21 22 23 KATHERINE:
 not the thing they think they see. This

24 25 26 27 ELLIE:
 al - pha mom-my... she's not me. They want a wom-an I can't be,

28 29 30 31 KATHERINE, ELLIE:
 and words that I can't say. I'm

32 33 34 35
 not my-self, I'm not my - self to-day.
 TORREY:
 If

36 37 38 39 (TORREY):
 I had a kid and the kid ran a-way, I'd hunt him down and kill him. Oh

40 41 42 43
 no, what a thing to say! If

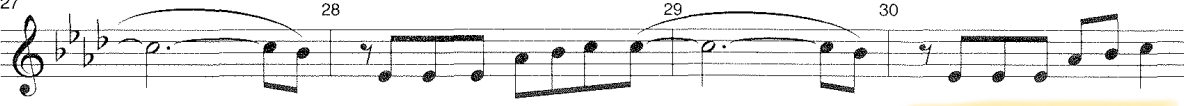
44 45 46
 I had a kid and the kid ran a-way, I would find him, I would

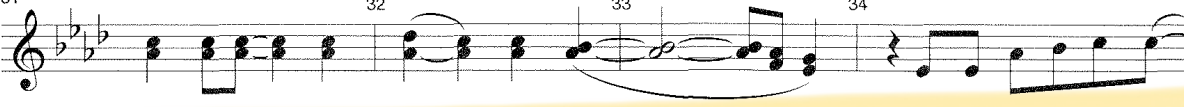
Ellie
C.B
#4

Torrey
C.B
#1

Ellie
CB
#5

24  25 26 **ELLIE:**
 — you and lead the way. — At last you're look-ing at me.

27  28 29 30 **ELLIE**
KATHERINE: At last I'm fin-al-ly free. — It took a lit-tle of

31  32 33 34
 you to show me who — to be. — Gon-na live in the now

35  36 37 38
 — 'cause now I know just how — to live

39  40 41
 — each day — with love — for all — to see. —

42  43 44
 The past — is in — the past. At last — it's