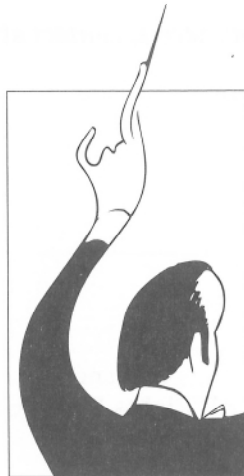


LIBRETTO VOCAL BOOK

Disney  
**FREAKY**  
**FRIDAY**  
*THE MUSICAL*

Book by                      Music by                      Lyrics by  
**Bridget Carpenter   Tom Kitt   Brian Yorkey**

Based on the novel *Freaky Friday* by  
**Mary Rodgers**  
and the Disney Films



**MUSIC THEATRE  
INTERNATIONAL**

# The Characters

## THE FAMILY

**ELLIE BLAKE**, our hero — 16, smart, funny; baggy, rumpled clothes; messy hair that hasn't seen a comb today, or yesterday

**KATHERINE BLAKE**, Ellie's mother — 40s, decisive, lovely, punctual

**FLETCHER**, Ellie's little brother — 10, naïve, eccentric, obsessed with magic

**MIKE**, Katherine's fiancé — confident, handsome, kind

## THE STUDENTS

**KARL**, Ellie's best friend — confident, funny

**MONICA**, also Ellie's best friend — cautious, afraid of just about everything

**ADAM**, the Listmaster — a paragon of adorable cool

**SAVANNAH**, the villain — brilliant, aggressive, a winner

**KITTY**, the accomplice — daft but vicious, accompanies Savannah everywhere

## THE ADULTS

**TORREY**, Katherine's sous chef — a high-strung perfectionist

**DANIELLE**, *Down the Aisle* journalist — polished, grimly cheerful

**LOUIS**, *Down the Aisle* photographer — seen it all, loves his job

**DR. EHRIN**, school principal — test-obsessed, overworked

**MR. BLUMEN**, biology teacher — a cynical lifer

**MRS. LUCKENBILL**, English teacher — empathetic

**SEÑOR O'BRIEN**, Spanish teacher — pugnacious

**MS. MEYERS**, gym teacher — extremely intense

**OFFICER KOWALSKI**, police officer — who never received sensitivity training

**MRS. TIME**, antiques shop proprietor — apathetic, doesn't much like teenagers

**MINISTER**

## ENSEMBLE

**CATER WAITERS**

**STUDENTS**

**WEDDING GUESTS**

## Scenes and Musical Numbers

P. <u>Prologue</u> .....	1
(#1) Prologue .....	1
<b>(#2) Just One Day (Part 1)</b> .....	ELLIE.....4
1. <u>Blake House, Kitchen</u> .....	5
<b>(#3) Just One Day (Part 2)</b> ...KATHERINE, TORREY, CATER WAITERS .....	6
<b>(#4) Just One Day (Part 3)</b> .....	ELLIE, KATHERINE, COMPANY.....8
(#5) Just One Day (Playoff) .....	12
<b>(#6) The Hourglass</b> .....	ELLIE, KATHERINE.....15
(#7) Broken Hourglass 1 .....	16
(#8) Broken Hourglass 2 .....	18
(#9) Broken Hourglass 3 .....	18
<b>(#10) I Got This (Part 1)</b> .....	KATHERINE, ELLIE, STUDENTS.....21
2. <u>Pinewood Falls High School, Hallway</u> .....	24
<b>(#11) I Got This (Part 2)</b> .....	SAVANNAH, ELLIE, STUDENTS.....26
<b>(#12) Transition to Kitchen 1</b> .....	CATER WAITERS.....28
3. <u>Blake House, Kitchen</u> .....	29
(#13) Wedding Tango .....	31
(#14) Big Finish .....	32
<b>(#15) Transition to Biology Lab</b> .....	STUDENTS.....32
4. <u>High School, Biology Lab</u> .....	33
<b>(#16) Oh, Biology</b> .....	ELLIE, ADAM, SAVANNAH, STUDENTS.....36
<b>(#17) Transition to Kitchen 2</b> .....	CATER WAITERS.....41
5. <u>Blake House, Kitchen</u> .....	42
<b>(#18) Transition to High School</b> .....	STUDENTS.....42
6. <u>High School, Hallway &amp; Principal's Office</u> .....	44
(#19) Transition to Vintage Antiques .....	49
7. <u>Vintage Antiques</u> .....	50
<b>(#20) I Got This (Reprise)</b> .....	KATHERINE, STUDENTS.....51
8. <u>High School, Gymnasium</u> .....	52
<b>(#21) Watch Your Back!</b> .....	MS. MEYERS, ELLIE, ADAM, STUDENTS.....52
(#22) Transition to Katherine's Car .....	57
9. <u>Katherine's Car</u> .....	58
<b>(#23) Parents Lie</b> .....	KATHERINE.....59
<b>(#24) Transition to Backyard 1</b> .....	GUESTS, DANIELLE, LOUIS.....61

10.	<u>Blake House, Backyard</u> .....	62
	(#25) Search Mode.....	65
	<b>(#26) I’m Not Myself Today</b> .....KATHERINE, ELLIE,.....	
	TORREY, ENSEMBLE .....	66
	(#27) Transition to Bus Stop .....	68
11.	<u>Bus Stop</u> .....	69
	(#28) Transition to Backyard 2.....	70
12.	<u>Blake House, Backyard</u> .....	71
13.	<u>The Hunt, Various Locations</u> .....	78
	<b>(#29) Go</b> .....ADAM, ELLIE, STUDENTS .....	78
	<b>(#30) Transition to Kitchen 3</b> .....FLETCHER .....	83
14.	<u>Blake House, Kitchen</u> .....	84
	<b>(#31) Transition to Mrs. Time</b> .....ELLIE, MONICA, KARL .....	86
15.	<u>Mrs. Time &amp; The Finish Line</u> .....	87
	(#32) Tug of War (Part 1) .....	88
	<b>(#33) Tug of War (Part 2)</b> .....STUDENTS .....	89
	(#34) Transition to Wedding .....	89
16.	<u>Blake House, Kitchen</u> .....	90
	<b>(#35) The Other Hourglass</b> .....ELLIE, KATHERINE .....	91
	<b>(#36) Today and Ev’ry Day (Part 1)</b> .....KATHERINE, ELLIE .....	92
17.	<u>Blake House, Backyard</u> .....	94
	<b>(#37) Today and Ev’ry Day (Part 2)</b> ..ELLIE, KATHERINE, COMPANY .....	94
E.	<u>Epilogue</u> .....	98
	<b>(#38) At Last It’s Me</b> .....	100
	(#39) Bows & Exit Music.....	102



**PROLOGUE***Prologue*

#1 – Prologue

Band

*(ELLIE BLAKE, our hero – rushes onto the stage and addresses the audience.)*

**ELLIE**

So you're never going to believe me. No one in their right mind could ever possibly believe me. But what I'm about to tell you is true. One-hundred-percent true.

*(looks around to make sure the audience is with her, then starts the story)*

Everything started the day before my mom got married.

**KATHERINE**

*(offstage)*

Honey...!

*(KATHERINE BLAKE, Ellie's mother, enters.)*

**ELLIE**

*(ignoring KATHERINE)*

The day that I had – I'm talking  
mind-bending. Bananas.

**KATHERINE**

Ellie.

Ellie.

Ellie!

**ELLIE**

What?!

**KATHERINE**

Hi, sweetie.

**ELLIE**

*(to audience)*

This is my mother.

**KATHERINE**

*(waves cheerfully, notices someone in the audience)*

Hi there! You look adorable.

*(to ELLIE, pointedly)*

See, she made an effort. She looks nice. You could do that.

**ELLIE**

I'm in the middle of a story.

**KATHERINE**

I know. I'm being supportive.

ELLIE

Could you do that somewhere else?

KATHERINE

What if you started by introducing the family —

ELLIE

Mom.

KATHERINE

Fine, I'm going.

*(KATHERINE makes like she's exiting.)*

ELLIE

Good.

*(to audience)*

So it was the second Friday in April, and every morning is pretty chaotic in our house, but this was even more crazy than —

*(KATHERINE creeps forward, digs a bobby pin out of her pocket, and smooths ELLIE's hair to the side.)*

Mom, what are you doing?!?

KATHERINE

I want to be able to see your pretty face.

*(to audience)*

She hides her face!

ELLIE

Mom!

KATHERINE

All right...!

*(KATHERINE smiles and exits, for real this time, waving once more at the audience.)*

ELLIE

These are my two best friends.

*(KARL and MONICA enter and wave — KARL with great confidence, MONICA more cautious.)*

KARL

Tell them about the Hunt.

ELLIE

I was getting to that —

*(KARL's excitement and MONICA's anxiety tumble out simultaneously.)*

**KARL**

It's our year! We're sophomores.  
Easy to ignore. Flying under the radar.  
Then boom!  
We're gonna win the Hunt!

**MONICA**

Seriously you guys, there is always  
something super scary or embarrassing  
you have to do to win.  
What if they make us dance in public?

**ELLIE**

*(clarifying for the audience)*

Tonight is the Hunt. It's an epic, super-fun scavenger hunt that has been happening at our high school forever. Every year there's a new list of impossible things to do and crazy things to find, and every year there's a new Listmaster. This year, the Listmaster...

*(smiles dreamily)*

... is Adam.

**MONICA, KARL**

*(teasing)*

Adam...

**ELLIE**

*(snapping out of her reverie)*

So – Karl, Monica, and I have formed a team. Karl is all confidence, while Monica brings a healthy dose of... phobia.

**MONICA**

Ludophobia, chorophobia, and allodoxaphobia are real things –

**KARL**

I'm an awesome dancer!

**ELLIE**

We're the perfect trio.

**KARL**

Ellie, have you asked your mom?

**ELLIE**

I'm going to! Today.

*(ELLIE holds out her fist for a bump/pow pact with KARL and MONICA, who then exit. ELLIE turns back to the audience.)*

#2 – *Just One Day (Part 1)*

*Ellie*

(ELLIE)

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

JUST ONE DAY

THAT'S ALL I NEED

JUST A DAY WITHOUT HER NAGGING

JUST ONE DAY

I BEG, I PLEAD

BUT THE DRAG JUST KEEPS ON DRAGGING

WHILE I WISH FOR JUST ONE MONDAY

OR A FRIDAY TO BE FREE...

FREE TO SLOUCH AND SULK AND MUMBLE

AND BE MESSY AND BE ME

ALL I ASK IS FOR TWELVE HOURS

TO LIVE MY LIFE MY WAY

JUST ONE SIMPLE, AWESOME, CRAZY

EPIC DAY...

---

1a. Blake House

**SCENE 1: BLAKE HOUSE, KITCHEN**

*(ELLIE walks into the kitchen, a beehive of activity. KATHERINE puts on reading glasses and stares at a massive planning board. TORREY, her dedicated sous-chef, clings to KATHERINE's every decisive yet graceful word and move.)*

**(ELLIE)**

Mom, can I ask you something —

**KATHERINE**

*(checks her watch)*

Honey, I need you to hold that thought.

*(lectures TORREY)*

Color, texture, scale... the perfect salad tableaux.

**TORREY**

Okay, next on the list: the florist is low on ranunculus.

**KATHERINE**

Torrey, hold that thought.

**TORREY**

You're right, I can handle that one myself... I'm going to round up the cater waiters.

**KATHERINE**

Thank you, Torrey.

*(TORREY exits. KATHERINE checks her watch and turns her attention to ELLIE while she does a deep stretch, holding her lower back with both hands. She makes a noise of pleasure when her back "cracks.")*

Did you finish your pre-calc homework?

**ELLIE**

Yes. Mom, I need to ask you something —

**KATHERINE**

Bring your gym clothes. You have P.E. today.

**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.)*

## #3 – Just One Day (Part 2)

*Katherine, Torrey, Company*

## KATHERINE

JUST ONE DAY IS ALL I WANT  
WITH MY FAMILY UNITED  
FEARS AT BAY, NO FIGHTS, NO TAUNTS  
JUST THE FOUR OF US DELIGHTED  
I MEAN LOOK, I LOVE MY KIDS  
I LOVE MY WORK, I LOVE MY LIFE  
AND I LOVE MY FIANCÉ  
AND IN A DAY I'LL BE HIS WIFE  
AND I'LL THROW THE PERFECT WEDDING  
AND I'LL THROW THE BRIDE'S BOUQUET  
AND WE'LL HAVE ONE HAPPY, LOVING  
FAM'LY DAY

*(MIKE, Katherine's fiancé, enters with coffee and donuts.)*

b. Mike and Waiters Enter MIKE  
Coffee for the bride.

## KATHERINE

*(takes a cup, and a sip)*

Mike, I would marry you just for this coffee.

## MIKE

I'd hope my cabinets count for something. Oh— guess who got the bid on the Harrisons' kitchen remodel?

## KATHERINE

Congratulations. Lucky them!

*(KATHERINE kisses MIKE.)*

**MIKE**

Lucky me.

*(notices board)*

Someone's been busy.

**KATHERINE**

Someone's catering her own wedding.

*(KATHERINE habitually brushes lint off MIKE's shirt and straightens his collar.*

*TORREY enters with uniformed CATER WAITERS, ready for instructions.*

*KATHERINE turns to them like a conductor. MIKE looks on in admiration.)*

**KATHERINE**

TOMORROW IS THE WEDDING

AND TONIGHT IS THE REHEARSAL

AND THERE IS NO ROOM FOR ERROR

I MEAN, NOT ONE FLAW

WE'VE GOT GUESTS IN JUST TEN HOURS

DRESS THE TABLES, TRIM THE FLOWERS

I WANT BEAUTY AND PERFECTION

I WANT TOTAL AWE

**CATER WAITERS**

OOH

OOH

NOT ONE FLAW!

OOH

OOH

TOTAL AWE

**TORREY**

AND REMEMBER THAT REPORTER

'CAUSE IT'S CRUCIAL THAT WE COURT HER

THE BUSINESS IS DEPENDING

ON THIS ONE SUCCESS

**KATHERINE**

NOW BREATHE, BUT THANK YOU, TORREY

AND IN FACT, THAT IS THE STORY

SO GET MOVING, MOVE THIS PRODUCE

AND REMOVE THIS MESS!

**TORREY**

You heard her! Move!

**CATER WAITERS**

AH OOH

*(KATHERINE surveys the organized flow of activity. The CATER WAITERS and TORREY disperse and exit as FLETCHER, Ellie's brother, enters with a magician's hat and wand.)*

# Sc 1c. Fletcher Enters

FLETCHER

Hi Mike!

MIKE

Fletcher! How's my best man? You practicing your wedding toast?

FLETCHER

My wedding toast is gonna be magic! Literally. "I'd like to toast the bride and groom..."

*(FLETCHER taps his skull in a dramatic fashion then begins to pull a very long scarf from his mouth. KATHERINE and MIKE watch in horror and fascination. FLETCHER mock-chokes the final length for effect, then holds out the very damp scarf.)*

The power of love is as strong as the power of magic!

KATHERINE

I'm so proud.

MIKE

*(looking around for Ellie)*

Where's the maid of honor?

KATHERINE

Fletcher, for your next magic trick, would you make your sister appear for breakfast?

FLETCHER

Mom. I'm ten. She's sixteen. What are the odds she listens to me?

KATHERINE

*(shouting)*

Ellie Blake! Breakfast, now!

*(FLETCHER and MIKE exit as ELLIE stomps in.)*

#4 - Just One Day (Part 3)

Ellie, Katherine, Company

# Sc 1d. Just One Day

ELLIE

ONE MORE DAY

SHE'S ON MY BACK

SHE'S BEEN RIDING ME FOREVER

ON MY FAULTS

AND ALL I LACK

AND ALL I - OH, WHATEVER

'CAUSE I'M LAZY AND I'M AV'RAGE

AND I'M SLOPPY, FOR A START



**(ELLIE)**

AND I KNOW SHE'D LIKE A DAUGHTER  
WHO WAS PRETTY, NEAT, AND SMART  
AND I KNOW THE WOMAN'S PERFECT  
BUT I'LL NEVER BE THAT WAY  
NOT FOR A SINGLE, SOLITARY DAY!

*(FLETCHER re-enters, holding a large hourglass.)*

Fletcher, that is mine! Dad gave it to me! Give it baaaaaaaack!

*(ELLIE lunges. FLETCHER runs away, both scared and thrilled.)*

**KATHERINE**

Stop yelling!

*(KATHERINE takes the hourglass from FLETCHER and hands it to ELLIE, who exits.  
FLETCHER pursues her. It never ends...)*

ONE MORE DAY SHE'LL FIGHT AND FUSS  
WHEN HER JOY IS ALL I'M AFTER  
IT'S BEEN A LONG, TOUGH TIME FOR US  
NOW IT'S TIME TO HEAR SOME LAUGHTER  
'CAUSE I ONLY WANT HER HAPPY  
AND, WELL, PUNCTUAL, AND CLEAN  
BUT SHE MUMBLES AND SHE GRUMBLES  
AND AT TIMES SHE'S OUTRIGHT MEAN  
SHE'S BRIGHT AND SO INSIGHTFUL  
BUT THOSE TRAITS AREN'T ON DISPLAY  
WELL, NOT LATELY – OFTEN – EVER  
NOT TODAY

*(MIKE, FLETCHER, ELLIE, TORREY, and CATER WAITERS re-enter from all  
directions and speak/sing simultaneously!)*

**CATER WAITERS**

LA LA LA, LA LA LA LA  
LA LA LA, LA LA LA LA  
LA LA LA, LA LA LA LA  
LA LA LA, LA OOH

**TORREY**

They brought hothouse  
tomatoes, not heirloom,  
which I requested, – and  
you always say if you  
don't have the best  
ingredients don't do it,  
so –

**KATHERINE**

ELLIE DEAR, IT'S NOT THE TIME  
(to CATER WAITERS)

NO, THAT APRON IS A CRIME  
AND THAT SEA BASS ISN'T FRESH  
IT'S THREE DAYS DEAD

(KATHERINE runs around the kitchen trying as usual to control everything.)

**ELLIE**

MOM, I REALLY NEED TO KNOW  
IF I CAN –  
WAIT NOW, WHERE'D SHE GO?  
OH, I'LL NEVER DRAW HER FOCUS  
FROM THE BREAD

(The following lyrics are sung simultaneously.)

**KATHERINE**

IT'S A MILLION LITTLE THINGS  
FROM THE RIESLING TO THE RINGS  
BUT I GOT THIS, 'CAUSE I LIVE  
TO WORK THIS WAY

**KATHERINE, TORREY,  
FEMALE ENSEMBLE**

WHAT A DAY!  
WHAT A DAY  
WHAT A DAY  
YAY!  
YAY!  
YAY!  
HEY, THE SOUFFLÉ!

**FLETCHER**

Mom, where's my  
permission slip for the  
field trip?

**MIKE**

Katie, which tie do you  
like?

**ELLIE**

Mom...

Mom...

Mom!

**CATER WAITERS**

MMM

MMM

OOH

OOH

**ELLIE**

MOM, IT'S JUST A LITTLE THING  
JUST A SILLY RITE OF SPRING  
AND I WOULDN'T EVEN ASK YOU  
BUT, UM, WELL

**ELLIE, MALE ENSEMBLE**

NOW DON'T YELL (AH)  
SIMPLY SAY OKAY

OKAY?

OKAY?

OKAY?

OKAY?

## MIKE

KATH'RINE, OH

ONE OTHER THING

SEE, THE JEWELER

SIZED THE RING

IT'S A LITTLE LARGE

BUT REALLY WHO CAN TELL?

IT'S OKAY, IT'S OKAY

IT'S OKAY, IT'S OKAY...

## FLETCHER

MOM

MOM

MOM

HEY, MOM, HEY

MOM, HEY, HEY, HEY

HEY, HEY, HEY, MOM, HEY

**ALL (Except KATHERINE, MALE ENSEMBLE)**

JUST ONE DAY, THAT'S ALL WE GET

**KATHERINE, MALE ENSEMBLE**

JUST ONE DAY TO SHOW MY SKILLS

**MIKE, FLETCHER**

'TIL THE VOWS

**ELLIE**

THE HUNT

**TORREY**

THE STORY

**ELLIE, TORREY, MIKE, FLETCHER, ENSEMBLE**

JUST ONE DAY, SUNRISE, SUNSET

**KATHERINE, ENSEMBLE**

TO GET PRESS THAT GETS THE JOBS

**ELLIE, TORREY, MIKE, FLETCHER**

THEN THAT NIGHT IN ALL ITS GLORY

**KATHERINE, ENSEMBLE**

THAT PAY THE BILLS

**ELLIE****ENSEMBLE**

JUST SAY THE WORD

OOH

AND WE'LL BE ON OUR WAY

**KATHERINE, TORREY**

TO SHOW WHAT I CAN DO

AND SAY WHAT I CAN SAY

**MIKE, FLETCHER, ELLIE**

(WE'RE) ON OUR WAY

KATHERINE, TORREY

IN JUST ONE DAY

ELLIE, MIKE, FLETCHER,  
FEMALE ENSEMBLE

FOR ONE  
PERFECT  
WINNING  
STELLAR  
EPIC

KATHERINE, TORREY,  
ENSEMBLE

JUST ONE  
STRESSFUL  
BUSY  
ANXIOUS  
HIGH-STAKES

ALL

DO OR DIE  
CRAZY DAY!

#5 – Just One Day (Playoff)

Band

icle. Before School Fight  
TORREY

People, follow me! We're going to do the tablescapes outside! And I want to see the tablecloths draped with precision! Eyes on me! Let's move!!

*(TORREY herds the CATER WAITERS into the backyard. FLETCHER and MIKE dive into the donuts. KATHERINE checks her watch. ELLIE twirls her hair.)*

ELLIE

Mom. I need to ask you something important.

KATHERINE

*(absent-mindedly pushes ELLIE's hand from her hair)*

Don't do that.

FLETCHER

*(mimicking)*

"Mom, I need to ask you something important."

ELLIE

Shut it.

KATHERINE

Do not tell your brother to shut it!

ELLIE

*(quietly, to FLETCHER)*

You suck, Fletcher.

*(FLETCHER's eyes widen. KATHERINE doesn't hear.)*

(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

Fletcher, nobody cares about your rabbit!

*(FLETCHER is crushed.)*

MIKE

I care about the rabbit!

ELLIE

*(tearing into MIKE)*

Could you stop pretending that you're our dad? Because you're not.

*(KATHERINE draws a sharp intake of breath. ELLIE has crossed a line.)*

KATHERINE

Ellie. Apologize. Now.

ELLIE

No!

MIKE

*(conciliatory)*

It's okay. I get it. Everyone in the family is a little on edge this morning —

ELLIE

The "family?" I see a lady, her boyfriend, and a magical weirdo!

KATHERINE

*(to ELLIE)*

That's enough.

*(to FLETCHER)*

You're not a weirdo.

*(pinches the bridge of her nose)*

Mike, could you take him to school?

MIKE

Yeah. C'mon, Fletch.

*(to KATHERINE)*

Eleven-thirty, back here to go over the ceremony?

*(KATHERINE nods. MIKE and FLETCHER exit. ELLIE flips the hourglass.)*

ELLIE

*(under her breath)*

I hate you.

KATHERINE

What did you just say to me?

#6 – The Hourglass

Ellie, Katherine

Sc 1f. The Hourglass

ELLIE

I hate you.

KATHERINE

I hate your attitude!

*(The hourglass glows, unnoticed.)*

ELLIE

I DON'T NEED TO LIVE ALL LARGE  
I'D JUST LIKE TO BE IN CHARGE  
OF THE THINGS I DO AND EAT AND HOW I DRESS

KATHERINE

OH MY DEAR, I WISH YOU KNEW  
ALL THE WORK I HAVE TO DO  
JUST TO KEEP YOU IN YOUR MUNCHIES AND YOUR MESS

Put that down!

*(ELLIE flips the hourglass defiantly.)*

ELLIE

IF YOU KNEW WHAT I GO THROUGH  
WALKED A DAY IN MY OLD SHOES  
WELL, THEN MAYBE YOU WOULD SEE  
AND YOU WOULD JUST SAY YES

KATHERINE

IF YOU KNEW WHAT I GO THROUGH  
WORKED A DAY IN GROWN-UP SHOES  
YOU SHOULD SEE ALL OF THE  
REASONS WHY I CAN'T SAY YES

*(ELLIE and KATHERINE both grab hold of the hourglass, now glowing more intensely.)*

ELLIE

IF YOU KNEW WHAT I GO THROUGH  
HOW IT'S BRUTALLY UNFAIR

KATHERINE

OH, I'D LOVE TO BE IN SCHOOL  
HAVE A DAY WITHOUT A CARE

ELLIE, KATHERINE

HOW I WISH YOU'D UNDERSTAND  
AND SEE THE WORLD MY WAY

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!

ELLIE

Young lady, watch your tone!

KATHERINE

You don't like it? It's your tone!

ELLIE

How did this happen?!?

#8 – Broken Hourglass 2

SFX

*(The broken hourglass makes a mysterious sound. KATHERINE and ELLIE stare at it.)*

KATHERINE

Whoa. We totally broke a magic hourglass.

ELLIE

I highly doubt that we were holding a magic hourglass.

#9 – Broken Hourglass 3

SFX

*(The mysterious sound repeats.)*

(ELLIE)

Fine. It's magic.

*(automatically starts cleaning up the hourglass so nobody steps on it)*

You happy?

KATHERINE

"Am I happy?" Uhh, no. I'm old.

ELLIE

I'm done with your attitude, missy!

*(pinching the bridge of her nose)*

A magical hourglass...

KATHERINE

*(light bulb)*

Wait! Mom! There were two! Dad gave us those hourglasses! One for you, one for me! All we have to do is go get yours and we can switch back!

*(beat, off ELLIE's face)*

What?

ELLIE

*(knowing this will upset her daughter)*

I sold it.

KATHERINE

*(wounded)*

You sold it? But... it was from Dad. Do you just want to erase him from our lives?

ELLIE

No!

KATHERINE

It's like he was never here!

ELLIE

It's hard to explain. I was trying to... let go of some things.

*(beat)*

We'll go find the other hourglass and switch back. I sold it at an antique shop which opens at one. Vintage Antiques.

KATHERINE

Vintage Antiques. Isn't that like saying "Antique antiques"?

ELLIE

Look, honey, we just have to get through this—

---

Sc. 1n. Enter Torrey & Louis  
(offstage)

TORREY

They're heeeere!

*(TORREY enters with DANIELLE, a journalist, and LOUIS, a photographer.)*

Katherine? I have Danielle Alexander from *Down the Aisle* magazine! And the photographer!

LOUIS

Name's Louis.

ELLIE

*(instinctively reaching out her hand)*

Delighted.

*(With the sharp clarity of a top-notch executive, DANIELLE ignores ELLIE and grabs Katherine's hand.)*

DANIELLE

Katherine Blake. Finally, I meet the bride who is woman enough to cater, design, and execute her own wedding!

KATHERINE

(gagging)

"My... own... wedding."

ELLIE

(panicked, jumping in)

You know what you should do? Torrey, show them the backyard! It's really pretty. Just go. Just go.

(EVERYONE reacts to ELLIE'S tone. ELLIE looks at KATHERINE, pleading.)

KATHERINE

Yeah, do that. The backyard is awesome.

(TORREY leads LOUIS and DANIELLE out. ELLIE grabs KATHERINE by the shoulders.)

---

30. 11. I Got This

ELLIE

Ellie. I took out a second mortgage on our house to grow my catering business. A cover story from a major wedding magazine will make or break me. If this story happens, it would mean more publicity, more business, more clients – yay! If this story doesn't happen...? We could lose our house.

(KATHERINE looks shocked and nervously twirls her hair.)

I didn't tell you because I didn't want you to worry.

KATHERINE

Okay, so far, being an adult is super un-fun.

ELLIE

I swear we will get that hourglass and switch back today. But until we do—I need you to stay here and be me.

KATHERINE

But. I...

(dropping a bomb)

Mom, I can't miss school.

ELLIE

Why...?

KATHERINE

If I have one more unexcused absence, I'll fail tenth grade.

ELLIE

Fail? When were you going to tell me this?!?

KATHERINE

At the mandatory parent-teacher conference today. Did I forget to mention that?

ELLIE

How can you be so irresponsible?!

KATHERINE

I guess you'll find out at the conference!

ELLIE

*(paces, thinks)*

Okay. You have to do this interview for me. I'll go to your school.

KATHERINE

There is no way you can handle a day at my school.

ELLIE

Oh, please.

KATHERINE

You don't know how to talk! You don't know how to act! You're going to be weird and people will think I'm weird and it will last forever!

ELLIE

Ssh! We can do this. There will be an interview. You will be polite. You will talk about the challenges of balancing work and motherhood.

#10 – I Got This (Part 1)

Katherine, Ellie, Students

KATHERINE

*(eye roll)*

Oh, yeah, the challenges. Your days are so rough.

*(ELLIE takes offense.)*

I GOT THIS

I GOT THIS

I CAN SEE WHAT TO DO FOR ME TO BE YOU

I GOT THIS

I'LL BAKE STUFF

I CAN FAKE LIKE I MAKE STUFF LIKE YOU

I'LL HAVE A LAUGH

HAVE MY COFFEE HALF-CAFF

AND THEN YELL AT THE STAFF

ON YOUR BEHALF

(KATHERINE)

I GOT THIS  
YEAH, I GOT THIS  
STICK A SMILE ON MY FACE  
AND STRUT 'ROUND THE PLACE  
I GOT THIS

I'M PERFECTION  
I DON'T NEED YOUR DIRECTION AT ALL  
CALL ME A SLOB  
OR A SLACKERISH BLOB  
I CAN ACT LIKE A SNOB  
AND FOOL THAT MOB  
I GOT THIS  
LIKE IT'S MY JOB

ELLIE

Good. You can see what it means to have a job. I'll go to school.

*(During the following, ELLIE picks out a matronly sweater. KATHERINE panics and holds out a hoodie. It's smelly, but ELLIE puts it on. She then combs her hair, pinning it back – exactly as Katherine tried to do earlier. KATHERINE is outraged.)*

I GOT THIS  
YEAH, I GOT THIS  
DO MY HAIR WITH SOME CARE  
I'LL PRIMP AND PREPARE  
I GOT THIS  
I'M DELIGHTED

KATHERINE

IT'S NOT RIGHT YOU'RE EXCITED FOR SCHOOL

ELLIE

SCOFF IF YOU MAY  
IT'S A PART I CAN PLAY  
AND IT'S ONLY A DAY  
AND SO I SAY

I GOT THIS  
YES, I GOT THIS  
I'LL BE BRIGHT AND DEMURE  
ACT RIGHT 'TIL I'M SURE  
THEY'VE BOUGHT THIS

(ELLIE)

I'LL SHOW YOU  
NO, NOBODY WILL KNOW IT'S NOT YOU  
LEAVE IT TO ME  
'CAUSE HOW HARD CAN IT BE?  
WHEN I'VE GOT MY DEGREE  
AND SUCH ESPRIT  
I GOT THIS  
SOON YOU'LL SEE

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 utmost confidence to walk to school.)*

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

**(SAVANNAH)**

YOU SHOULDN'T BEGIN  
WITH A WAR YOU CAN'T WIN  
'CAUSE I'M SMARTER THAN SIN  
AND I'VE GOT PERFECT SKIN  
SAVANNAH

**STUDENTS**

LOOK OUT, IT'S SAVANNAH

**SAVANNAH**

*VOX HUMANA*

**STUDENTS**

SHE'S OUR *VOX HUMANA*

**SAVANNAH**

IS THE COCK OF THE WALK  
I'M TALKIN' THE TOP BANANA

**STUDENTS**

SHE'S THE TOP BANANA

**SAVANNAH**

SO TRUST ME

**STUDENTS**

UH-OH

**SAVANNAH**

WATCH THE HUNT END  
WITH JUST ME ON TOP

**STUDENTS**

TOP!

**SAVANNAH**

I NEVER FAIL  
NO, I ALWAYS PREVAIL  
ASK HARVARD AND YALE

**SAVANNAH, STUDENTS**

SO WEEP AND WAIL

**SAVANNAH**

I GOT THIS

**STUDENTS**

SHE'S GOT THIS

**SAVANNAH**

KISS MY TAIL

*(SAVANNAH stealthily elbows ELLIE in the stomach as she passes by to exit.  
Bell rings. STUDENTS run to class.)*

**ELLIE**

*(trying to convince herself)*

I GOT THIS

I GOT THIS

*(DR. EHRIN, the school principal, enters. He looks at ELLIE and taps his watch.)*

**DR. EHRIN**

Ellie Blake. Where are you supposed to be right now?

**ELLIE**

*(finally defeated)*

I don't know.

*(DR. EHRIN exits. ELLIE sighs.)*

---

Sc. 3a Transition to Blake House  
**SCENE 3: BLAKE HOUSE, KITCHEN**

*(CATER WAITERS cross the stage and assemble the kitchen, still motivated to a frenzy to get everything right.)*

**CATER WAITERS**

LA LA LA, LA LA LA LA...

LA LA LA, LA LA LA LA...

*(CATER WAITERS exit, revealing LOUIS, who sets up lighting over a unique, towering, exquisite, work-of-art wedding cake. TORREY hovers anxiously.)*

---

Sc. 3b. Wedding Tango **TORREY**

You need a little more fill on the left corner. Careful—that cake stand is hand-painted china.

*(KATHERINE – wearing a hipper jacket than earlier and sneakers instead of heels – enters with DANIELLE.)*

**DANIELLE**

This must be where the magic happens!

*(gasps)*

Look at that cake!

**KATHERINE**

Whoa. I made that?!?

*(corrects after confused reactions)*

I made that! Bam! Nailed it!

**DANIELLE**

Where did you learn to cook?

**KATHERINE**

Um...

**TORREY**

*(proudly)*

She went to the C.I.A.

**KATHERINE**

I'm a... spy.

**DANIELLE**

... the Culinary Institute of America.

**KATHERINE**

Food spy!

DANIELLE

What inspired you to do everything for your own wedding?

KATHERINE

Obviously, I'm a control freak.

*(TORREY emits a worried fake laugh.)*

DANIELLE

Your fiancé's name is Mike?

KATHERINE

Uh-huh.

DANIELLE

Your assistant told us that you and Mike met when he refinished your kitchen cabinets. That's adorable.

KATHERINE

Is it?

*(MIKE enters, startling KATHERINE.)*

Gah, there he is!

MIKE

Katie!

*(MIKE heads toward KATHERINE, arms open for a hug.)*

KATHERINE

*(heck no)*

Whoa. Oh no, there. Ha, ha, ha—No.

*(halts MIKE with an outstretched hand then punches him on the shoulder)*

Hey, fella!

MIKE

Ow!

*(covering his surprise, to Danielle)*

Who doesn't want a bride with a solid right hook? You should have seen what she did when I suggested seven-layer bars instead of a wedding cake!

DANIELLE

*(gestures)*

Louis! Photo!

*(MIKE puts an arm around KATHERINE; she cringes. LOUIS snaps a photo as KATHERINE ducks away from the arm.)*

So do you two have any special surprises planned for the reception?

TORREY

They've been taking dance lessons for weeks!

MIKE

I'm not gonna lie. We're good. Rogers and Astaire.

KATHERINE

Who?

DANIELLE

Oh, show us! You must!

KATHERINE

We mustn't.

MIKE

Positions!

*(MIKE plays music from his phone.)*

Sc 3

#13 – Wedding Tango

Band

*(MIKE takes KATHERINE's hand and holds her in a tango pose, his phone still in his right hand.)*

(MIKE)

Like you haven't been making me listen to this for a month!

*(confidently begins to lead KATHERINE)*

Nice, Katie! Good firm frame!

*(KATHERINE is very stiff.)*

Really firm.

*(MIKE tries to dip KATHERINE. She spins herself out; he spins her back in.)*

Babe, we agreed I would lead.

*(MIKE tries to dip, but KATHERINE reacts in surprising pain and shock.)*

KATHERINE

Ow, my back! Owwww!

MIKE

*(pauses music)*

You're okay, hon. Walk it off...

KATHERINE

*(trying to stop the demonstration, to DANIELLE)*

So, you get the idea—

MIKE

Wait, wait—let's do the big finish!

KATHERINE

Big finish?

MIKE

(to DANIELLE)

Wait for it...!

(MIKE restarts music.)

#14 – Big Finish

Band

(MIKE)

(to KATHERINE)

We got this...

(MIKE manages to do the big dance finish – right near the cake cart. KATHERINE holds her pose. Thrilled that she did it, KATHERINE flings out her arms, knocking the cake onto the floor! KATHERINE exits in a panic. MIKE, TORREY, DANIELLE, and LOUIS stand and stare in shock.)

#15 – Transition to Biology Lab

Students

Sc. 4a. Transition to BioLab



Sc. 4b. Bio Lab

**SCENE 4: HIGH SCHOOL, BIOLOGY LAB**

(STUDENTS – including KARL, MONICA, SAVANNAH, and KITTY – enter and assemble the lab.)

**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!

(MR. BLUMEN, the biology teacher, appears at the front of the class. ELLIE enters.)

**MR. BLUMEN**

Miss Blake. What a treat! What a wondrous occasion to have you in biology today!

**ELLIE**

You know, they did a study on sarcasm in the classroom, and it's actually the least effective way to communicate.

**MR. BLUMEN**

Really. How interesting...

(KARL and MONICA approach ELLIE.)

**MONICA**

Ell!

(ELLIE, smiling maternally, tucks MONICA's hair behind her ear and picks lint off of KARL's sweater. They are mystified.)

What did your mother say about the Hunt?

**ELLIE**

(pinches the bridge of her nose)

Right, the Hunt! She said no.

(MONICA sighs with relief; KARL is outraged.)

**KARL**

You said you were going to push back!

**ELLIE**

My mother is under real pressure. Tonight is the rehearsal dinner! The whole weekend is being photographed by *Down the Aisle* magazine!

**KARL**

And you care about that... why?

ELLIE

Look, we just can't do it, the Hunt scares me to death.

MONICA

"Scares" you? Nothing scares you.

KARL

Not even coming in second place.

SAVANNAH

*(chortles)*

My mother says that second place is just another way to say "Loser."

KITTY

*(echoing in a vicious whisper)*

Loser!

ELLIE

*(to SAVANNAH)*

Oh, honey, I did a meditation retreat with your mom. She wouldn't say that!

*(catching herself)*

Little joke! Ha ha!

*(ELLIE does a yoga pose and holds it, silently.)*

MONICA

What. Is. Happening.

KARL

Social suicide.

ELLIE

*(puts hands together in front of heart and bows)*

Namaste.

*(SAVANNAH and KITTY turn away. ELLIE notices how good her back feels!)*

Wow!

*(ADAM enters.)*

---

c. 4c. Enter Adam / Oh Biology  
MR. BLUMEN

*(sighs)*

Nice of you to join us.

ADAM

De nada.

*(ADAM sits at ELLIE's table. She smiles, gets uncomfortable, tries to act normal.)*

**(ADAM)**

Hey. 'Sup.

**ELLIE**

*(confused)*

Did you just say hay-sup?

**ADAM**

I said 'sup.

**ELLIE**

Oh. 'Sup.

*(MR. BLUMEN claps his hands. STUDENTS settle.)*

**MR. BLUMEN**

Class! No pop quiz today.

*(STUDENTS cheer.)*

The frogs are here!

*(STUDENTS groan.)*

We're doing dissection!

**MONICA**

Why do we have to dissect today?

**MR. BLUMEN**

Because as God is my witness, my minivan is not going to smell like hot frog again.

*(STUDENTS, working in pairs, remove cloths from their trays and emit various sounds of disgust or mirth. ADAM leans close to ELLIE, who swoons, to her chagrin.)*

**ADAM**

I like your hair.

**ELLIE**

You do?

**ADAM**

Yeah, I can see your face.

**ELLIE**

*(vindicated)*

Thank you!

SAVANNAH

*(leans over to talk to ELLIE)*

Poor Ellie. I remember last month, just looking at the starfish made you sick...

KITTY

*(matter of fact)*

Like, actually sick, not the cool "sick"...

SAVANNAH

Do you need a bucket?

ELLIE

You know, Savannah, today I feel pretty comfortable with a knife.

*(ELLIE expertly slices open the frog with the scalpel. STUDENTS react.)*

#16 – Oh, Biology

Ellie, Adam, Savannah, Students

MR. BLUMEN

Very good, Miss Blake!

ADAM

Whoa.

*(ADAM leans in and puts his hand on ELLIE's. She looks into his eyes for a split second then slides her hand away. ADAM is suddenly shy.)*

Sorry.

ELLIE

Um. That's okay!

*(continues to virtually dissect, but her mind is elsewhere)*

I'M ACE AT ALL ANATOMIES

A MASTER OF DISSECTION

AN EXPERT CHEF WHO WIELDS AN EXPERT KNIFE

BUT STILL I SENSE A GREMLIN

IN THIS SYSTEM OF PERFECTION

THERE CLEARLY ARE STILL

MYSTERIES TO LIFE

*(The STUDENTS huddle over their respective tables, concentrating.)*

**ELLIE**

IT'S KINGDOM, PHYLUM, CLASS  
AND THEN IT'S ORDER, FAMILY, GENUS  
IT ALL COMES BACK TO ME  
LIKE CHILD'S PLAY  
THEN HE LEANS OVER MY SHOULDER THERE  
IN ALL HIS LONG AND LEANNESS  
AND CUTS MY HARD-EARNED KNOWLEDGE  
CLEAN AWAY

**STUDENTS**

MMM  
MMM  
MMM  
OOH, AHH  
MMM  
MMM  
MMM  
CLEAN AWAY

**ELLIE**

I TRY TO KEEP A FOCUSED MIND  
AND STEADY HAND

**STUDENTS**

OOH, KEEP FOCUSED  
OOH, KEEP STEADY

**ELLIE**

BUT THE RHYTHM OF MY HEART IS LIKE  
A COUNTRY WESTERN BAND

**STUDENTS**

WHOA, WHOA, WHOA, OH!

**ELLIE**

OH, BIOLOGY  
WHAT HAVE YOU DONE TO ME?  
WHY CAN'T MY GROWNUP BRAIN  
CONTROL MY TEENAGE PARTS?  
OH, BIOLOGY  
WHY WON'T YOU LET ME BE?  
WHY CAN'T YOU BE HUMANE  
AND STILL OUR BEATING HEARTS

**ELLIE, STUDENTS**

BEFORE THE CUTTING STARTS...?

**ADAM**

*(deeply impressed by ELLIE's work)*

Huh. Shyeah. Ellie. Check it. Whu-hu-hu-huh. Man!

**ADAM**

SHE'S SO CONFIDENT AND COCKY, IT'S  
A TOTAL TRANSFORMATION  
I'M SWEATING, BUT I'LL TRY  
TO PLAY IT COOL

**STUDENTS**

OOH  
OOH  
OOH  
PLAY IT COOL

BUT I OPEN UP MY MOUTH TO TRY  
TO MAKE SOME CONVERSATION  
AND SOMEHOW END UP SOUNDING LIKE A FOOL

OOH  
OOH  
AH

**ADAM**

*(eyes on ELLIE)*

YO, DUDE, THAT'S SICK  
I'M WAY IMPRESSED, LIKE  
SWEET TECHNIQUE

**KARL, MONICA, KITTY**

O.M.G.!

**ELLIE**

*(to ADAM)*

UM, LIKE, TOTALLY, UM, THANKS—

*(to herself)*

COME ON, NOW, CAN'T I EVEN SPEAK?

**STUDENTS**

LA LA LA LA  
LA LA LA LA  
LA LA LA LA

**ELLIE**

OH, BIOLOGY  
WHAT HAVE YOU DONE TO ME?  
MY OVER-FORTY SOUL  
IS IN A TEEN CLICHÉ

**ELLIE, ADAM**

OH, BIOLOGY  
WHY WON'T YOU SET ME FREE?  
'CAUSE I'M NOT IN CONTROL  
WHEN HUNGER HAS ITS SAY  
AND HORMONES HAVE THEIR WAY

**STUDENTS**

OH, BIOLOGY  
DONE TO ME  
OOH  
TEEN CLICHÉ

-OLOGY  
SET ME FREE  
OOH  
HUNGER HAS ITS SAY  
AND HORMONES

ELLIE

Focus, Blake. Focus.

KARL

HEY, WHAT'S UP WITH ELL TODAY?  
SHE SEEMS, WELL, KIND OF GREAT!

MONICA

SHE'S ALWAYS GREAT — BUT YEAH, IT'S NUTS

SAVANNAH

THAT GIRL IS ON MY NERVES TODAY  
I BETTER SET HER STRAIGHT

KITTY

YOU BETTER LET HER KNOW WHAT'S WHAT!

ADAM

I NEVER KNEW THAT ELLIE BLAKE  
WAS SUCH A SCIENCE WHIZ  
SHE'S SMART, OF COURSE  
THAT MUCH I KNEW  
BUT SOMETHING'S UP WITH HER TODAY  
I DON'T KNOW WHAT IT IS  
BUT THEN JUST MAYBE  
I FEEL IT TOO

ELLIE

I FEEL IT TOO

KARL, MONICA, KITTY

WE FEEL IT TOO

SAVANNAH

THAT GIRL IS THROUGH!

ALL

(OOH!) OH, BIOLOGY  
LOOK WHAT YOU'VE DONE TO ME  
MY HEART IS IN A PAN  
MY BRAIN IS OUT TO SEA

OH, BIOLOGY  
WHY WON'T YOU LET ME BE?  
PLEASE HELP ME IF YOU CAN  
PLEASE HEAR MY PAINFUL PLEA

(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!



*(More laughter and they're gone. ELLIE tries to look at the back of her pants but feels something odd. She adjusts the waist and then... sees something sparkle... on her belly button.)*

ELLIE

What is that?

*(stares down at her stomach in horror)*

What is this?!? I pierced my belly button?!? Without my permission! Why? Why would I do this?!?

*(points into her own face)*

You are so grounded.

*(ELLIE exits.)*

#17 – Transition to Kitchen 2

Cater Waiters

Intermission

---

Sc 5a Recap, Welcome back  
**SCENE 5: BLAKE HOUSE, KITCHEN**

(Downstage, CATER WAITERS enter and set a stool and a coat rack with a few items to represent the kitchen.)

**CATER WAITERS**

JUST ONE DAY IS ALL WE GET...

JUST ONE DAY, SUNRISE, SUNSET...

(TORREY enters and sits on the stool and hangs her head, sobbing quietly.

KATHERINE enters and addresses the audience.)

**KATHERINE**

While Torrey was recovering from the cake incident —

(TORREY emits one loud sob.)

— which you saw was totally an accident — I was seriously stressing about what my mom might be finding out about my life, or worse, doing to my life at school. Like what if she were actually nailing high school while I was ruining everything here? How was I going to face her at the parent-teacher conference?

---

Sc 5b. I smoke? **TORREY**

(sits up suddenly and gets KATHERINE's attention)

We are officially fifty-five minutes behind the master schedule. We need to prep the salads, marinate the fish, start wrapping the figs with bacon —

**KATHERINE**

Uuuuuuuuugh. This all hurts my head.

**TORREY**

Do you need your, "you know"?

**KATHERINE**

(surprised, then suspicious)

Yeah. Where is my "you know"?

(TORREY reveals an Earl Grey tin. KATHERINE opens it.)

These are cigarettes!! I smoke?? Throw these away! Enabler.

(KATHERINE holds out the offending tin. TORREY takes it and exits, baffled.)

Ugh, that's why my mouth tastes like carpet!

(KATHERINE)

*(addressing the audience again)*

With a little surprise dirt on my mom, I was now actually eager to face her at the parent-teacher conference.

*(KATHERINE squints at the coat rack and selects inappropriately – for a 40-year-old professional woman – comfortable outerwear for the conference. She puts it on as she exits upstage out of the kitchen.)*

**SCENE 6: HIGH SCHOOL, HALLWAY & PRINCIPAL'S OFFICE**

*(STUDENTS pass through the hallways in a mad dash to class. Unlike ELLIE, KATHERINE enters the hallway and moves through them with practiced ease.)*

**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!

*(KATHERINE meets ELLIE, hovering and a bit stunned, outside the principal's office.)*

*Sc 6b. Adam Hallway* **ELLIE**

What are you wearing?

**KATHERINE**

I did the best I could.

*(squinting)*

Your vision is terrible. Look, we have to get the hourglass as soon as humanly possible.

**ELLIE**

Do you think I don't understand the gravity of the —

*(ADAM enters.)*

**ADAM**

*(to ELLIE)*

Yo.

*(to KATHERINE, whom he doesn't recognize)*

Hey.

**KATHERINE**

Hey! I'm Ellie... 's mom. Ellie Blake. Katherine Blake.

**ADAM**

Ellie Blake's mom? Shyeah, you make all the great sandwiches!

*(ADAM hugs KATHERINE. She closes her eyes. She smells his hair.)*

**KATHERINE**

*(formally)*

Ellie speaks quite highly of you.

ADAM

Your lunches are amazing.

KATHERINE, ELLIE

Thank you.

ADAM

Catch you later.

*(ADAM exits. KATHERINE watches him go. ELLIE watches KATHERINE.)*

ELLIE

Do you like him?

KATHERINE

Would you shut it?

*(The office door opens, revealing DR. EHRIN.)*

---

sc. 6c. Principals Office DR. EHRIN

Ellie. Mrs. Blake. Right on time.

*(KATHERINE and ELLIE enter and sit across from DR. EHRIN, SEÑOR O'BRIEN, and MRS. LUCKENBILL.)*

Mrs. Blake, Mrs. Luckenbill teaches Ellie English literature.

KATHERINE

*Scarlet Letter*. Great read. Page-turner!

DR. EHRIN

And Señor O'Brien teaches Spanish.

KATHERINE

*Buenos tardes.*

DR. EHRIN

So. I have been looking over Ellie's test scores.

KATHERINE

She never tested well.

ELLIE

Because I don't study.

KATHERINE

Or, the tests are too hard.

KATHERINE, ELLIE

*(beat)*

Agree to disagree!

KATHERINE

I think she's a pretty great kid!

ELLIE

I could do better.

DR. EHRIN

Let me cut to the chase: Ellie skips class when she's bored.

SEÑOR O'BRIEN

Eleven days!

*(ELLIE glares at KATHERINE. KATHERINE looks at the ground, ashamed. She twists her hair. ELLIE smacks her hand away.)*

ELLIE

I am really disappointed. Disappointed in myself. And angry. At myself!

*(lifts up her shirt to reveal the belly button ring)*

I am especially angry at this decision!

*(to TEACHERS)*

You see this?!?

KATHERINE

Well, at least you're not a smoker. Like me!

*(to TEACHERS)*

I smoke!

*(A beat.)*

MRS. LUCKENBILL

If I may say a word about Ellie's file, and the tests—

KATHERINE

Those tests are dumb.

DR. EHRIN

Mrs. Blake!

MRS. LUCKENBILL

I agree.

DR. EHRIN

Diane—

MRS. LUCKENBILL

Enough with the tests, Kevin!

*(to KATHERINE and ELLIE)*

Ellie's bright. She's articulate. She has a wonderful mind. She's special.

ELLIE

She is?

I am?

We are?

KATHERINE

I am?

She is?

We are?

MRS. LUCKENBILL

She is.

*(beat)*

But Ellie grew more challenged about five years ago.

ELLIE

The year my husband— my dad passed away.

KATHERINE

Just say died. He died.

*(KATHERINE twirls her hair around her index finger.)*

ELLIE

Oh, honey — Mother...*(The TEACHERS look confused.)*I wanted to give you your space. I didn't want to be one of those helicopter parents —  
um... helicopter children.

KATHERINE

I don't want to talk about it.

*(The TEACHERS look more confused.)*

ELLIE

I thought after he died, letting you process your own way was the right thing.  
Maybe I was wrong...

KATHERINE

I really don't want to talk about it.

ELLIE

*(empathetic)*

You don't have to. Let's wrap this up.

*(to TEACHERS)*

I appreciate all the feedback. From now on, I'm going to be really good.

*(ELLIE exits into the hallway.)*

KATHERINE

*(to SEÑOR O'BRIEN)*

I'm sorry to hear that your class is boring. Buena suerte.

*(KATHERINE offers a compassionate nod then scoots out. SEÑOR O'BRIEN is stunned. MRS. LUCKENBILL is amused.)*

**DR. EHRIN**

*(shaking head)*

Eight years till retirement!

*(The TEACHERS exit. KATHERINE joins ELLIE in the hallway.)*

**KATHERINE**

Thanks for listening to me in there.

**ELLIE**

You're welcome.

*(ELLIE squeezes KATHERINE's hands. A momentary detente.)*

Oh, how did the magazine interview go?

**KATHERINE**

The interview... uh, fine.

**ELLIE**

Okay... I can live with "fine."

*(remembering her anger)*

But, what were you thinking—skipping class?!

**KATHERINE**

Okay, wow, I thought we were just having a moment.

**ELLIE**

The moment is over! You can't skip class just because you feel like it. We have responsibilities in this world! And when you are back in this body, you're grounded for a month!

**KATHERINE**

Well, when you're back in this body, your pants are gonna feel tight because I ate a bunch of gluten!

**ELLIE**

*(holds out hand)*

Keys!

**MS. MEYERS**

*(offstage)*

Blake! Gym. Now.

*(MS. MEYERS appears.)*



## ELLIE

*(horrificed)*

Oh no. I can't do gym.

## KATHERINE

*(euphoric)*

Oh yes. Yes you can.

*(looks at MS. MEYERS, then at ELLIE: payback time)*

Ellie, we have responsibilities in this world. Physical education is an essential part of your school curriculum.

*(quietly)*

You go to class. I'll go get the hourglass. See you at home!

*(KATHERINE exits, leaving ELLIE alone with MS. MEYERS as lights fade.)*

#19 – Transition to Vintage Antiques

Band

7a Vintage Antiques Transition

**SCENE 7: VINTAGE ANTIQUES**

7b. Vintage Antiques

(Downstage, KATHERINE and FLETCHER enter and approach the Vintage Antiques storefront.)

**KATHERINE**

Now, when we are inside, don't touch anything...

(squints at a sign on the door)

"Out of business?!?" Noooo! My life is over!

**FLETCHER**

What's the matter?

**KATHERINE**

I stupidly sold an hourglass –

**FLETCHER**

Daddy's hourglass?

**KATHERINE**

Yes. I need to get it back and now the store is closed.

**FLETCHER**

There's an hourglass in the Boggle set.

**KATHERINE**

I need that one!

**FLETCHER**

(wanders over and reads the sign)

"If you are interested in purchasing any of my merchandise, I have distributed the remaining inventory –"

**KATHERINE**

(notices reading glasses in her pocket and puts them on, wow, better...)

"–remaining inventory to 33 other antique stores throughout the area."

**FLETCHER**

Thirty-three seems like a lot.

**KATHERINE**

No duh.

**FLETCHER**

You could go to another store and hunt for it.

## KATHERINE

That's so stupid! There's no way I could hunt for it by myself...

*(light bulb!)*

The Hunt! Fletcher, if I get the hourglass on the list for the Hunt, everyone will be looking for it!

## #20 – I Got This (Reprise)

Katherine

## (KATHERINE)

I GOT THIS

I GOT THIS

I KNOW WHAT TO DO

WE'LL MAKE IT A CLUE

I GOT THIS

THE LISTMASTER

CAN RELIEVE THIS DISASTER FOR SURE

HE'LL BEND A FEW RULES

THEN HALF OF THE SCHOOL

WILL HUNT FOR THE GLASS

AND SAVE MY...

*(chooses a different word for Fletcher's benefit)*

BUTT

I GOT THIS

LET'S HIT THE GAS

Come on. I gotta call Mo – your sister.

*(KATHERINE pulls out her phone and exits with FLETCHER, who's starting to think his mother may be having an off day.)*

Ex. 8a. Transition to Gym  
**SCENE 8: HIGH SCHOOL, GYMNASIUM**

(Upstage, STUDENTS assemble the gym and excitedly wave their "sick" notes.)

**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!

cgb.  
itch  
four  
ack  
(MS. MEYERS enters and blows a whistle. STUDENTS fall in line. She paces in front of them. Some stretch, anxious. One trembles in fear. Another hyperventilates.)

**MS. MEYERS**

Today you will attempt the Meyers Extreme Fitness Challenge! You don't pass my fitness challenge, you don't graduate.

#21 – Watch Your Back

Ms. Meyers, Ellie, Adam, Students

**(MS. MEYERS)**

GET READY ALL YOU LOSERS  
YOU TV-DINNER-WINNERS  
AND SNACK-PACK SNOOZERS  
BEST BE ON ALERT!

NO EXCEPTIONS OR EXCUSES  
YOU STOMACH-ACHE-ER FAKERS  
NO, I DON'T BUY YOUR RUSES  
TIME TO FEEL THE HURT!

**MONICA**

Excuse me! I have allodoxaphobia! That's a real thing! It's a fear of other people's opinions!

(MS. MEYERS shakes her head "no" – MONICA's not getting out of it. MS. MEYERS grabs "sick notes" from STUDENTS and rips them up. ELLIE enters, on her phone.)

**ELLIE**

Get the hourglass on the list for the Hunt...? Fine.

**MS. MEYERS**

(blows whistle)

Blake! No devices.

*(MS. MEYERS holds out her hand. ELLIE gives up her phone.)*

**(MS. MEYERS)**

Everybody drop and give me twenty push-ups because Ellie Blake brought her device into gym class!

*(Groans. The STUDENTS drop and take push-up positions.)*

You too, Blake.

*(blows whistle)*

Let's go, let's go!

*(ELLIE struggles to do push-ups with the STUDENTS. MS. MEYERS strolls around, a tyrant. It's miserable.)*

WATCH YOUR BACK  
BETTER WATCH YOUR BACK  
ALWAYS SOMEONE MOVING FASTER  
ALWAYS SOMEONE ON ATTACK  
SO, BABIES, WATCH YOUR TAIL  
P.E. IS PASS OR FAIL  
AND I'M NO HACK  
SO HIT THE FLOOR  
HIT THE ROPES  
AND WATCH YOUR BACK!

**STUDENTS**

OOH OOH OOH...

*(The STUDENTS move to the next strenuous obstacle activity. ELLIE, out of breath, approaches SAVANNAH. KARL and MONICA overhear them.)*

**ELLIE**

Savannah. I was just thinking.

*(breathing hard)*

You want to win the Hunt... I have some skin in the game... Maybe we... could work together... as a team.

*(KITTY reacts. SAVANNAH takes this idea in.)*

**MONICA**

Why is she cozying up to Savannah?

**KARL**

Because it's bizarro day?

**SAVANNAH**

Be on a team. With you. Super-nutritious food for thought.

KITTY

Mmmmm... super food like blueberries.

ELLIE

*(nods in agreement)*

See, I think we could be a pretty great team....

SAVANNAH

Actually, I don't think we'd be good teammates, Blake.

*(trips ELLIE and stands over her)*

I like winners.

KITTY

Byeeeeee!

*(Whistle! ELLIE gets up. KARL and MONICA approach.)*

KARL

ELL, TELL US WHAT YOU'RE DOING

MONICA

SAY YOU HAVE A PLAN

KARL

YOU'RE SET TO DO THE HUNT NOW?

MONICA

YOU COULDN'T, NOW YOU CAN?

KARL, MONICA

AND NOW YOU ASKED SAVANNAH

TO BE PARTNERS, ELL

FOR REAL?

KARL

WHAT'S THE TRUTH?

MONICA

WHAT'S THE PLAN?

KARL, MONICA

WHAT'S YOUR DEAL?

ELLIE

Guys! I can explain.

KARL, MONICA

Don't bother!

**MS. MEYERS**

*(blows whistle)*

If you can talk, Blake, you're not breathing hard enough!

*(STUDENTS move on to the next obstacle. ELLIE tries to catch up to KARL and MONICA, but falls behind.)*

**STUDENTS**

WATCH YOUR BACK!

BETTER WATCH YOUR BACK! (OOH)

WITH A LOOK OVER YOUR SHOULDER

WITH A LOOK BACK DOWN THE TRACK

TO RUN WITH WOLVES NOW, BABY

YOU GOTTA PLEASE THE PACK

BETTER RUN LIKE HECK

SAVE YOUR NECK

BETTER WATCH YOUR BACK

OOH OOH OOH OOH...

*(At the next obstacle ELLIE approaches ADAM.)*

*Sc. 8c. Listmaster*

**ELLIE**

Adam, hi.

**ADAM**

Hey.

**ELLIE**

*(trying to be "cool")*

Dig this... I heard about this cool oversized hourglass, pink sand, yay big, one-of-a-kind, right here in the city – and, long story short, since you're the Listmaster, could you put it on the list for the Hunt?

**ADAM**

*(taken aback)*

But... you'd already know the clue. That's cheating.

**ELLIE**

That's ridiculous!

**ADAM**

I AIN'T NO D.J., ELLIE

I DON'T TAKE REQUESTS

THE HUNT, I HOLD IT SACRED

A BOND I WON'T TRANSGRESS

**ELLIE**

FOR PETE'S SAKE, IT'S A LARK  
AT MOST, A STUPID CHILDISH GAME

**ADAM**

SO YOU SAY  
IT'S MY THING  
ALL THE SAME

**ELLIE**

Adam, wait—

*(ELLIE tries to backtrack, pinches her nose. ADAM runs off and ELLIE follows, but the activity and song get in the way.)*

**MS. MEYERS, STUDENTS**

WATCH YOUR BACK!  
BETTER WATCH YOUR BACK (OOH)  
'CAUSE YOU'RE FLAILING AND YOU'RE FAILING  
AND YOU'RE SAILING FOR A SMACK  
DON'T TICK OFF THE LISTMASTER  
'CAUSE HE'LL NEVER CUT YOU SLACK  
AND A RULE'S A RULE  
SO, KID, BE COOL  
AND WATCH YOUR BACK!

---

*(ELLIE semi-collapses, needing to rest.)*

*Id. In My Day*  
**ELLIE**

IN MY DAY I REMEMBER  
THAT OUR PHYS-ED EDUCATION  
WAS DELIGHTFUL  
BUT THIS IS ONLY PAIN  
THIS TEACHER IS INSANE  
THE KIDS ARE SO UNFRIENDLY  
SO UNFEELING, SO UNHELPFUL  
AND SO SPITEFUL  
AND, OH, MY MUSCLES HURT

**STUDENTS**

HMM

HMM

HMM

**STUDENTS**

OH, MY MUSCLES HURT!



**MS. MEYERS****STUDENTS**

BUT THE LESSON THAT YOU LEARN

IS WORTH THE BURN

OOH

'CAUSE LIFE IS HARD

AND THAT'S A FACT

OOH

THAT'S A FACT

SO YOU BETTER WATCH YOUR

AH

**MS. MEYERS, STUDENTS**

BACK!

**KARL, MONICA**

(to ELLIE)

Judas!

**STUDENTS**

WATCH YOUR BACK!

**SAVANNAH, KITTY**

(to ELLIE)

Loser!

**STUDENTS**

WATCH YOUR BACK!

**ADAM**

(to ELLIE)

You're not who I thought you were.

**STUDENTS**

WATCH YOUR...

**MS. MEYERS**

Fail!

**STUDENTS**

BACK!

(ELLIE collapses, dejected. Bell rings. MS. MEYERS and STUDENTS exit class in disgust.)

9b. Katherine's Car / Parents Lie  
**SCENE 9: KATHERINE'S CAR**

---

*(Downstage, KATHERINE and FLETCHER appear in the car. Preoccupied, she drives, not very well.)*

**FLETCHER**

When's Ellie coming home?

**KATHERINE**

Why do you care?

**FLETCHER**

I like when she's home. She's awesome.

*(KATHERINE laughs: hilarious. FLETCHER looks at her, confused.)*

She is.

**KATHERINE**

*(didn't see this one coming)*

You think she's awesome?

**FLETCHER**

Yeah. Except I guess she hates me now.

**KATHERINE**

*(feels guilty for a moment, then pushes it away)*

Well, you shouldn't bug her with your magic tricks.

**FLETCHER**

But it helps me practice my crowd work.

**KATHERINE**

Your "crowd work"?

**FLETCHER**

I'm perfecting my act for Hollywood.

**KATHERINE**

Fletcher. No way are you going to Hollywood.

**FLETCHER**

Yes, I am.

**KATHERINE**

No, you're not.

**FLETCHER**

You said being a magician was a great career.

KATHERINE

I lied.

FLETCHER

*(eyes widen in disbelief)*

Nuh-uh. Parents don't lie.

#2 - Parents Lie

Katherine

KATHERINE

Yeah they do.

*(During the following, KATHERINE attempts to give FLETCHER helpful advice, but unconsciously reveals her own deep disappointments.)*

PARENTS LIE  
IT'S SAD BUT TRUE  
MINE LIED TO ME  
YOURS LIES TO YOU  
I LIE TO YOU

FLETCHER

About what?

KATHERINE

Where do I start?

WE SAY THERE'S NO MONSTER THERE  
UNDER YOUR BED  
BUT WHO KNOWS  
IT'S NOT LIKE WE SEARCH  
AND NO ONE LIKES BROCC'LI  
WE'RE ALL BAD AT FLOSSING  
AND EV'RYONE'S SLEEPING IN CHURCH  
AND BUCK THE DOG'S NOT AT A FARM  
BUCK IS DEAD  
AND SODA WON'T KILL YOU  
DESPITE WHAT I SAID  
AND MAGIC, KID—

*(catches herself on this one)*

NO, MAGIC IS REAL  
BUT MAGIC WON'T HELP YOU CONCEAL

(KATHERINE)

THAT PARENTS LIE  
BECAUSE THEY CAN  
SO LEARN THE TRUTH  
MY BRIGHT, YOUNG MAN  
THEY LIE WITH WORDS  
THEY LIE WITH HUGS  
PARENTS LIE  
THEY LIE LIKE RUGS

AND PARENTS WILL TELL YOU YOU'RE GREAT  
AND SPECIAL AND STUFF  
WHEN CLEARLY YOU'RE NOT  
THEY SAY THAT ONE DAY YOU'LL FEEL NORMAL  
BUT THAT'S NOT ENOUGH  
IT'S NOT BY A LOT  
THEY'LL HOLD YOU AND TELL YOU  
THEY LOVE AND THEY CARE  
BUT THEY LIE WHEN THEY TELL YOU  
THEY'LL ALWAYS BE THERE  
I KNOW IT'S UPSETTING  
BUT LIFE ISN'T FAIR  
AND PARENTS DIE  
THEY TELL YOU THEY WON'T  
BUT THEY LIE

*(FLETCHER starts to cry.)*

OH, PARENTS LIE  
IT'S HARD TO HEAR  
IT'S HARD TO SAY  
IT'S TRUE, I FEAR  
IT'S FINE TO CRY  
IT'S SAD, I KNOW  
THAT PARENTS LIE  
BUT PARENTS LIE  
SO COME ON  
HERE WE ARE

Let's go.

*(They're home. KATHERINE puts the car in park. FLETCHER runs out of the car.)*

Fletch? I'm just telling you what I wish someone had told me!

(KATHERINE exits.)

#24 – Transition to Backyard 1

Guests, Danielle, Louis

10a Backyard Transition

**SCENE 10: BLAKE HOUSE, BACKYARD**

10b wedding

(Upstage, wedding GUESTS, including DANIELLE and LOUIS, gather for the rehearsal dinner, but Katherine and Ellie are nowhere in sight.)

**GUESTS**

JUST ONE DAY, OR SO WE THOUGHT  
'TIL THE BRIDE WALKS DOWN THAT AISLE  
JUST ONE DAY

**DANIELLE**

OR MAYBE NOT

**LOUIS**

HEY, EVERYBODY SMILE!

(GUESTS pose for a photo then disperse. TORREY paces with a clipboard, desperate to find Katherine. MIKE approaches TORREY.)

**MIKE**

We'll sit down for dinner soon. I'm sure the bride will be down any minute. We've got to rehearse, right?

(ELLIE and KATHERINE sneak in and find each other.)

**ELLIE**

(to KATHERINE)

There you are!

**KATHERINE**

There you are. Did you get Adam to put the hourglass on the list?

**ELLIE**

(lying)

Yep. Where's Fletcher?

**KATHERINE**

(guilty)

He's around!

(TORREY approaches, in party panic.)

**TORREY**

Katherine, thank goodness you're here. Okay, I decided to do the napkins in a Lotus Fold. I hope that's —

**KATHERINE**

Torrey, relax! Who's even looking at the napkins!?! Who cares?

## TORREY

*(does a slow burn, then explodes)*

I care! We care about napkins! That's who we are. What's wrong with you today?!

*(beat)*

I am going outside to check the tablesapes — and then I quit.

*(TORREY storms out.)*

## ELLIE

What did you do?!

*(Before KATHERINE can speak, KARL and MONICA enter.)*

## KATHERINE

You guys! Good timing! Ellie is ready to go on the Hunt! I changed my mind. Off you go.

## MONICA

Ellie. We have to talk.

## KARL

Today was not okay.

## KATHERINE

*(pause, nervous)*

What happened?

## MONICA

*(to ELLIE)*

You have been acting so weird today.

## KARL

I don't know why you kissed up to Savannah —

## MONICA

And alienated Adam.

## KATHERINE

She what?!

## MONICA

Or why you acted like we don't matter. Like we're disposable!

## KARL

We came to tell you this in person.

## MONICA

You don't deserve a text.

**MONICA, KARL**

We're doing the Hunt without you.

**KATHERINE**

Wait... you guys?

**MONICA**

We wish it could be different.

*(KARL and MONICA exit.)*

**KATHERINE**

My best friends hate me? What did you do?!?

**ELLIE**

Nothing, honey. Kids fight. This will blow over.

**KATHERINE**

Did you even get the hourglass on the list?

*(MIKE appears, happy to see KATHERINE.)*

**MIKE**

Katie!

*(arms around her in a hug)*

You need to tell me if we have assigned seats.

**KATHERINE**

Gah, back off!

*(The following exchange is intense, but in lowered voices, so as not to alarm the guests.)*

**MIKE**

Babe. Are you okay?

**KATHERINE**

You know what, Mike? I'm really not. I'm rethinking this whole wedding thing! All of it.

**MIKE**

*(eyes widen in hurt disbelief)*

You are, huh? You know what? I need to be somewhere else right now.

*(MIKE exits.)*

**ELLIE**

Mike. Mike! She didn't mean that!

*(to KATHERINE)*

You did that on purpose.



KATHERINE

You messed up my life on purpose!

ELLIE

*(takes a deep breath, pinches nose, and looks around)*

Where is Fletcher? You said he was here!

KATHERINE

He was!

ELLIE

*(calling out)*

Fletcher?!

KATHERINE

Fletcher!

*(MIKE runs in.)*

MIKE

Katherine! I found this note on my truck.

KATHERINE

*(reading note... at arm's length)*

"Dear Mom. You may have lied to me, but that will not stop me from following my dreams. I will be a famous magician whether you believe me or not. Love, Fletcher."

*(ELLIE, KATHERINE, and MIKE are aghast. KATHERINE stops the action and addresses the audience.)*

#25 – Search Mode

Band

10a. Search

(KATHERINE)

Okay, the next few minutes of panic are not a pretty scene, so let's just skip ahead: Everyone is freaking out because Fletcher is missing.

*(GUESTS assume "search" poses and exit to look for Fletcher.)*

Now, all the wedding guests are out searching, my neighbors are offering advice, and Mom called the police. Everyone keeps asking me questions, and I don't know the right answers!

MIKE

*(to KATHERINE, rapid fire questions, trying to be helpful)*

Where's his favorite place to go?

KATHERINE

I don't know.

ELLIE

Mike, where are the police?!

MIKE

*(distracted)*

They're on the way, Ell—

*(back to KATHERINE)*

Would he go to a friend's house?

KATHERINE

*(near tears)*

I don't know.

ELLIE

*(dashing to TORREY)*

Torrey, we need to put up fliers—

TORREY

*(dismissive, on the phone)*

We're handling it, sweetheart.

MIKE

*(to KATHERINE, reassuring)*

Katie, I'm gonna drive all over the neighborhood. We're going to find him.

*(MIKE exits.)*

#26 – I'm Not Myself Today

Katherine, Ellie, Torrey, Ensemble

10d. I'm not myself Today  
KATHERINE

I WAS READY TO BE GROWN UP  
JUST WAITING FOR THE DAY  
AND NOW I AM, I'M FREAKING  
DOES MOMMY FEEL THIS WAY?

ELLIE

SEE, IF ONLY THEY WOULD LISTEN  
I COULD GET THIS SEARCH ON TRACK  
BUT WHEN THEY HEAR ME TALKING  
THEY JUST THINK I'M TALKING BACK

## KATHERINE, ELLIE

I'M NOT MYSELF TODAY  
I'M IN A FUNNY WAY  
I'M NOT THE THING  
THEY THINK THEY SEE

## KATHERINE

THIS ALPHA MOMMY  
SHE'S NOT ME

## ELLIE

THEY WANT A WOMAN I CAN'T BE  
AND WORDS THAT I CAN'T SAY

## KATHERINE, ELLIE

I'M NOT MYSELF  
I'M NOT MYSELF TODAY

*(TORREY emerges, overexcited and hyperbolic, and addresses the audience.)*

## TORREY

IF I HAD A KID AND THE KID RAN AWAY  
I'D HUNT HIM DOWN AND KILL HIM!  
OH NO, WHAT A THING TO SAY  
IF I HAD A KID AND THE KID RAN AWAY  
I WOULD FIND HIM, I WOULD HOLD HIM  
AND THEN I'D KILL HIM  
OKAY?  
I'M SORRY  
I'M NOT MYSELF TODAY

*(KATHERINE goes to ELLIE.)*

## ELLIE

I'M NOT MYSELF TODAY...

## KATHERINE

I'M NOT MYSELF TODAY...

## ELLIE

I'M NOT MYSELF...

## KATHERINE, ELLIE

I'M NOT MYSELF (TODAY)

**KATHERINE, ELLIE**

I'M NOT MYSELF TODAY  
(I'M) IN AN AWFUL WAY  
(I KNOW I SHOULD BE) STANDING TALL

**ELLIE**

I'VE NEVER FELT SO YOUNG AND SMALL

**KATHERINE**

IT BREAKS MY HEART TO HEAR THEM CALL

**ELLIE, KATHERINE**

WHEN THERE'S NOTHING I CAN SAY

**ENSEMBLE**

FLETCHER!  
HEY, FLETCH!  
AHH HEY...  
  
HEY, FLETCHER  
  
FLETCHER... HEY...  
  
HEY, FLETCHER

**ELLIE**

I'M NOT THE WOMAN I THOUGHT I WAS

**ENSEMBLE**

HEY...

**KATHERINE**

I'M NOT THE WOMAN I WISHED I'D BE

**ENSEMBLE**

HEY...

**ELLIE, KATHERINE**

I'M NOT MYSELF  
I'M NOT MYSELF TODAY!

**TORREY, ENSEMBLE**

FLETCHER!  
HEY, FLETCHER!  
HEY, FLETCHER!

**ELLIE, KATHERINE, TORREY, ENSEMBLE**

HEY!

(ALL exit.)

#27 – Transition to Bus Stop

Band

11a Transition to Bus Stop

11b. Bustop

**SCENE 11: BUS STOP**

(Downstage, FLETCHER rolls his suitcase and pet carrier up to a bus stop and scans the schedule. Then he sits on the bench, suitcase at his feet and a pet travel case on his lap. ADAM enters in a Pinewood Falls Hedgehogs sweatshirt and passes FLETCHER.)

**ADAM**

What's up, man?

*(takes a video of himself with the bus stop behind)*

Hey, hunters. Next clue. Happy hunting!

*(notices FLETCHER is a kid... with a suitcase... alone)*

Hey, little dude.

**FLETCHER**

Hey.

*(notices Adam's sweatshirt)*

You go to Pinewood Falls?

**ADAM**

Yeah.

**FLETCHER**

That's where my sister goes. Do you know Ellie Blake?

**ADAM**

*(smiles at hearing ELLIE's name, then tries to act cool)*

Shyeah. Ellie Blake.

*(a bit bummed)*

Ellie Blake.

**FLETCHER**

*(dejected)*

She hates me.

**ADAM**

No way, why?

**FLETCHER**

She called me a weirdo.

**ADAM**

Oh man, that's nothing. My older brother used to call me a weirdo when he was nice to me. As a compliment.

(ADAM)

*(looks at FLETCHER's suitcase)*

Are you running away?

*(FLETCHER nods.)*

Wow. Where you headed?

FLETCHER

Hollywood.

ADAM

All by yourself?

FLETCHER

*(indicates pet carrier)*

Me and Presto.

ADAM

Hey. Don't you think your family's missing you right now?

*(FLETCHER shakes his head no.)*

I think you're wrong, little dude. Lemme tell you something. My brother used to be pretty mean to me.

FLETCHER

Did he chase you out of his room?

ADAM

Only every day! But you know what? Now that he's off at college, I really miss him.

*(beat)*

I guarantee that right now your family misses you and is worried about you.

*(FLETCHER looks at his shoes.)*

You think I could maybe take you home?

*(After a beat, FLETCHER nods. ADAM and FLETCHER exit.)*

#28 - Transition to Backyard 2

Band

12a Transition to Backyard

126 *Officer***SCENE 12: BLAKE HOUSE, BACKYARD**

(Upstage, OFFICER KOWALSKI sits with KATHERINE, ELLIE, and TORREY.  
MIKE enters.)

**MIKE**

I told everyone to go home. We'd call them when we had news.

(ELLIE hands OFFICER KOWALSKI photos of Fletcher.)

**ELLIE**

Here's his school picture. His hair is longer now. Here's his soccer picture. He's not very good at soccer. You should put out an A.P.B.

**OFFICER KOWALSKI**

Honey, I need to talk to your mom.

(to KATHERINE)

What was your son wearing the last time you saw him?

**KATHERINE**

A shirt. Pants.

**ELLIE**

(blurting confidently)

Beige pants, white t-shirt with fish on it, red sneakers, medium blue hooded sweatshirt that's almost too small.

**OFFICER KOWALSKI**

(a bit confused, turning to KATHERINE)

Mrs. Blake, can you describe your son's personality?

**KATHERINE**

He can be very annoying.

**OFFICER KOWALSKI**

(taking notes)

Your son's "annoying."

**ELLIE**

Don't write that down.

**OFFICER KOWALSKI**

(to KATHERINE)

Has Fletcher experienced any recent emotional trauma?

**MIKE**

Fletch was his regular happy self this morning.

**KATHERINE***(anguished)*Except... I did hurt him.*(off MIKE and OFFICER KOWALSKI's reactions)*Not physically! Gah! Psychically!**OFFICER KOWALSKI**

You "psychically" hurt your son?

*(FLETCHER and ADAM enter.)***FLETCHER**

Mommy!

**ELLIE***(emotional)*

Fletcher!

*(FLETCHER runs past ELLIE to KATHERINE and hugs her. ELLIE runs and hugs them both.)***ELLIE**

How did you find your way back?

**FLETCHER**

He brought me home.

*(Everyone turns to stare at ADAM.)***ADAM**

Yo.

**KATHERINE**

Hellooo.

**FLETCHER**

I'm hungry.

**OFFICER KOWALSKI**

I could eat.

**MIKE**

Come on in the kitchen. I'll make everyone something.

*c Adam & Kat*  
Don't touch the pâté!

---

**TORREY, ELLIE***(ALL exit except KATHERINE and ADAM. On the way out, OFFICER KOWALSKI addresses KATHERINE.)*



**OFFICER KOWALSKI**

Good luck with the marriage thing. Can't say it worked out for me.

*(OFFICER KOWALSKI exits.)*

**KATHERINE**

Hey, at school today, did Ellie act at all... weird? You can tell me.

**ADAM**

Yeah.

**KATHERINE**

Knew it.

**ADAM**

We got into a fight about this hourglass. Like out of the blue.

**KATHERINE**

Adam, about the hourglass... this morning I broke an hourglass that Ellie's dad gave me. Ellie just wanted to help.

**ADAM**

No way! I thought she was trying to cheat! My mind is like...

*(ADAM mimics his mind "blown.")*

**KATHERINE**

*(blurt)*

She likes you. Then again, everyone likes you. But you should know that she likes you. Never mind—

**ADAM**

I like Ellie too.

**KATHERINE**

You do?

*(A moment of phenomenal self-consciousness and awkwardness.)*

**ADAM**

Yeah.

*(pause)*

It's pretty weird to talk about this with you.

**KATHERINE**

Totally.

**ADAM**

I'd rather talk about it with her. Would it be cool if I asked her out?

KATHERINE

*(suppressing joy)*

That would be fine.

ADAM

Okay.

KATHERINE

And Adam. If the Hunt starts and you could help us out with the hourglass... maybe put it on the list...? That would be worth a lot of sandwiches to me.

*(ADAM grins, into it, then exits. KATHERINE fist pumps: yes! ELLIE enters, needing a moment alone. She's upset.)*

Mom? What's the matter?

ELLIE

I'm a terrible mother. I was so obsessed with throwing the perfect wedding, Fletcher ran away!

*(KARL and MONICA barge in, disheveled.)*

KARL

Is Fletcher okay? We heard he was missing.

ELLIE

He's home now.

MONICA

Oh, good!

KATHERINE

You guys, today I put Ellie under a lot of pressure, so if she acted like a tool—and I have a feeling she did—it's my fault. You guys are best friends. Can she be back on the team?

MONICA, KARL

Yeah.

MONICA

Or we could just quit.

ELLIE

No. Just— no.

*(ELLIE pulls KATHERINE aside. In the background, KARL gives MONICA a pep talk.)*

Your life and your peer group are both very confusing and the pressure is killing me. You go.

## KATHERINE

You know what? I would love to go! I've been dying to do the Hunt! But it would be totally insane to have a mom do it! So maybe you could dig deep and do this one thing for me!

## ELLIE

But... I didn't get Adam to put it on the list. I failed.

## KATHERINE

I might have talked him into it.

## ELLIE

You did?

*(hyping herself up)*

Okay. I can do the Hunt. For us.

## KATHERINE

*(smiling)*

Thank you.

*(KARL and MONICA hear that and approach.)*

## KARL

*(grabbing ELLIE and MONICA)*

Okay, let's go!

## MONICA

*(nodding, back in the game now that Ellie is)*

We need to find some of the easier things first.

*(KARL, MONICA, and ELLIE exit.)*

## KATHERINE

*(calling after them)*

Have fun! I believe in you!

12c  
Layer  
Bars

*(MIKE and FLETCHER enter, eating sandwiches. DANIELLE and LOUIS enter with their things packed. KATHERINE realizes that they witnessed the rehearsal dinner meltdown and shifts into "save the situation" mode.)*

Wow, Danielle and Louis, you're still here...!

*(wraps her arms around FLETCHER)*

... for the happy ending! Ta da! My kid's safe at home, what a night! Whoo!

*(DANIELLE and LOUIS stare blankly.)*

**DANIELLE**

*(shaking her head)*

I'm sorry. Your "wedding" is not a cover story for our magazine.

**KATHERINE**

Wait, it has to be! It's really important!

**DANIELLE**

This wedding is an epic fail! Where's your cake?!? What goes on the cover?

*(DANIELLE and LOUIS move to exit. KATHERINE makes a leap of faith.)*

**KATHERINE**

My family.

*(DANIELLE and LOUIS pause.)*

I started my business by myself because I needed to support my kids. I wanted to show them that even after something really bad happened, we could all be okay. And taking care of everybody else all the time... is super hard! I work, I do all the home stuff! No one's making my lunch in the morning, you know? It's just me!

*(beat)*

You should put that story on the cover. Because it's way more true than a fancy wedding.

*(DANIELLE and LOUIS look at one another. TORREY enters upstage and tries to sneak out with a box of her things.)*

**MIKE**

I know I'm not the master chef here, but what if we made seven-layer bars to replace the wedding cake?

*(off KATHERINE)*

Maybe they don't count as cooking...

**KATHERINE**

... but they are delicious! Yes! We will make seven-layer bars! As a family!

**FLETCHER**

Yeah! Mom, can I make them too?

**KATHERINE**

Duh!

*(to DANIELLE and LOUIS)*

You want to... put on an apron?

**LOUIS**

I love seven-layer bars!

DANIELLE

Sure, why not?

MIKE

Well, what are we waiting for?

*(DANIELLE and LOUIS head inside with MIKE and FLETCHER. KATHERINE spots TORREY at the gate.)*

KATHERINE

Torrey, wait! I wasn't at my best today. I should not have...

*(searches for a "Katherine" word)*

... "demeaned" your napkins. Could you maybe — not quit?

TORREY

*(turning around, trying not to tear up)*

I wish I could quit you!

KATHERINE

*(putting an arm around TORREY, excited)*

Come on. We're making seven-layer bars!

TORREY

*(dubious)*

If you say so...

*(KATHERINE and TORREY exit.)*

13a Go.

**SCENE 13: THE HUNT, VARIOUS LOCATIONS**

*(ADAM appears, making a video clue.)*

#29 – Go

*Adam, Ellie, Students*

**ADAM**

HEY, HUNTERS  
IT'S LISTMASTER  
NOW I'VE GOT YOU ON THE RUN  
GOT TO GIVE IT ALL YOU'VE GOT  
AND DON'T STOP RUNNIN' 'TIL IT'S DONE  
FOUND THE LAST ONE? I'VE GOT MORE  
EACH TOUGHER THAN BEFORE  
AND YOU KNOW I'M KEEPING SCORE  
SO ALL FALL IN!  
YOU'LL KNOW JUST WHERE  
YOU'RE GOING, KIDS  
NEVER WHERE YOU'VE BEEN  
SO...

*(STUDENTS race through the city with backpacks crammed with items found on the Hunt.)*

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

**ADAM, STUDENTS**

BE WHERE YOU ARE

*(SAVANNAH and KITTY run into ELLIE, MONICA, and KARL.)*

**SAVANNAH**

Ellie Blake. Look who's out after curfew.

**KITTY**

*(taps her watch and shakes her head disapprovingly)*

Curfew.

ELLIE

I don't know, Savannah. I think we're in it to win it.

SAVANNAH

Oooh, I'm scared.

KITTY

So scared.

SAVANNAH

Later, butterfaces!

*(KITTY waves goodbye and blows kisses to them as she exits with SAVANNAH.)*

ADAM

STUDENTS

HEY, HUNTERS!

YEAH

YUP, LISTMASTER

YEAH

NOW IF YOU'RE FALLING BEHIND

OOH

ADAM

TAKE A BREATH AND LOOK INSIDE

YOU NEVER KNOW WHAT

YOU MIGHT FIND

STUDENTS

OOH

ELLIE

STUDENTS

WHEN THIS HIGHWAY HITS A CURVE

OH

FIND THE COURAGE, FIND THE NERVE

OH

TO GET WHAT YOU DESERVE

AND THEN FIGHT ON

FIGHT ON

YOU ONLY KNOW A PLACE FOR REAL

ONCE YOU'VE BEEN AND GONE

ADAM

ONCE YOU'VE BEEN AND GONE

ELLIE, ADAM

GO WHERE YOU NEVER THOUGHT YOU'D GO

STUDENTS

GO! GO!

ELLIE, ADAM

GO, GO ALL IN

**STUDENTS**

GO! GO!

**ELLIE, ADAM, KARL, MONICA**

WHERE THE THING WE HAVE TO FIND  
MIGHT BE FOUND

**STUDENTS**

GO!

**ELLIE, ADAM, KARL, MONICA**

GO THERE

**STUDENTS**

GO!

**ALL**

GO THERE  
AND BE WHERE WE'VE NEVER BEEN  
(BE WHERE YOU'VE NEVER BEEN)

**ADAM, ENSEMBLE**

**STUDENTS**

IT'S NOT THE FINDING	OH
BUT THE SEARCHING	OH
WHAT YOU FIND, YOU'LL NEVER SEE	OH OH
NOT THE BEING, BUT BECOMING	OH OH
ONCE YOU ARE, YOU'LL NEVER BE	AHH
NOT THE WINNING, BUT THE WISHING	OOH
WISHES END WHEN YOU HAVE WON	OOH
NOT THE ENDING, BUT BEGINNING	AHH

**ADAM, ELLIE, STUDENTS**

AND WE'VE ONLY JUST BEGUN  
YEAH, WE'VE ONLY JUST BEGUN!

*(Ding! A message arrives. KARL, MONICA, and ELLIE look at their phones.)*

**KARL**

New clue!

**MONICA**

Extra credit: An oversized hourglass filled with pink sand.

**ELLIE**

The hourglass!! It's... my mom's! We have to find it!



## 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 <sup>KARL</sup>

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, KARL, and MONICA exit the bowling alley arm-in-arm as ADAM watches. ELLIE pauses and looks around, starting to understand why her daughter wanted to do this Hunt so much. ADAM and ELLIE reflect, each in their own worlds.)*

**ADAM, ELLIE**

GO WHERE YOU NEVER THOUGHT YOU COULD  
GO, BE BRAND NEW  
BE THE PERSON THAT YOU NEVER  
THOUGHT YOU'D BE  
AND YOU'LL SEE...

*(ELLIE and ADAM glance at one another and smile, then ELLIE rejoins KARL and MONICA.)*

**ELLIE**

You know what? This is really fun. Let's go find that hourglass!

*(ELLIE, KARL, and MONICA run off.)*

#30 – Transition to Kitchen 3

Fletcher

14a Transition to Kitchen

146. Make Up

**SCENE 14: BLAKE HOUSE, KITCHEN**

*(It's late. The kitchen is a mess. FLETCHER, wired from sugar, practices tying his tie.)*

**FLETCHER**

JUST ONE DAY 'TIL MOM GETS HITCHED  
AND WE ROCK THIS WEDDING PARTY  
JUST ONE DAY 'TIL MIKE'S MY DAD  
AND I'M NOT THE ONLY BOY IN THE FAMILY...

*(MIKE sees DANIELLE and LOUIS, with containers of seven-layer bars, to the door.  
KATHERINE waves goodbye.)*

**FLETCHER**

*(finished tying, sort of)*

Now I need to practice my best-man toast!

**KATHERINE**

You're excited about the wedding, huh?

**FLETCHER**

Yeah. Aren't you?

**KATHERINE**

It's complicated.

*(beat)*

Fletcher. I don't — Ellie doesn't hate you.

**FLETCHER**

She doesn't?

**KATHERINE**

She doesn't. She told me to tell you that. Okay?

**FLETCHER**

Cool.

**KATHERINE**

And I'm sorry for what I said in the car. I'm sorry about this whole day.

**FLETCHER**

Mom! We made seven-layer bars. I took a bus by myself. I hung out with Ellie's cool friend Adam. This has been the best day of my life!

*(KATHERINE embraces FLETCHER, surprising herself. He smiles, then yawns.)*

I'm tired.

*(FLETCHER instantly sugar-crashes into KATHERINE's shoulder and snores. MIKE appears in the doorway.)*

MIKE

Maybe it wasn't a great idea to let him eat brown sugar out of the box.

KATHERINE

Mike... I'm pretty sure I owe you an apology for today.

MIKE

Well. I was warned. You told me if you catered our wedding you'd be a crazy person. I didn't know how crazy, but—

KATHERINE

I want to apologize for Ellie, too.

MIKE

For Ellie?

KATHERINE

You know, Ellie's a pain. And she's not very nice to you.

MIKE

I don't want to speak out of school, Katie, but... You're too hard on her. Ellie can be mad. It's okay.

KATHERINE

It is?

MIKE

She lost her dad. I could never replace him. And I wouldn't try. I need Ellie to accept me on her terms. I love her. If she wants to be angry with me... I can take it.

KATHERINE

*(trying to hide her emotions)*

She's not angry with you. She... sometimes she's just angry. And she misses her dad. I think Ellie's afraid that she'll forget him.

MIKE

No one needs to forget him. Her or you. Are we okay?

KATHERINE

Yeah. We're good.

*(KATHERINE holds out her fist for a fist bump, heading off any idea of a kiss. Eager to depart this freaky day, MIKE acquiesces and bumps fists.)*

FLETCHER

*(stirs, sleepily)*

I like Mike.

KATHERINE

*(quietly)*

Yeah.

MIKE

Time for bed, Houdini.

*(MIKE guides FLETCHER off to his room. KATHERINE watches them go then stands and surveys the gigantic mess.)*

KATHERINE

*(almost weepy)*

Oh my gosh. I'm the mom. I have to clean up.

#31 – Transition to Mrs. Time

Band

15a Transition to Time

## 15b. Time &amp; Finish Line

**SCENE 15: MRS. TIME & THE FINISH LINE**

*(Early morning outside an antiques shop: "Mrs. Time." MONICA, KARL, and ELLIE enter. KARL and MONICA are worn out, but ELLIE is energized.)*

ELLIE, MONICA, KARL

GO...

COME ON, AND

GO...

ELLIE

*(grabs KARL's shoulders and stares in his eyes)*

Karl, I'm all out of trail mix, okay? This is what being a trouper looks like.

*(ELLIE stands firm. KARL nods and takes a deep breath to regain strength, but then MONICA collapses.)*

MONICA

*(kinda crying)*

I'm soooooo tired!

KARL

*(checking his phone and perking up)*

Hey! We're tied with Savannah for the lead!

ELLIE

We need the hourglass.

MONICA

But Ellie. We have checked every antique shop in the city. What time is it?

*(ELLIE sees the "Mrs. Time" sign and looks inside.)*

ELLIE

You guys! The hourglass isn't in any antique shop... it's in an antique watch shop. I see it! It's right there!! Look look look — Hey! Mrs. Time! Mrs. Time! Open up! You got customers!

*(MRS. TIME appears, hair in curlers.)*

MRS. TIME

This is a joke, right?

ELLIE

Mrs. Time, I need to borrow that hourglass in the window. I swear I'll bring it back.

MRS. TIME

No.

ELLIE

Please!

MRS. TIME

No.

ELLIE

I know we look like irresponsible kids! But I know how hard it is to run a business. I know what it feels like to get hit with a tax bill that wipes out your profits for the quarter. From one small business owner to another, this favor matters.

MRS. TIME

*(after a beat, amused)*

I almost believed you there for a minute, sweetheart!

*(relenting)*

Here you go. It's only a loan.

*(SAVANNAH appears with KITTY.)*

#32 – Tug of War (Part 1)

Band

2 Tug of war Pt. 1

SAVANNAH

Excuse me. Mrs. Time, my mother is an alderman. If I don't get that hourglass right now, she will call the I.R.S. to audit your books. For the next five years.

MRS. TIME

*(to ELLIE, KARL, and MONICA)*

Sorry, kids. Business.

*(MRS. TIME hands the hourglass to SAVANNAH and exits.)*

ELLIE

You can't just steal that!

*(SAVANNAH and KITTY laugh.)*

SAVANNAH

Awwwww.

*(makes "sad face" at Ellie)*

Your face would be funny if it weren't so sad.

KITTY

Sad...

*(Lurching forward, ELLIE grabs the hourglass! Now it's a SAVANNAH-ELLIE tug-of-war. Tug...tug...tug...tug... ELLIE realizes something.)*



## ELLIE

Wait! I can't control everything.

(SAVANNAH, KITTY, KARL, and MONICA glance at each other; this is odd.)

## SAVANNAH

Are you having a psychotic break?

## ELLIE

I thought if I controlled everything, that would protect my family. I thought that would keep us safe. But I can't control everything! And... we can't control anything about the Hunt! That's the whole point! It's okay to be out of control!

(to Savannah)

I'm truly sorry.

## SAVANNAH

For what?

## ELLIE

This.

(ELLIE beams. And then... she stomps on SAVANNAH's foot, wrenches the hourglass from her grip, and runs off. SAVANNAH tries to follow but is blocked by KARL and MONICA!)

## #33 - Tug of War (Part 2)

## Students

5d. Tug of War Pt. 2

During the following, slo-mo transition to the final stretch, ADAM and other STUDENTS appear at the finish line. ELLIE is in the lead, with SAVANNAH, KITTY, KARL, and MONICA are close behind.)

## STUDENTS

GO-GO-GO-GO-GO-GO-GO!

COME ON AND

GO-GO-GO-GO-GO-GO-GO!

HEY, HERE WE GO!

GO-GO-GO-GO-GO-GO-GO!

COME ON AND

GO-GO-GO-GO-GO!

(ELLIE crosses the finish line holding the hourglass. Everyone celebrates except for SAVANNAH, with her disappointment of course echoed by KITTY.)

## #34 - Transition to Wedding

## Band

16a. Transition to Wedding

66. **SCENE 16: BLAKE HOUSE, KITCHEN**  
*I Look Beautiful*

(KATHERINE, in a wedding dress, paces. ELLIE races in, completely disheveled, hourglass in hand. She stops when she sees KATHERINE. They stare at each other.)

KATHERINE, ELLIE

Wow.

(beat)

I look beautiful.

(ELLIE holds out the hourglass.)

ELLIE

We won the Hunt!

KATHERINE

You won??

(TORREY knocks and peeks in.)

TORREY

Katherine! Mike and Fletcher and the minister and everyone who traveled here to be at your wedding are all set to go!

KATHERINE

We're almost ready. We need to finish changing.

TORREY

(looks at ELLIE)

Ooh, you're not kidding.

(to ELLIE and KATHERINE)

Three minutes.

(TORREY exits. KATHERINE gestures offstage.)

KATHERINE

I put your dress in there.

(ELLIE exits. KATHERINE's ankle buckles in the high heels. She grabs her back – mouthing a silent ow! – and tries to recover.)

ELLIE

(offstage)

Hm. This doesn't look like the maid-of-honor dress I bought for you...

KATHERINE

I went shopping without permission... I can take it back if you –

ELLIE

*(entering)*

I love it. It suits you.

*(picks up the hourglass)*

Let's do this. Ready?

*(KATHERINE and ELLIE try to re-create the positions they were in when the switch happened.)*

#35 – The Other Hourglass

Ellie, Katherine

ibc The Other Houseglass  
KATHERINE

Really ready.

*(KATHERINE and ELLIE grasp the hourglass.)*

ELLIE

NOW WE'VE GOT THE MAGIC GLASS...

KATHERINE

AND THE MAGIC CAME TO PASS...

ELLIE

AND WE LEARNED IMPORTANT THINGS...

KATHERINE

BLAH BLAH BLAH, SO MANY THINGS

ELLIE, KATHERINE

AND I WALKED INSIDE HER SHOES

I SAW THE WORLD HER WAY

KATHERINE

IN JUST ONE DAY!

ELLIE

IN JUST ONE DAY!

KATHERINE

IN JUST ONE DAY!

ELLIE

IN JUST ONE DAY!

KATHERINE

IN JUST

ELLIE, KATHERINE

ONE DAY...

*(ELLIE and KATHERINE wait to switch back. Nothing happens.)*

IN JUST ONE DAY...

KATHERINE

Nothing's happening.

ELLIE

Try again.

KATHERINE, ELLIE

IN JUST ONE DAY...

KATHERINE

Mom... why isn't this working!? This stupid magic doesn't know when to quit!

*(KATHERINE paces around the room, increasingly emotional.)*

#36 – Today and Ev'ry Day (Part 1)

Katherine, Ellie

16d. Today ÷ Ev'ry Day  
(KATHERINE)

OH GOD

WHAT IF THIS MEANS

ONE DAY'S NOW EV'RY DAY?

THAT WE'RE STUCK LIKE THIS FOREVER?

IF I HAD KNOWN I NEVER

WOULD HAVE WISHED THE WAY I DID

I WANT TO STAY A KID!

AND NOT A GRUMPY GROWNUP

WITH THESE WRINKLES, AND THIS STRESS

THE PRESSURE, AND THAT FLETCHER

OH MY GOD, IT'S SUCH A MESS

I DIDN'T EVEN GET TO SEE

LIFE FLASH BEFORE MY EYES

IT JUST WENT AWAY

NOW I'LL PAY

TODAY AND EVERY DAY

*(ELLIE takes KATHERINE's hands, trying to calm her down.)*

ELLIE

IF TODAY IS EV'RY DAY

I WILL HOLD YOU AND PROTECT YOU

(ELLIE)

I WON'T LET THIS THING AFFECT YOU

KATHERINE

BUT WE BOTH KNOW  
THAT WE'RE THROUGH

ELLIE

WITH THAT KIND OF POINT OF VIEW

KATHERINE

THERE'S THIS WHOLE LONG LIFE  
I'LL NEVER LIVE  
MY COLLEGE YEARS, AND MORE

ELLIE

AND ALL THAT I'LL GO THROUGH AGAIN  
THAT HURT SO MUCH BEFORE  
I WANT TO MAKE THINGS RIGHT AGAIN  
AND TELL YOU IT'S ALL FINE  
I JUST DON'T SEE A WAY  
TO MAKE THIS ALL OKAY  
TODAY OR ANY DAY

KATHERINE

OR EV'RY, EV'RY DAY...

ELLIE

TODAY AND EV'RY DAY...

*(Wedding music.)*

KATHERINE

I can't get married!

ELLIE

Of course you can't!

KATHERINE

Mommy, I'm scared. I'm so scared.

ELLIE

We have to tell Mike.

KATHERINE

Just... go out there and dump him?

ELLIE

Like ripping off a Band-Aid.

7a Today Pt 2

**SCENE 17: BLAKE HOUSE, BACKYARD**

(MIKE, FLETCHER, a MINISTER, and GUESTS assemble, including LOUIS, who takes photos, and DANIELLE, who takes notes approvingly. ELLIE holds the hourglass, grabs KATHERINE's hand, and walks her down the aisle. EVERYONE stands. KATHERINE starts to turn back, but ELLIE grips her arm and keeps her moving to the front.)

**MINISTER**

Dearly beloved—

**KATHERINE**

Hi! Hold that thought.

(to MIKE)

We... need to talk.

**MIKE**

Katie, let's just do this. We'll talk afterwards.

(to MINISTER)

Go ahead.

**MINISTER**

Dearly—

**KATHERINE**

Stop! I'm not ready to do this.

(EVERYONE gasps. MIKE's eyes widen. KATHERINE takes a deep breath.)

This is so much harder than I thought it would be. Because, Mike... you're great. You really are.

(beat)

Five years ago, our family lost someone.

(turns, speaking directly to ELLIE)

Our family felt broken. I felt broken.

(looking into ELLIE's eyes)

And... I kept thinking after it happened that you wanted to control me. But now I know that you wanted to protect me. Because you love me. And I love you.

(The hourglass begins to glow.)

**ELLIE**

Say that again.

KATHERINE

What?

ELLIE

"I love you."

KATHERINE

I love you.

*(The hourglass glows more brightly.)*

ELLIE

Honey. Listen to me.

TODAY AND EV'RY DAY  
I WILL BE HERE, I WILL LOVE YOU  
I WILL PUT NO ONE ABOVE YOU  
'CAUSE I LOVE YOUR MESSY HAIR  
AND I LOVE YOUR GROUCHY GLARE  
THE WAY YOU DRESS AND ALL YOUR MESS  
I LOVE THEM, THROUGH AND THROUGH  
WHATEVER MAKES YOU HAPPY  
I WANT FOR YOU, I DO  
I'M TELLING YOU, IT'S TRUE

*(ELLIE and KATHERINE hold the hourglass together.)*

'CAUSE DARLING, I LOVE YOU FOR YOU

KATHERINE

AND YOU KNOW I LOVE YOU FOR YOU

ELLIE

I LOVE EV'RY THING YOU DO

KATHERINE

EV'RY CRAZY THING YOU DO

ELLIE

YOU KNOW THAT

KATHERINE, ELLIE

I LOVE YOU....

*(KATHERINE and ELLIE switch back to their own bodies.)*

KATHERINE

Ellie?

ELLIE

Mom?

KATHERINE

Is that really you?

ELLIE

MOMMY, I'M SO SORRY

KATHERINE

YOU SHOULD NEVER — DON'T BE SORRY

ELLIE

IF YOU THOUGHT I DIDN'T LOVE YOU

KATHERINE

NO, I KNOW IT, AND I LOVE YOU

ELLIE

IT TOOK THIS DAY

KATHERINE

IT TOOK THIS DAY

ELLIE

TODAY

KATHERINE

TODAY

ELLIE, KATHERINE

TODAY AND EV'RY DAY

ELLIE

NOW AT LAST WE'RE UNENCHANTED

I WILL NOT TAKE YOU FOR GRANTED

KATHERINE

AND I'LL CUT US BOTH SOME SLACK

ELLIE, KATHERINE

'CAUSE I'M GLAD TO HAVE ME BACK!

ELLIE

I KNOW I WON'T BE PERFECT

BUT I WON'T BE SUCH A WITCH



**KATHERINE**

WE'LL BOTH FORGIVE EACH OTHER  
NOW WON'T THAT BE A SWITCH?

**ELLIE, KATHERINE**

WE'LL KNOW EACH OTHER, YOU AND I  
AND SECRETS WE'LL BOTH KEEP  
THINGS WE'LL NEVER SAY

**ELLIE**

NO STUPID, SWEET CLICHÉ

**KATHERINE**

JUST ONE MORE QUICK DISPLAY

*(KATHERINE and ELLIE hug each other tightly.)*

**ELLIE, KATHERINE**

WE'LL LIVE OUR WAY  
TODAY AND EV'RY DAY

---

*(MIKE and the MINISTER look confused. Actually, all the GUESTS look confused.)*

17b. Mike Sings

**ELLIE**

Mom... you need to go get married.

**KATHERINE**

I do. I do!

*(KATHERINE throws her arms around MIKE and gives him a big kiss. She addresses the MINISTER.)*

Go ahead! I promise I won't stop you.

*(ELLIE watches KATHERINE and MIKE for a moment... then turns to the audience.)*

**ELLIE**

I told you, you would never believe me. But it really happened.

**KATHERINE, MIKE**

I'LL LOVE YOU JUST THIS WAY  
TODAY AND EV'RY DAY  
TODAY AND EV'RY DAY

**ALL**

TODAY AND EV'RY DAY!

*(KATHERINE and MIKE kiss. ALL cheer.)*

**EPILOGUE**

*Epilogue*  
(The big party commences!)

**ELLIE**

(to audience)

So... you're probably wondering about a few things. Like, how did the wedding reception go?

(The rest of the COMPANY joins ELLIE in addressing the audience.)

**KATHERINE**

We made the cover story for *Down the Aisle* magazine. My catering business quadrupled overnight!

**MIKE**

They loved my seven-layer bars!

**FLETCHER**

My best man speech was magic!

(FLETCHER executes an impressive trick with a scarf.)

**TORREY**

I got my license to practice couples therapy.

**SAVANNAH**

I'm going to Yale on a fast-track Ph.D. program. Eat my dust!

(The OTHERS step out to tell the audience their updates, overlapping initially and then devolving into simultaneous cacophony:)

**KARL**

I went to Swedish camp and started a Band; it's called Stargrave. It's part punk, part country-western swing —

**MONICA**

I went to computer camp and I met the love of my life. His hacking is so major it got him on the FBI's black list when he was eleven. He named a code after me —

**MINISTER**

Believe it or not, this was my first wedding, and the experience really made me stop and think about the best way to approach celebrating —

**DANIELLE**

I got hired as an editor for *The Well-Dressed Groom* —

**LOUIS**

I got married! I photographed the wedding myself. I'm not in any of the pictures, but —

**BIOLOGY STUDENT**

I got a pet frog!

**MRS. LUCKENBILL**

I wrote that novel I've been meaning to write —

## MR. BLUMEN

I got a new minivan. It's red, which my wife says is tacky but it's easy to find in a parking lot—

## SEÑOR O'BRIEN

I learned Mandarin. It proved difficult. And then I got shingles and couldn't travel to China anyway—

## DR. EHRIN

I hiked the Pacific Crest Trail – from the book *Wild*—

*(The OTHERS stop talking, a bit sheepish.)*

## ELLIE

I got this.

*(KATHERINE approaches.)*

## KATHERINE

Don't forget to tell them the last part of the story.

*(to the audience)*

I invited another guest.

*(ADAM enters wearing a suit. He waves shyly. KATHERINE shoos ELLIE towards him.)*

## ADAM

Congratulations on winning the Hunt.

## ELLIE

*(shy)*

Thanks.

## ADAM

Can I tell you something? I mean... uh, can I ask you something?

## ELLIE

Yeah...

## ADAM

You think sometime maybe you and I could... um—

## MS. MEYERS

... with me. He hiked it with me—

## OFFICER KOWALSKI

I started taking a cooking class. They say if you want to meet someone, get out there—

## MRS. TIME

I finally got rid of that grand piano that doesn't play—

## ELLIE

*(shouting over the cacophony)*

Excuse me. Excuse me! I'm the narrator!

You guys! Hel-lo!

**FLETCHER**

*(running up to ADAM carrying Presto)*

There you are!

*(to ADAM)*

Every magician needs an assistant—hold Presto!

*(hands over the rabbit)*

We need to practice for the next illusion. Come on!

*(FLETCHER starts to pull ADAM away...)*

**ELLIE**

Adam. The answer is yes.

*(During the bouquet toss, ELLIE turns back to the audience.)*

#38 – At Last It's Me

Company

male: At Last It's Me  
(ELLIE)

ONE DAY IS LOTS LIKE ANOTHER  
WHEN YOU EXPECT THE SAME OLD SAME  
SO TRUE, I'M TELLIN' YA, BROTHER  
JUST DON'T PLAY THAT GAME  
YOU HAVE TOMORROW TO RUN TO  
SO DON'T BE STUCK IN YESTERDAY  
WHY NOT EMBRACE THE SOMEONE WHO  
LOVES YOU, COME WHAT MAY?

**KATHERINE**

IN A MINUTE, LIFE CAN UNWIND YOU  
BUT THAT'S WHEN LOVE WILL FIND YOU AND LEAD THE WAY

**ELLIE**

AT LAST YOU'RE LOOKING AT ME

**KATHERINE**

AT LAST I'M FINALLY FREE

**ELLIE, KATHERINE**

IT TOOK A LITTLE OF YOU TO SHOW ME WHO TO BE  
GONNA LIVE IN THE NOW  
'CAUSE NOW I KNOW JUST HOW  
TO LIVE EACH DAY WITH LOVE FOR ALL TO SEE  
THE PAST IS IN THE PAST – AT LAST IT'S ME

**ENSEMBLE**

AH

**ADAM****ENSEMBLE**

TOO LONG, WE SEE OUR REFLECTION

OOH

TOO LONG, IT'S ALL THAT WE EVER KNOW

OOH

**KARL, MONICA**

BUT BE STRONG; REVERSE YOUR DIRECTION

**ALL**

AND WATCH YOUR POWER GROW

**SAVANNAH, KITTY****ENSEMBLE**

THERE'S LIFE IN ALL THAT'S AROUND YOU

OOH

YOU ONLY HAVE TO LET IT IN

OOH

**KATHERINE, TORREY, MIKE, FLETCHER**

YOU'LL BE SO GLAD THAT IT FOUND YOU

**ELLIE, KATHERINE, TORREY, MIKE, FLETCHER**

YOUR NEW DAY WILL BEGIN

**ELLIE, KATHERINE, MONICA, SAVANNAH,****KITTY, TORREY, ADAM, KARL, MIKE, FLETCHER**

TODAY WILL LAST ME FOREVER

**ALL**

'CAUSE TODAY I'M THE BEST I'VE EVER BEEN

**ELLIE, KATHERINE****ENSEMBLE**

AT LAST YOU'RE LOOKING AT ME

OOH, IT'S ME

AT LAST I'M FINALLY FREE

OOH, I'M FREE

IT TOOK A LITTLE OF

**ALL**

YOU TO SHOW ME WHO TO BE

**ELLIE, KATHERINE****ENSEMBLE**

GONNA LIVE IN THE NOW

IN THE NOW

'CAUSE NOW I KNOW JUST HOW

KNOW JUST HOW

**ALL**

TO SHOW YOU THAT I KNOW YOU AND YOU'LL SEE

THE PAST IS IN THE PAST

**ELLIE, KATHERINE**

**ENSEMBLE**

AT LAST IT'S ME

ME

*(Everyone dances. ELLIE and KATHERINE find one another and get down.  
FLETCHER and MIKE play around with the hourglass. KATHERINE and ELLIE  
quickly snatch it away – no need to go there! ALL pose for a wedding photo.)*

**ALL**

WHOA, OH I KNOW YOU KNOW I'LL SEE

WHOA, LET THE PAST BE THE PAST

AT LAST, IT'S ME

WHOA, I KNOW YOU KNOW I'LL SEE

WHOA, LET THE PAST BE THE PAST

**ELLIE, KATHERINE**

AT LAST

**ALL**

IT'S ME!

*(End of show.)*

#39 – Bows & Exit Music

*Band*

*... for Mary Rodgers, today and every day...*

## Musical Numbers (Vocal Book)

(#1) Prologue .....	105
(#2) Just One Day (Part 1) .....	ELLIE .....105
(#3) Just One Day (Part 2)...KATHERINE, TORREY, CATER WAITERS .....	107
(#4) Just One Day (Part 3) .....	ELLIE, KATHERINE, COMPANY .....111
(#5) Just One Day (Playoff).....	121
(#6) The Hourglass.....	ELLIE, KATHERINE .....121
(#7) Broken Hourglass 1.....	123
(#8) Broken Hourglass 2.....	123
(#9) Broken Hourglass 3.....	123
(#10) I Got This (Part 1) .....	KATHERINE, ELLIE, STUDENTS .....124
(#11) I Got This (Part 2).....	SAVANNAH, ELLIE, STUDENTS .....128
(#12) Transition to Kitchen 1.....	CATER WAITERS .....132
(#13) Wedding Tango .....	133
(#14) Big Finish.....	133
(#15) Transition to Biology Lab .....	STUDENTS .....133
(#16) Oh, Biology .....	ELLIE, ADAM, SAVANNAH, STUDENTS .....134
(#17) Transition to Kitchen 2.....	CATER WAITERS .....145
(#18) Transition to High School .....	STUDENTS .....146
(#19) Transition to Vintage Antiques .....	146
(#20) I Got This (Reprise) .....	KATHERINE, STUDENTS .....147
(#21) Watch Your Back!.....	MS. MEYERS, ELLIE, ADAM, STUDENTS .....149
(#22) Transition to Katherine's Car .....	157
(#23) Parents Lie .....	KATHERINE .....158
(#24) Transition to Backyard 1 .....	GUESTS, DANIELLE, LOUIS .....161
(#25) Search Mode.....	161
(#26) I'm Not Myself Today .....	KATHERINE, ELLIE,.....
	TORREY, ENSEMBLE .....162
(#27) Transition to Bus Stop.....	167
(#28) Transition to Backyard 2.....	167
(#29) Go.....	ADAM, ELLIE, STUDENTS .....168
(#30) Transition to Kitchen 3.....	FLETCHER .....181
(#31) Transition to Mrs. Time .....	ELLIE, MONICA, KARL .....182
(#32) Tug of War (Part 1).....	182
(#33) Tug of War (Part 2) .....	STUDENTS .....183
(#34) Transition to Wedding .....	184

(#35) The Other Hourglass .....	ELLIE, KATHERINE .....	185
(#36) Today and Ev'ry Day (Part 1).....	KATHERINE, ELLIE .....	187
(#37) Today and Ev'ry Day (Part 2)..	ELLIE, KATHERINE, COMPANY .....	190
(#38) At Last It's Me .....	COMPANY .....	196
(#39) Bows & Exit Music.....		204



#01

*Prologue*

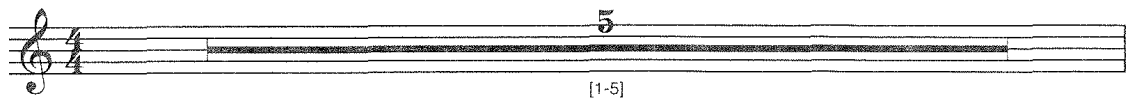
TACET

#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 -

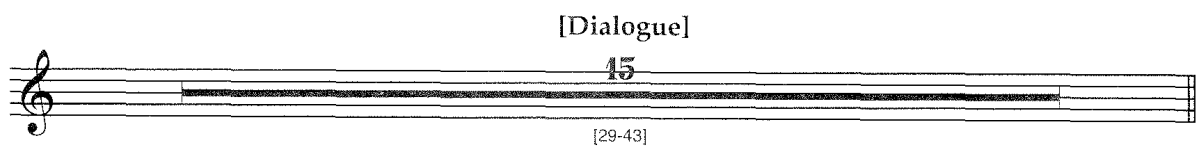
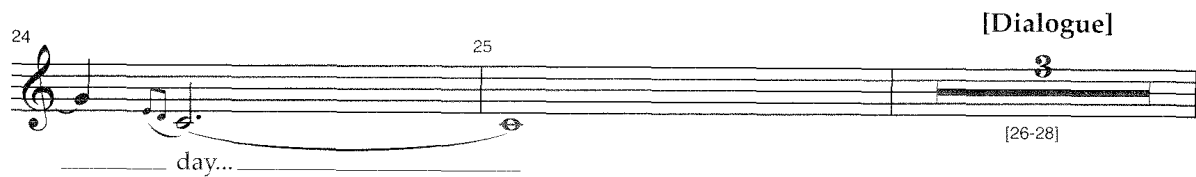
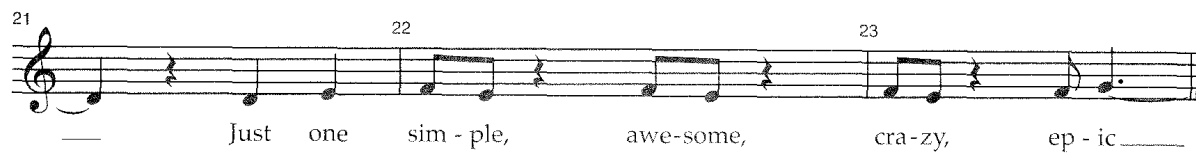
15 16 17

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



[SEGUE AS ONE]

## #03

*Just One Day (Part 2)*

CUE: Segue as one from *No. 02 "Just One Day"*

KATHERINE:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

Just one day is all  
 I want with my fam - i - ly u - ni - ted.  
 Fears at bay, no fights, no taunts, just the four of us de-light - ed. I mean  
 look, I love my kids, I love my work, I love my life. And I love my fi-an-cé and in a day  
 I'll be his wife. And I'll throw the per - fect wed-ding and I'll throw the bride's bou -  
 - quet. And we'll have one hap-py, lov-ing, fam - 'ly  
 day.

(MIKE, Katherine's fiancé, enters with coffee and donuts.) MIKE: Coffee for the bride.

[23-24]

**KATHERINE:** *(takes a cup, and a sip)* Mike, I would marry you just for this coffee.

**MIKE:** I'd hope my cabinets count for something. Oh – guess who got the bid on the Harrisons' kitchen remodel?

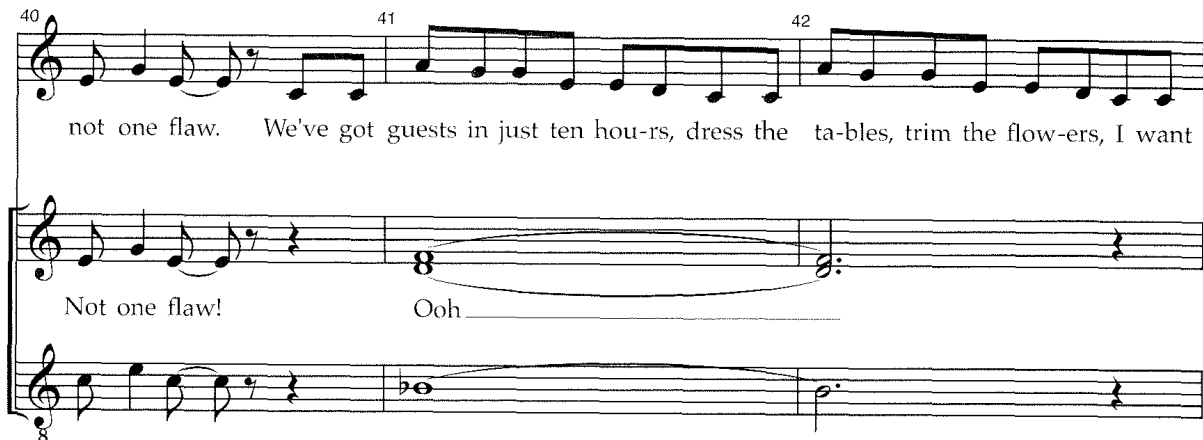
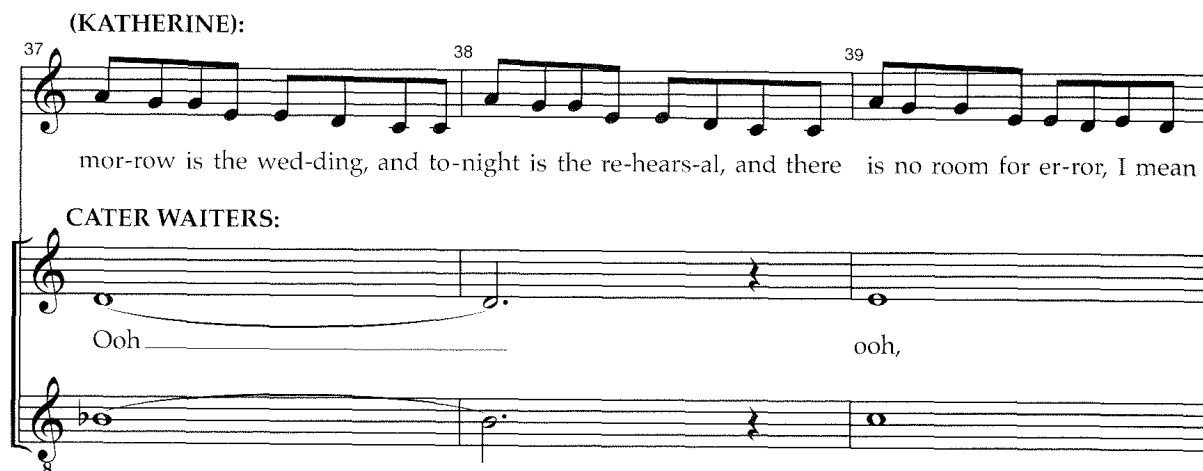
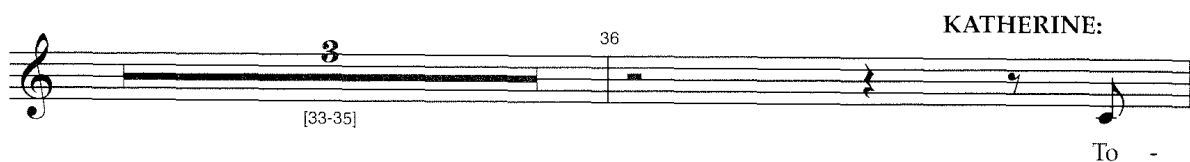
**KATHERINE:** Congratulations. Lucky them! *(KATHERINE kisses MIKE.)*

**MIKE:** Lucky me. *(notices board)* Someone's been busy.

**KATHERINE:** Someone's catering her own wedding.



*(KATHERINE habitually brushes lint off MIKE's shirt and straightens his collar. TORREY enters with uniformed CATER WAITERS, ready for instructions. KATHERINE turns to them like a conductor. MIKE looks on in admiration.)*



43 **TORREY:** 44 45

beau-ty and per-fec-tion, I want to-tal awe. And re-mem-ber that re-port-er 'cause it's

ooh To-tal awe!

(TORREY): 46 47 48 **KATHERINE:**

cru-cial that we court her. The bus-ness is de-pend-ing on this one suc-cess. Now

**A bit slower** 49 50

breathe, but thank you, Tor - rey, and in fact, that is the sto - ry, so get

**accel.** 51 52

mov - ing, move this pro - duce, and re - move this

**A tempo** **TORREY:** You heard her! Move! (*KATHERINE surveys the organized flow of activity. The CATER WAITERS and TORREY disperse and exit as FLETCHER, Ellie's brother, enters with a magician's hat and wand.*)

(KATHERINE): 53 54 55 56

mess!

**CATER WAITERS:**

Ah Ooh

**FLETCHER:** Hi Mike!

**MIKE:** Fletcher! How's my best man? You practicing your wedding toast?

**FLETCHER:** My wedding toast is gonna be magic! Literally. "I'd like to toast the bride and groom..."

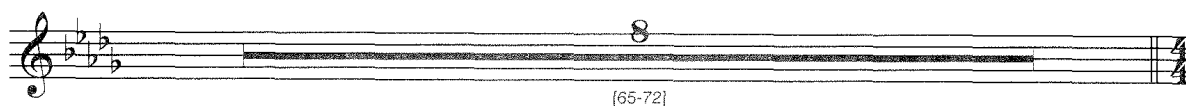
**Slightly Faster** (♩ = 166)



(FLETCHER taps his skull in a dramatic fashion then begins to pull a very long scarf from his mouth. KATHERINE and MIKE watch in horror and fascination. FLETCHER mock-chokes the final length for effect, then holds out the very damp scarf.)

**FLETCHER:** The power of love  
is as strong as the power of magic!

**KATHERINE:**  
I'm so proud.



**MIKE:** (looking around for ELLIE) Where's the maid of honor?

**KATHERINE:** Fletcher, for your next magic trick, would you make your sister appear for breakfast?

**FLETCHER:** Mom. I'm ten. She's sixteen. What are the odds she listens to me?



**KATHERINE:** (shouting) Ellie Blake! Breakfast, now! (FLETCHER and MIKE exit as ELLIE stomps in.)

**Tempo 1** (♩ = 156)



[SEGUE AS ONE]

## #04

*Just One Day (Part 3)*

CUE: Segue as one from No. 03 "Just One Day (Part 2)"

Tempo 1 (♩ = 156)

1 **ELLIE:** 2 3

One more day, she's on my back. She's been

4 5 6

rid - ing me for - ev - er on my faults and all

7 8 9

I lack, and all I... oh, what - ev - er. 'Cause I'm

10 11 12

la-zy and I'm av-'rage, and I'm slop-py, for a start. And I know she'd like a daugh-ter who was

13 14 15

pret-ty, neat, and smart. And I know the wo-man's per-fect, but I'll nev-er be that way.

16 17 18 19

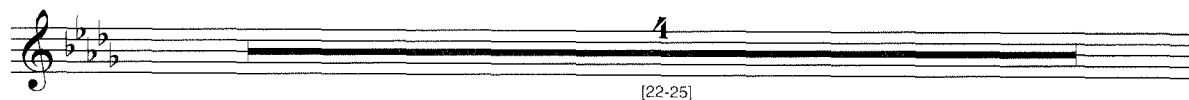
Not for a sin-gle, sol - i - tar - y

(FLETCHER re-enters holding a large hourglass.)  
**ELLIE:** Fletcher, that is mine! Dad gave it to me! Give it baaaaaaack!  
 (ELLIE lunges. FLETCHER runs away, both scared and thrilled.)  
**KATHERINE:** Stop yelling!

20 21

day!

(KATHERINE takes the hourglass from FLETCHER and hands it to ELLIE, who exits.  
FLETCHER pursues her. It never ends...)



**KATHERINE:**

26 One more day — she'll fight — and fuss when her joy is all — I'm af -

27 28

29 - ter. — It's been a long, tough time — for us. Now it's

30 31

32 time to hear some laugh - ter. 'Cause I on - ly want her hap - py and, well,

33 34

35 punc-tu - al, and clean, but she mum - bles and she grum - bles, and at times

36 37

38 — she's out-right mean. She's bright and so in - sight - ful, but those

39 40 41

traits aren't on — dis - play. — Well, not



(MIKE, FLETCHER, ELLIE, TORREY and  
CATER WAITERS re-enter from all directions  
and speak/sing simultaneously:)

42 late - ly... 43 of - ten... 44 ev - er... not to - day.

**CATER WAITERS:**

La la la la la

[Dialogue]

45 la la 46 La la la la la la 47 la la

ELLIE: (shouting) Mom!

KATHERINE:

48 49 50 51 El-lie

**(CATER WAITERS):**

La la la la la la La la la la Ooh

(to CATER WAITERS)

52 dear, it's not the time. No, that ap-ron is a crime, and that sea-bass is - n't fresh, it's three

53

54

Mmm

Mmm

55 **ELLIE:** — days dead. Mom, I real-ly need to know if I can... Wait, now where'd she go? Oh, I'll

56

57

Ooh

(ELLIE):

58 nev-er draw her fo-cus from — the bread. Mom, it's just a lit - tle

59

60

**KATHERINE:**

It's a mil-lion lit - tle things from the

**MIKE:**

Kath-'rine,

Ooh

61 (ELLIE):  
thing, just a sil-ly rite of spring and I would-n't e - ven ask you, but, um, well,

(KATHERINE): KATHERINE,  
TORREY:  
ries-ling to the rings, but I got this, 'cause I live to work this way— What a

(MIKE):  
8 oh, one oth-er thing. See, the jewel-er sized the ring. It's a lit - tle large, but

FLETCHER:  
8 Mom Mom Mom

WOMEN:  
What a

64 (E):  
— now, don't yell. Sim-ply say "O - kay." O-kay?

(K,T):  
day! What a day— What a day— Yay!

(M):  
8 real - ly who can tell? It's o-kay. — It's o-kay.

(F):  
8 Hey Mom Hey Mom Hey Hey Hey

(WOMEN):  
day! What a day— What a day— Yay!

MEN:  
8 Now, don't yell. Sim-ply say "O - kay." O-kay?

68 (E): O-kay? O-kay? O - kay? \_\_\_\_\_

(K,T): Yay! Yay! Hey, the souf-flé! \_\_\_\_\_

(M): \_\_\_\_\_ It's o - kay. \_\_\_\_\_ It's o - kay. \_\_\_\_\_

(F): Hey Hey Hey Mom Hey \_\_\_\_\_

(WOMEN): Yay! Yay! Hey, the souf-flé! \_\_\_\_\_

(MEN): O-kay? O-kay? O - kay? \_\_\_\_\_

Measures 68, 69, 70, and 71 are indicated above the staves.

**ELLIE TORREY:** 72 Just one day, — that's all — we get, 73 the Hunt, the sto - ry. — **ELLIE:** 74 **TORREY:** 75

**KATHERINE:** Just one day to show my skills, —

**FLETCHER MIKE:** Just one day, that's all — we get 'til the vows;

**(WOMEN):** Just one day, — that's all — we get

**(MEN):** Just one day to show my skills, —

**ELLIE TORREY:** 76 Just one day, — sun - rise, — sun - set. 77 Then that night in all — its glo - 78

**(KATHERINE):** to get press that gets the jobs — that pay the

**(FLETCHER MIKE):** Just one day, — sun - rise, — sun - set. Then that night in all — its glo -

**(WOMEN):** Just one day, — sun - rise, — sun - set.

**(MEN):** to get press that gets the jobs — that pay the

79 **ELLIE:** 80  
- ry. — Just say the word and we'll be on our  
**KATHERINE,  
TORREY:**  
bills; to show what I can  
8  
- ry. —  
**(WOMEN):**  
Ooh —  
**(MEN):**  
bills;  
81 82 83  
way, on our way — for one  
do, and say what I can say in just one day; just one  
8  
We're on our way — for one  
Just one

84 (ELLIE):  
per-fect, win-ning, 85 stel-lar, 86 ep-ic, do or die, 87 cra - zy

(KATHERINE,  
TORREY):  
stress-ful, bus-y, anx-ious, high-stakes, do or die, cra - zy

(FLETCHER  
MIKE):  
per-fect win-ning, stel-lar, ep-ic, do or die, cra - zy

(WOMEN):  
per-fect, win-ning, stel-lar, ep-ic, do or die, cra - zy

(MEN):  
stress-ful, bus-y, anx-ious, high-stakes, do or die, cra - zy

88 day! 89 90 91 92

day! day! day! day! day!



# Just One Day (Playoff)

## TACET

# 05

## The Hourglass

# 06

CUE: KATHERINE: What did you just say to me?

Calm before the storm (♩ = 150)

ELLIE: I hate you.

KATHERINE: I hate your attitude!

*(The hourglass glows, unnoticed.)*

1 2 3 4 5 6 7 8 9 10 11 12

ELLIE:

I don't need to live all large. I'd just

KATHERINE:

Oh my

(ELLIE):

like to be in charge of the things I do and eat and how I dress.

(KATHERINE):

dear, I wish you knew all the work I have to do just to

(KATHERINE):

keep you in your munch-ies and your mess. Put that down!

ELLIE:

If you

*(ELLIE flips the hourglass defiantly.)*

If you knew what I go through, worked a day in grown-up

knew what I go through walked a day in my old shoes well, then

13 shoes, — you should see all of the rea- sons why I can't say — yes.  
14  
may - be you would see and you would just say yes. If you

(ELLIE and KATHERINE both grab hold of the hourglass, now glowing more intensely.)

15 —————  
16 Oh, I'd love to be in school, have a  
17  
knew what I go through, how it's bru- tal- ly un- fair.

18 day with- out a care. How I wish — you'd un- der- stand and see — the world my way  
19  
20  
How I wish — you'd un- der- stand and see — the world my way for

21 for just one day! — For just one day! — One  
22  
23  
just one day! — For just one day! — For just one

(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.)

24  
25  
26 Slower  
27  
28 *f*  
day...  
day... *f*

# #6 – The Hourglass

# 07

*Broken Hourglass 1*

TACET

# 08

*Broken Hourglass 2*

TACET

# 09

*Broken Hourglass 3*

TACET

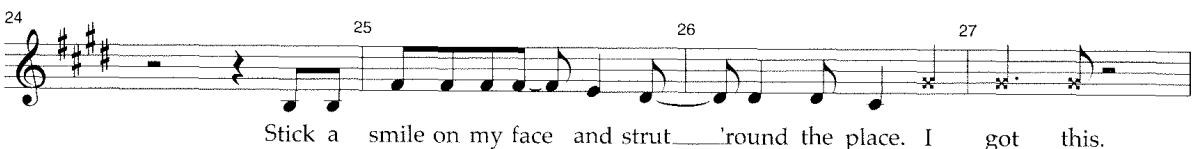
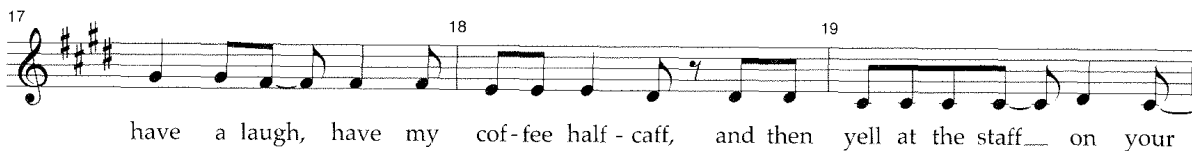
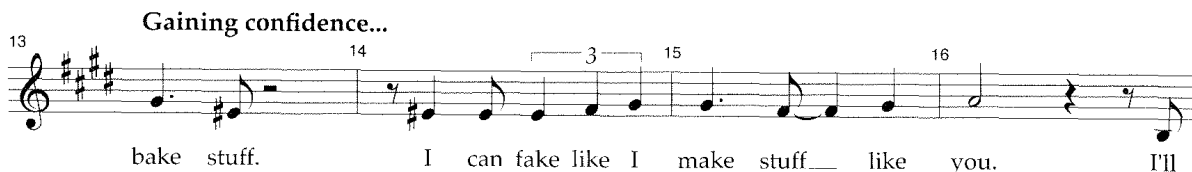
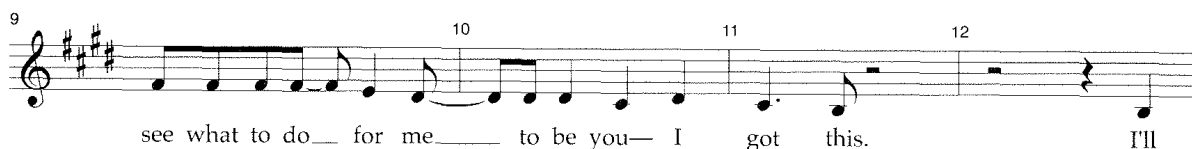
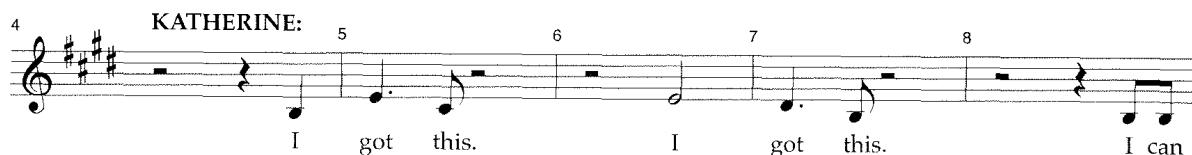
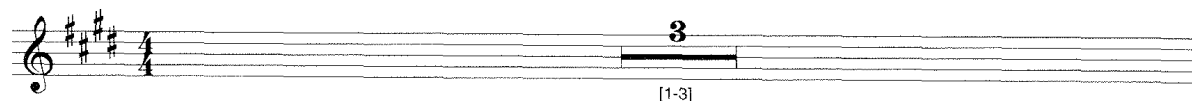
# #10

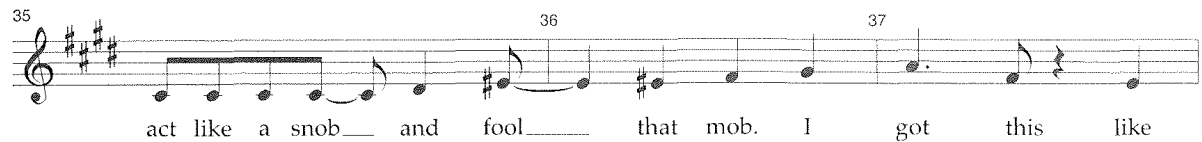
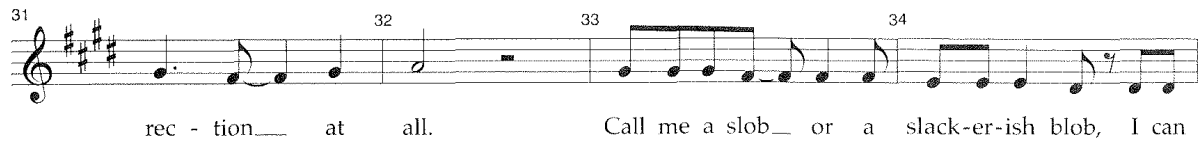
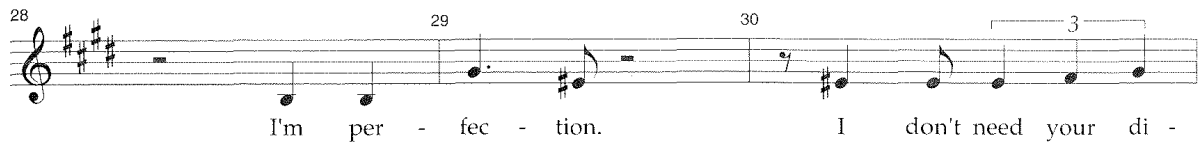
## I Got This (Part 1)

**CUE: KATHERINE:** You don't know how to talk! You don't know how to act!  
You're going to be weird and people will think I'm weird and it will last forever.  
**ELLIE:** Ssh! We can do this. There will be an interview. You will be polite. You  
will talk about the challenges of balancing work and motherhood.

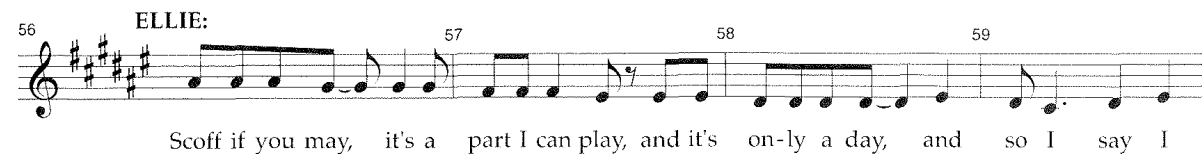
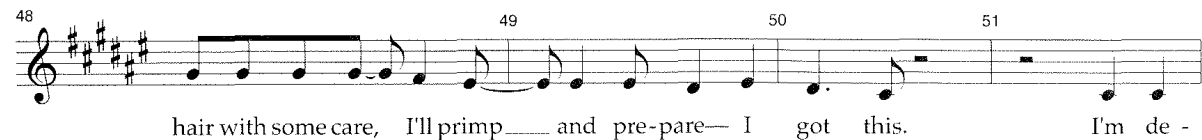
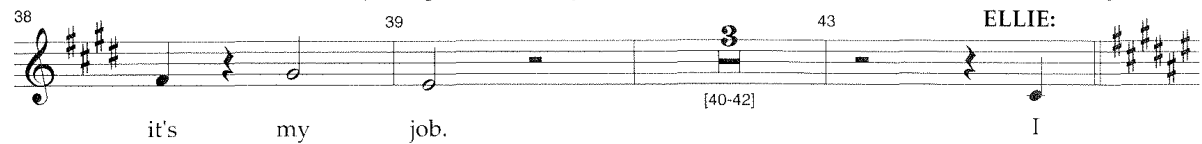
**Samba, light at first** (♩ = 100)

**KATHERINE:** Oh, yeah, the challenges. Your days are so rough.  
(ELLIE takes offense.)





**ELLIE:** Good. You can see what it means to have a job. I'll go to school.  
*(During the following, ELLIE picks out a matronly sweater. KATHERINE panics and holds out a hoodie. It's smelly, but ELLIE puts it on. She then combs her hair, pinning it back – exactly as KATHERINE tried to do earlier. KATHERINE is outraged.)*

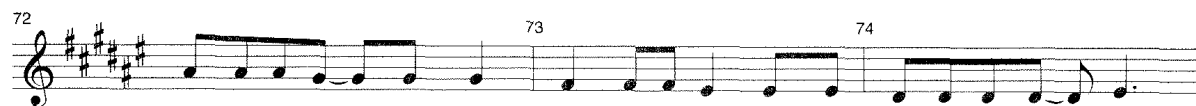




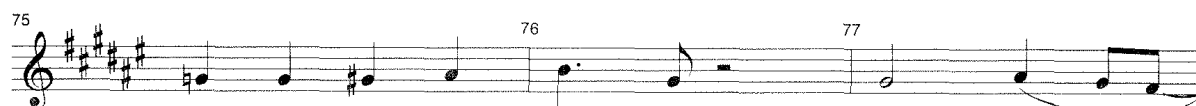
bright and de-mure, act right 'til I'm sure they've bought this.



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

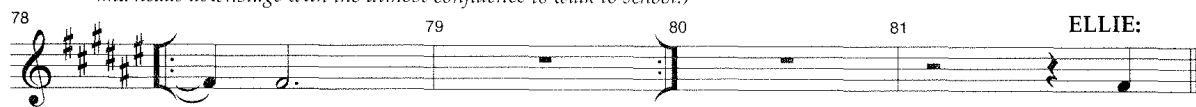


such es - prit, I got this. Soon you'll

**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. I



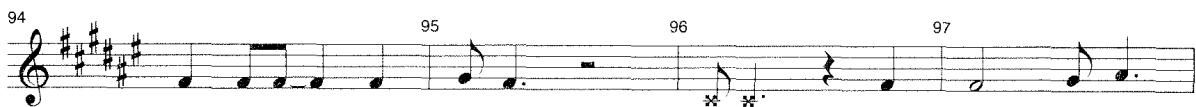
think I'm look-ing for-ward to my day, to tell the truth, a



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

98 99 100

# #11

## *I Got This (Part 2)*

CUE: MONICA: There she is!

Samba, light at first (♩ = 100)

[Dialogue]

9 [1-9] 10 SAVANNAH: I

11 got this. 12 I 13 got this. 14 I'm the

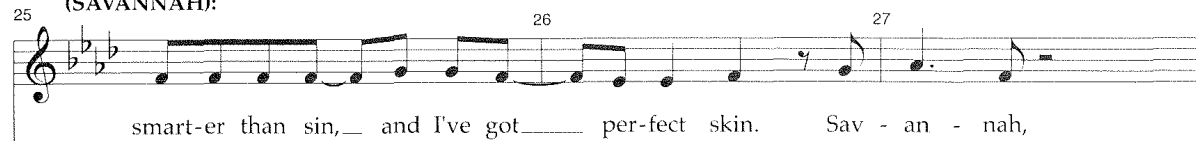
15 Queen of the Hunt, you're green, you're a grunt. 16 I 17 got this.

18 You'll lose, girl. 19 If you choose to re - fuse, girl, 20 to 21

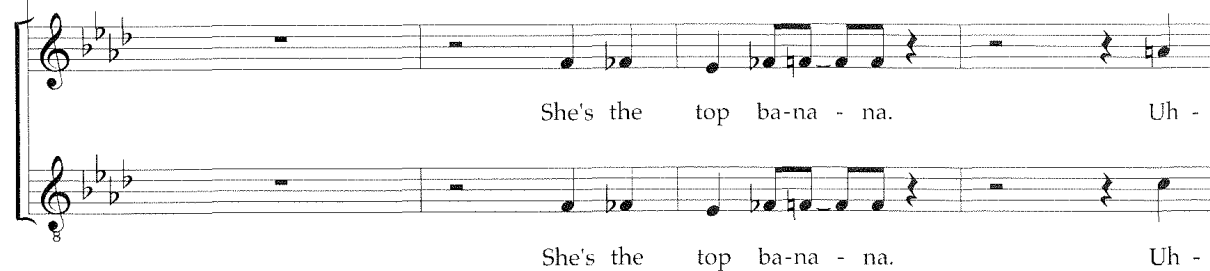
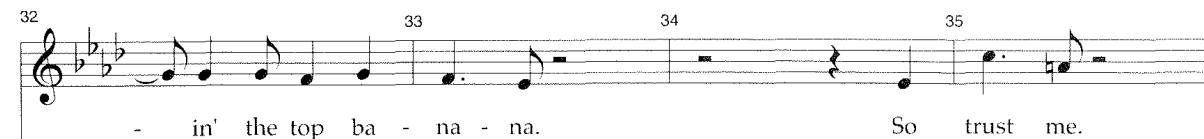
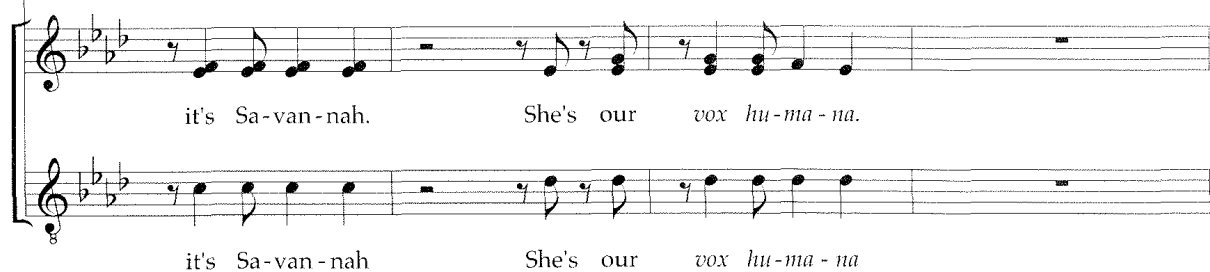
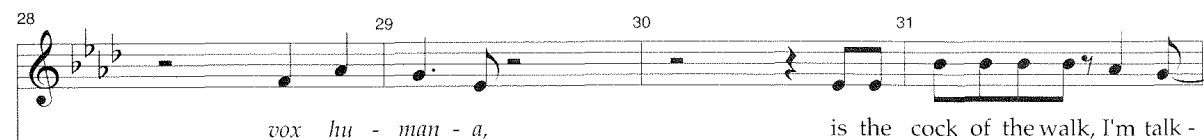
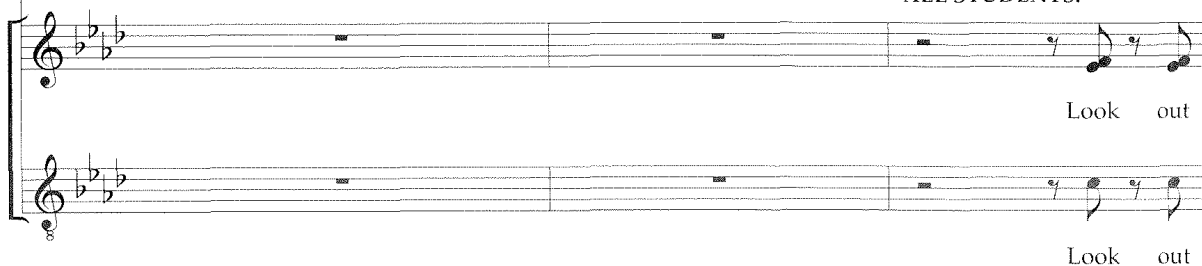
22 see 23 you should-n't be-gin with 24 a war you can't win 'cause I'm



(SAVANNAH):



ALL STUDENTS:



36 Watch the Hunt end with just me on top.

37

38

oh Top!

oh Top!

39 I nev-er fail. No, I al-ways pre - vail. Ask Har-vard and Yale. So weep

40

41

So weep

42 — and wail. I got this. Kiss my tail!

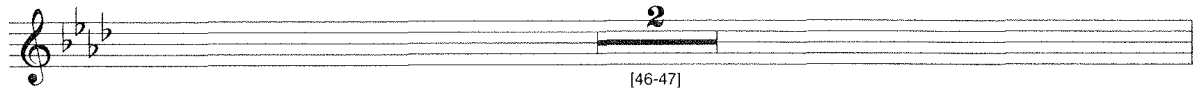
43

44

45

— and wail. She's got this!

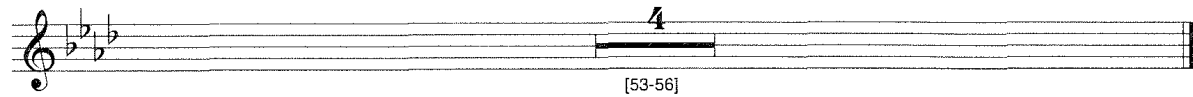
(SAVANNAH stealthily elbows ELLIE in the stomach as she passes by to exit.  
Bell rings. STUDENTS run to class.)



48 **ELLIE:** (trying to convince herself) 49 50 51 52

I got this. I got this.

(DR. EHRIN, the school principal, enters.  
He looks at ELLIE and taps his watch.)  
**DR. EHRIN:** Ellie Blake. Where are you  
supposed to be right now?  
**ELLIE:** I don't know.



# #12

## Transition to Kitchen 1

CUE: Segue from No. 11 "I Got This (Part 2)"

Sweeping, grandiose (♩ = 132)

CATER WAITERS:

1 2 3 [4-5]

La la la\_\_ la la\_\_ la la\_\_

6 7 [8-9]

La la la\_\_ la la\_\_ la la\_\_

# 13

# Wedding Tango TACET

# 14

# Big Finish TACET

# 15

# Transition to Biology Lab

CUE: Direct segue from No. 14 "Big Finish"

$\text{♩} = 100$

4 FEMALE STUDENTS:

[1-3]

5 got this. I got this. I

6 MALE STUDENTS:

7 I got this. I

8 got this. I

9 got this. I got this. I got this!

10 got this. I \_\_\_\_\_ I got this!

11

12

#15 – Transition to Biology Lab

# #16

## Oh, Biology

**CUE: ELLIE:** You know, Savannah, today I feel pretty comfortable with a **knife**. (*ELLIE expertly slices open the frog with the scalpel. STUDENTS react.*)

**MR. BLUMEN:** Very good, Miss Blake!

**ADAM:** Whoa.

(*ADAM leans in, puts his hand on ELLIE's. She looks into his eyes for a split second and slides her hand away. ADAM is suddenly shy.*)

**ADAM:** Sorry.

**ELLIE:** Um. That's okay!

(*continues to virtually dissect, but her mind is elsewhere.*)

Pop (♩ = 122)

The musical score is written for a single melodic line in treble clef with a key signature of one flat (Bb). The tempo is marked 'Pop' with a quarter note equal to 122 beats per minute. The score is divided into measures numbered 1 through 13. Measure 1 begins with a repeat sign and a triplet of eighth notes. Measures 2 through 4 contain rests. Measure 5 starts the vocal line with the lyrics 'ace at all an-a-tom-ies, a mast-er of\_\_ dis-sec-tion, an ex-pert chef who wields an ex-pert'. Measures 6 through 7 continue the melody. Measure 8 has a rest followed by the lyric 'knife.' in measure 9. Measures 10 through 11 continue the melody with the lyrics 'But still I sense a grem-lin in\_\_ this sys-tem of\_\_ per-fec-tion. There'. Measure 12 continues the melody with the lyrics 'clear-ly are\_\_ still mys-ter-ies\_\_ to life.' Measure 13 continues the melody with the lyrics 'It's king-dom, phy-lum, class, and then it's'. After measure 13, there are two staves for 'STUDENTS:'. The first staff has a whole rest in measure 14 and a half note in measure 15. The second staff has a whole rest in measure 14 and a half note in measure 15. The word 'Mmm' is written below the second staff in measure 15.

ELLIE:

I'm

ace at all an-a-tom-ies, a mast-er of\_\_ dis-sec-tion, an ex-pert chef who wields an ex-pert

knife. But still I sense a grem-lin in\_\_ this sys-tem of\_\_ per-fec-tion. There

(ELLIE):

clear-ly are\_\_ still mys-ter-ies\_\_ to life. It's king-dom, phy-lum, class, and then it's

STUDENTS:

Mmm

14 or-der, fam-'ly, gen-us. 15 It all comes back to me... like chi-ld's play. 16 Then he

Mmm Mmm Ooh, aah,

17 leans o - ver my should - er there, in 18 all his long and lean-ness, and

Mmm Mmm

19 cuts my hard - earned know - ledge clean a - way. 20 I

Mmm Clean a - way

Detailed description: The musical score is written for a vocal part and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (Bb). The piano accompaniment consists of two staves, both with treble clefs and a key signature of one flat. The score is divided into three systems. The first system (measures 14-16) shows the vocal line with lyrics 'or-der, fam-'ly, gen-us. It all comes back to me... like chi-ld's play. Then he'. The piano accompaniment has a simple harmonic line. The second system (measures 17-18) shows the vocal line with lyrics 'leans o - ver my should - er there, in all his long and lean-ness, and'. The piano accompaniment continues with a similar harmonic line. The third system (measures 19-20) shows the vocal line with lyrics 'cuts my hard - earned know - ledge clean a - way. I'. The piano accompaniment has a more complex harmonic line, including some chords. The lyrics are written below the vocal staff, and the piano part is written below the vocal staff.

21 try to keep a foc-used mind\_\_\_\_\_ and stead-y hand,\_\_\_\_\_

22

23

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!



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

parts? 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...?

42 43 44

con-fi-dent and cock-y, it's a to-tal trans-for-ma-tion. I'm sweat-ing, but I'll try to play it

Ooh ooh ooh

45 46 47

cool. But I o-pen up my mouth to try to make some con-ver-sa-tion and

Play it cool. Ooh ooh

48 49 50

some-how end up sound-ing like a fool. Yo, dude, that's sick, I'm way im-pressed,

Ah

51 — like, sweet tech-nique. 52 ELLIE: (to ADAM) 53 (to herself) Um, like tot-al-ly, um, thanks—Come

MONICA  
KITTY:

O. M. G.!

KARL:

54 on, now, can't I e - ven speak? 55 56 Oh, bi -

STUDENTS:

La la la la la la la la la la la la la la Oh, bi -

57 ol - o - gy, what have you done to me? 58 My o - ver -

ol - o - gy, done to me;

59 60 **ELLIE, ADAM:**

for - ty soul is in a teen cli - ché. Oh, bi -

ooh teen cli - ché

61 62 63

ol - o-gy, Why won't you set me free? 'Cause I'm not in con-trol when hun-ger has its

ol - o-gy, set me free... ooh

**ELLIE: Focus, Blake. Focus.**

64 65 66 67

say and hor - mones have their way.

hun ger has its say and hor-mones...

68 **KARL:** Hey, what's up with Ell to - day? She seems, well, kind of great! She's

69 **MONICA:**

70 al - ways great, but yeah, it's nuts. That

71 **SAVANNAH:**

72 girl is on my nerves to - day. I bet-ter set her straight. You

73 **KITTY:**

74 bet - ter let her know what's what!\_\_\_\_\_

75 **ADAM:**

I

**ADAM (alternate low notes):**

76 nev-er knew that El-lie Blake was such a sci - ence whiz. She's

77

78 smart of course,\_\_\_\_ that much I knew.\_\_\_\_\_ But

79

80 81

some-thing's up with her to-day, I don't know what it is, but then just

82 83 ELLIE:

I feel it too.\_\_\_\_

may - be, I feel it too.\_\_\_\_\_

84 85 86 ELLIE:

Oh, bi -

SAVANNAH:

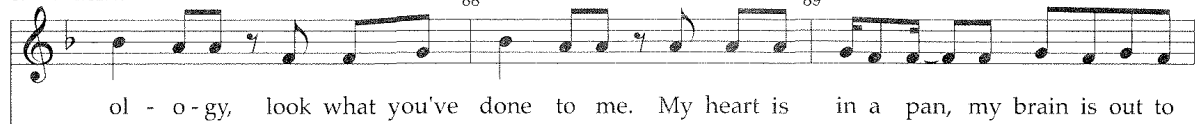
That girl is through!

MONICA KITTY: STUDENTS: *mp* <

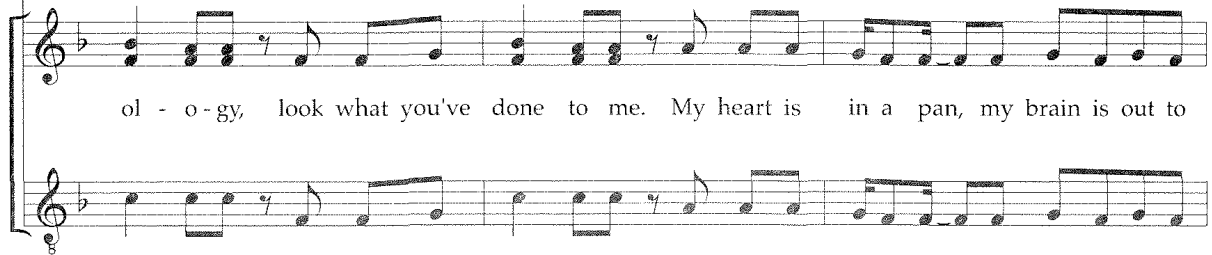
We feel it too.\_\_\_\_\_ Ooh! Oh, bi -

KARL: *mp* <

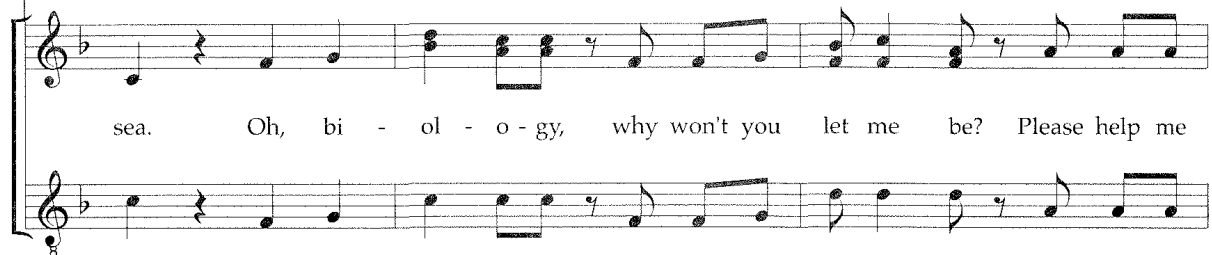
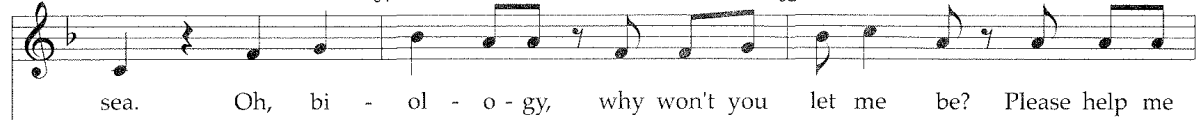
87 ELLIE:



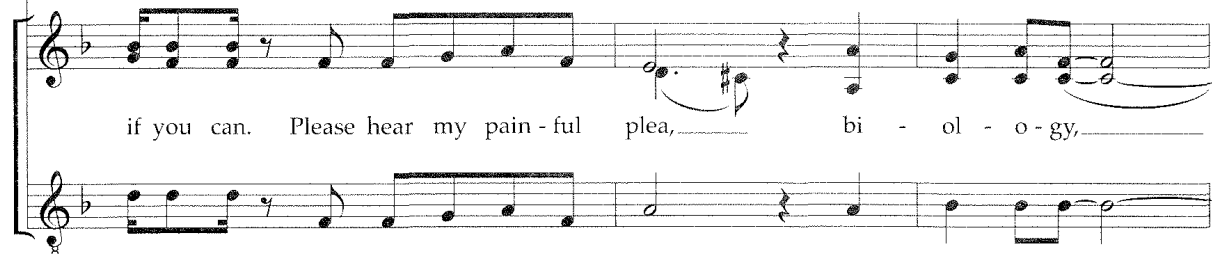
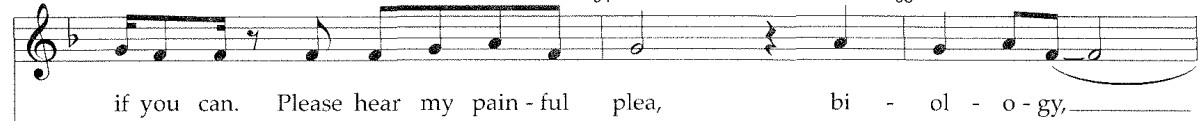
STUDENTS:



90



93

*cresc. poco a poco*

96 97 98

bi - ol - o - gy, bi -

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

ADAM: Later.  
ELLIE: 'Sup.

99 100 101 102 103

ol - o - gy. Please set me

104 105 106 107 *rall.*

free... Set me, set me free... Ooh

Set me free... Ooh



## #17

*Transition to Kitchen 2*

CUE: ELLIE: Why? Why would I do this?!? You are so grounded.

Tense, energized (♩ = 156)

CATER WAITERS:

1 2 3 2

Just one day... is all... we get... [4-5]

Just one day... is all... we get...

6 7 10

Just one day, sun - rise, sun - set... [8-17]

Just one day, sun - rise, sun - set...

[Dialogue]

8

[18-25]

# #18

## Transition to High School

CUE: KATHERINE: Ugh, THAT'S why my mouth tastes like carpet!

**KATHERINE:** (*addressing the audience again*) With a little surprise dirt on my mom, I was now actually eager to face her at the parent-teacher conference.  
(*KATHERINE squints at the coat rack and selects inappropriately – for a 40-year-old professional woman – comfortable outerwear for the conference. She puts it on as she exits upstage out of the kitchen.*)

5 6 FEMALE STUDENTS:

[1-5] I

(*STUDENTS pass through the hallways in a mad dash to class. Unlike ELLIE, KATHERINE enters the hallway and moves through them with practiced ease.*)

7 8 9 10

got this. I got this. I

MALE STUDENTS:

I got this. I got this. I

11 12 13 14

got this. I got this. I got this!

got this. I got this!

# #19

## Transition to Vintage Antiques TACET

## #20

*I Got This (Reprise)*

**CUE: FLETCHER:** You could go to another store and hunt for it.

**KATHERINE:** That's so stupid! There's no way I could hunt for it by myself... (*light bulb*)

The Hunt! Fletcher, if I get the hourglass on the list for the Hunt, everyone will be looking for it!

**Samba, light at first**

1 2 3 4 5

**KATHERINE:**

I got this. I got this.

6 7 8 9

I know what to do. We'll make it a clue. I got this.

**Gaining confidence...**

10 11 12 13

The List - mas - ter can re-lieve this dis - as - ter for

14 15 16

sure. He'll bend a few rules, then half of the school will

(chooses a different word for Fletcher's benefit)

17 18 19

hunt for the glass and save my... butt. I got this. Let's

**KATHERINE:** Come on. I gotta call Mo— your sister.  
(KATHERINE pulls out her phone and exits with FLETCHER, who's starting to think his mother may be having an off day.)

(Upstage, STUDENTS assemble the gym and excitedly wave their "sick" notes).

20 hit the gas. 21 [22-23] 24

**FEMALE STUDENTS:**

I

25 (FEMALE STUDENTS): 26 got this. I 27 got this. I 28

**MALE STUDENTS:**

I got this. I got this. I

(MS. MEYERS enters and blows a whistle.  
STUDENTS fall in line.)

29 30 31 32

(WHISTLE!)

got this. I got this. I got this!

got this. I \_\_\_\_\_ I got this!

#20 – I Got This (Reprise)

## #21

*Watch Your Back!*

**CUE: MS. MEYERS:** Today you will attempt the Meyers Extreme Fitness Challenge!  
You don't pass my fitness challenge, you don't graduate.

**Rubato**

1 **MS. MEYERS:** 2

Get rea-dy all you los-ers, you T-V-din-ner-win-ners and snack - pack

3 4

snooz - ers, best be on al - ert!

5 6

No ex-cep-tions or ex-cus-es, you stom-ach-ach-er-fak-ers. No, I don't buy your

7 8 **rit.**

rus - es. Time to feel the hurt!

**MONICA:** Excuse me! I have allodoxaphobia! That's a real thing!  
It's a fear of other people's opinions!  
(Mrs. Meyers shakes her head "no" — MONICA'S not getting out of it.  
MRS. MEYERS grabs a "sick notes" from STUDENTS and rips them up.  
Ellie enters, on her phone.)

**ELLIE:** Get the hourglass on the list for the Hunt...? Fine.  
**MS. MEYERS:** (blows whistle) Blake! No devices.  
(MS. MEYERS holds out her hand. ELLIE gives up her phone.)

**Funk/Soul**  
**4 Xs**

[9-10]

**MS. MEYERS:** Everybody drop and give me twenty push-ups  
because Ellie Blake brought her device into gym class!  
(Groans. The STUDENTS drop and take push-up positions.)  
You too, Blake. (blows whistle)

13

[11-12]

Let's go, let's go!

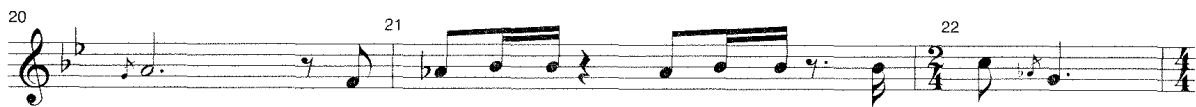
(*ELLIE struggles to do push-ups with the STUDENTS.*  
*MS. MEYERS strolls around, a tyrant. It's miserable.*)



Watch your back. Bet-ter watch your back. Al-ways some-one mov-ing fast-er, al-ways



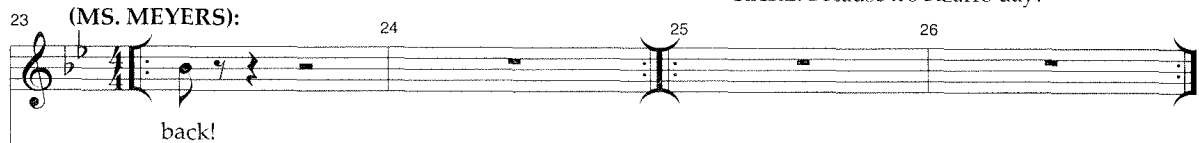
some-one on\_\_ at-tack. So, bab-ies, watch your tail. P. E. is pass or fail, and I'm\_\_no



hack. So hit the floor, hit the ropes, and watch your

(*The STUDENTS move to the next strenuous obstacle activity.*  
*ELLIE, out of breath, approaches SAVANNAH. KARL and MONICA*  
*overhear them.) ELLIE: Savannah. I was just thinking.*  
*(breathing hard) You want to win the Hunt... I have some skin in the*  
*game... Maybe we... could work together... as a team.*  
*(KITTY reacts. SAVANNAH takes this idea in.)*

MONICA: Why is she cozying up to Savannah?  
 KARL: Because it's bizarro day?



back!

STUDENTS:



Ooh

Ooh Ooh

Ooh

Ooh Ooh



Ooh

Ooh Ooh

Ooh

Ooh Ooh

SAVANNAH: Be on a team. With you.  
 Super-nutritious food for thought.  
 KITTY: Mmm...super food like blueberries.

ELLIE: (*nods in agreement*)  
 See, I think we could be a pretty great team...  
 SAVANNAH: Actually, I don't think we'd be good  
 teammates, Blake.



Ooh

Ooh Ooh

Ooh

Ooh Ooh



Ooh

Ooh Ooh

Ooh

Ooh Ooh

(SAVANNAH trips ELLIE and stands over her).

**SAVANNAH:** I like winners.

**KITTY:** Byeeeeee!

(Whistle! ELLIE gets up. KARL and MONICA approach.)

31 32 **KARL:** 33

Ell, tell us what you're do - ing.

Ooh

Ooh

34 **MONICA:** 35

Say you have\_\_ a plan.\_\_ You

**KARL:**

You're set to do\_\_ the Hunt now?

36 37

could-n't, now you can? And now you asked Sa-van-nah to be part-

And now you asked Sa-van-nah to be part-

38 39

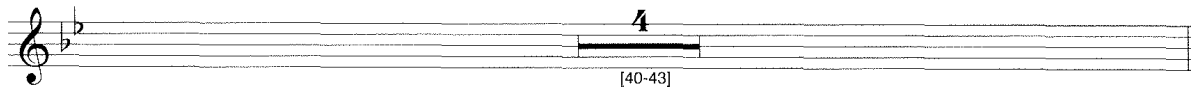
- ners, Ell, for real? What's the plan? What's your deal?

- ners, Ell, for real? What's the truth? What's your deal?

ELLIE: Guys! I can explain.

KARL, MONICA: Don't bother!

MS. MEYERS: (*blows whistle*) If you can talk, Blake, you're not breathing hard enough!  
(STUDENTS move on to the next obstacle. ELLIE tries to catch up to KARL and MONICA, but falls behind.)



44 STUDENTS:

Watch your back! Bet-ter watch your back! (ooh) With a

Musical notation for measures 44 and 45. The melody is in G major, 4/4 time. Measure 44 contains the lyrics 'Watch your back!' and measure 45 contains 'Bet-ter watch your back! (ooh) With a'. The bass line consists of eighth notes.

46

look o-ver your shoul-der, with a look back down the track. To

Musical notation for measures 46 and 47. The melody continues with the lyrics 'look o-ver your shoul-der, with a look back down the track. To'. The bass line continues with eighth notes.

48

run with wolves now, ba-by, you got-ta please the pack.

Musical notation for measures 48 and 49. The melody continues with the lyrics 'run with wolves now, ba-by, you got-ta please the pack.'. The bass line continues with eighth notes.

50

Bet-ter run like heck. Save your neck. Bet-ter

Musical notation for measures 50 and 51. The melody continues with the lyrics 'Bet-ter run like heck. Save your neck. Bet-ter'. The bass line continues with eighth notes.



52 watch your back. 53

(At the next obstacle ELLIE approaches ADAM.)

ELLIE: Adam, hi.

ADAM: Hey.

ELLIE: Dig this...I heard about this cool oversized hourglass, pink sand, yay big, one of a kind, right here in the city – and long story short, since you're the Listmaster, could you put it on the list for the Hunt?

ADAM: (taken aback) But... you'd already know the clue. That's cheating.

54 4 Xs 55

Ooh Ooh Ooh

56 57 ELLIE: That's ridiculous! ADAM:

Ooh I

58 59

ain't no D. J., El-lie. I don't take re - quests. The

60 61 **ELLIE:**

**(ADAM):** For

Hunt, I hold it sa - cred, a bond I won't trans - gress.

62 63

Pete's sake, it's a lark, at most, a stu-pid child - ish game.

So you say,

**ELLIE:** Adam, wait—  
*(ELLIE tries to backtrack, pinches her nose.  
 Once again, ELLIE follows ADAM, but the  
 activity and song get in the way.)*

64 **(ADAM):** 65

it's my thing all the same.

**MS. MEYERS,  
STUDENTS:**

66 67

Watch your back! Bet-ter watch your back (ooh) 'cause you're

68 69

flail - ing and you're fail - ing and you're sail - ling for a smack. Don't

70 71

tick off the List - mas - ter 'cause he'll nev-er cut you

72 73

slack, and a rule's a rule. So, kid, be cool and

74 75 (ELLIE semi-collapses, needing to rest.) ELLIE:

watch your back! In

76 77

my day I re-mem - ber that our phys-ed ed - u - ca - tion was de-light-

78 (ELLIE): 79

- ful, but this is on - ly pain. This teach - er is in - sane. The

STUDENTS:

Hmm

80 (ELLIE): 81

kids are so un - friend - ly, so un - feel - ing, so un - help - ful and so

82 (ELLIE): 83 MS. MEYERS:

spite - ful, and, oh, my musc - les hurt. But the

STUDENTS:

Hmm \_\_\_\_\_ Oh, \_\_\_\_\_ my mus - cles hurt!

84 85 86

les - son that you learn is worth the burn 'cause life is hard and that's a \_\_\_\_\_ fact.

ooh \_\_\_\_\_

87 88 89

\_\_\_\_\_ That's a fact. \_\_\_\_\_ So you bet - ter \_\_\_\_\_ watch your

ooh \_\_\_\_\_ Ah \_\_\_\_\_

90 back!

91

92

KARL,  
MONICA: (to ELLIE)

STUDENTS:

SAVANNAH,  
KITTY: (to ELLIE)

Back! Ju-das! Watch your back! Los - er!

93 STUDENTS:

94

95 ADAM: (to ELLIE)  
You're not who I thought you were.

Watch your back! Watch

96 MS. MEYERS: 97

98

Fail!

your back!

# 22

## Transition to Katherine's Car TACET

# 23

# Parents Lie

**CUE: FLETCHER:** You said being a magician was a great career.

**KATHERINE:** I lied.

**FLETCHER:** (*eyes widen in disbelief*) Nuh-uh. Parents don't lie.

**Poco rubato, tough love!** (♩ = 76)

**KATHERINE:**

Yeah they do.

**KATHERINE:**

(During the following, KATHERINE attempts to give FLETCHER helpful advice, but unconsciously reveals her own deep disappointments.)

Par-ents lie. It's sad but true. Mine

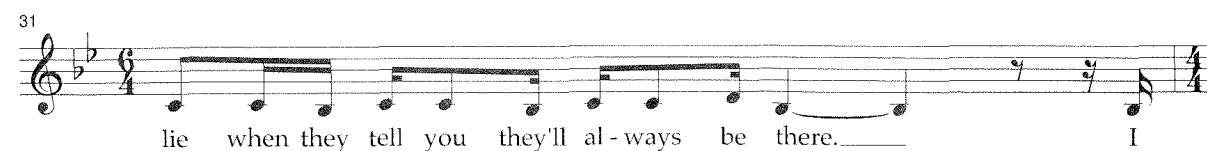
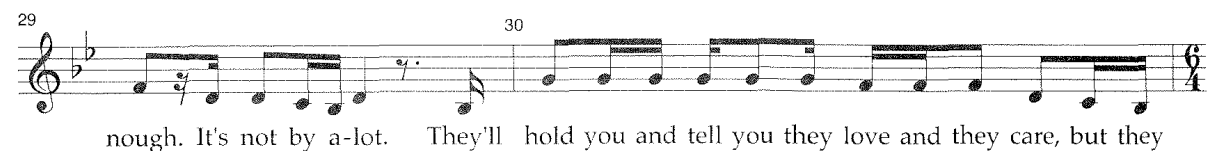
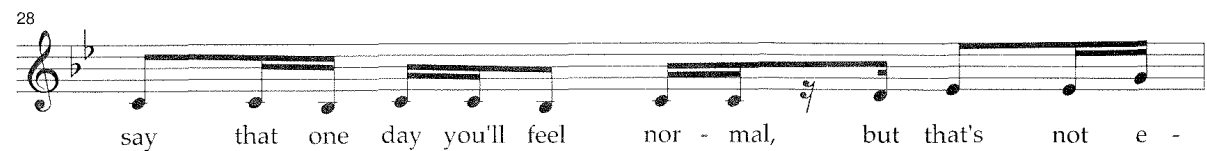
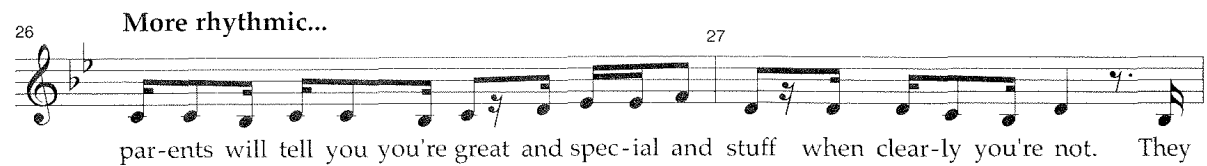
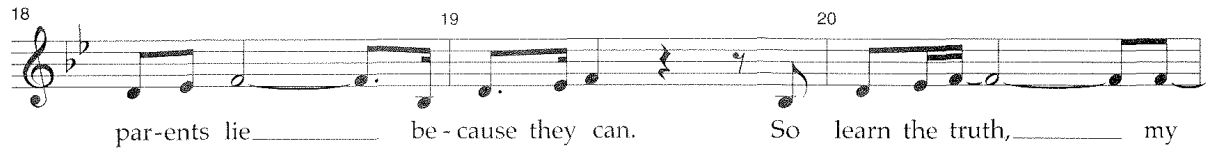
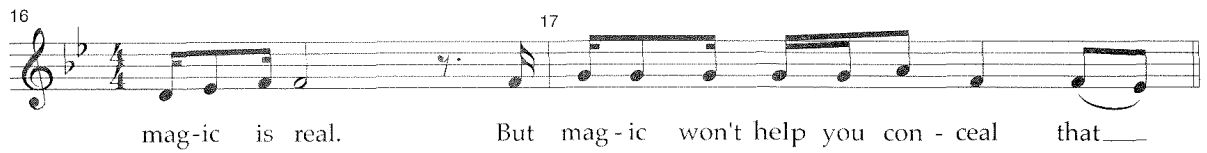
lied to me, yours lies to you. I lie to you.

We say there's no mon-ster there un-der your bed, but who

knows... it's not like we search. And no one likes brocc-'li, we're all bad at floss-ing, and

ev-'ry-one's sleep-ing in church. And Buck the dog's not at a farm— Buck is dead. And

so-da won't kill you de-spite what I said. And mag-ic, kid No,



32 know it's up-set-ting, but life is - n't fair. And par - ents die. They

33

34 tell you they won't... but they lie. Oh, par - ents lie. It's

35 (FLETCHER starts to cry.)

36 hard to hear. It's hard to say. It's true, I fear. It's

37

38

39 fine to cry. It's sad, I know that par - ents lie, but

40

41

42 par - ents lie. So come on... here we are... let's

43

44 rall.

(They're home. KATHERINE puts the car in park. FLETCHER runs out of the car.)  
KATHERINE: Fletch? I'm just telling you what I wish someone had told me!

45 Freely go.

rit.

2

[46-47]



# 24

*Transition to Backyard 1*CUE: Segue from *No. 23 "Parents Lie"*

Grand, Celebratory

GUESTS:

Just one day, or so we thought, 'til the

DANIELLE:

bride walks down that aisle. Just one day, or may -

rit.

be not.

LOUIS:

Hey, ev - 'ry - bod - y smi - le!

# 25

*Search Mode*  
**TACET**

## #26

*I'm Not Myself Today*

CUE: Segue from No. 25 "Search Mode"

Funky, Soulful Pop (♩ = 86)

1 2 KATHERINE:

I was

3 4

rea - dy to be grown up, just wait - ing for the day, — and

5 6 ELLIE:

now I am, I'm freak - ing. Does Mom - my feel — this way? See, if

7 8

on - ly they would lis - ten I could get this search on track. But

9 10 11 12

when they hear me talk - ing, they just think I'm talk - ing —

13 14 15 KATHERINE  
ELLIE:

back. I'm

16 17 18 19

not my - self to - day. — I'm in a fun - ny way. — I'm

20 KATHERINE: 21 22 23  

 not the thing they think they see. This

24 ELLIE: 25 26 27  

 al - pha mom-my... she's not me. They want a wom-an I can't be,

28 KATHERINE, ELLIE: 29 30 31  

 and words that I can't say. I'm

32 33 34 35  

 not my-self, I'm not my - self to-day. If

36 (TORREY): 37 38 39  

 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

47 hold him, and then I'd 48 kill him, 49 o - kay? I'm

50 KATHERINE:

51

52 ELLIE:

I'm

I'm not my - self to-day...

(TORREY):

sor - ry. I'm not my self to day...

53 (KATHERINE):

54 not my - self to-day...

55 I'm not my - self... I'm

(ELLIE):

I'm not my - self... I'm not my - self to-day.

56 (KATHERINE):

57 not my - self to-day. I'm in an aw-ful way. I

(ELLIE):

I'm not my - self to-day... in an aw-ful

ENSEMBLE, TORREY:

Fletch - er! Hey, Fletch!

60 know I should be stand - ing tall...  
 61 way, stand - ing tall... I've  
 62 Ahh... Hey...  
 63

64 It breaks my heart to hear them call...  
 65 nev-er felt so young and small.  
 66 Hey, Fletch - er... Fletch - er,  
 67

68 when there's noth-ing I can say...  
 69 When there's noth-ing I can say... I'm not the  
 70 hey... Hey, Fletch - er  
 71

*mp*

72 (KATHERINE): 73 74 75

I'm not the wom-an I wish'd I'd be. I'm

(ELLIE):

wom-an I thought I was. I'm

(ENSEMBLE, TORREY):

Hey... Hey...

76 77 78 79

not my - self, I'm not my-self to-day!

not my - self, I'm not my-self to-day!

Fletch - er! Hey, Fletch - er! Hey,

80 81 82 83

Hey!

Hey!

Fletch - er! Hey!

# 27

*Transition to Bus Stop*  
**TACET**

# 28

*Transition to Backyard 2*  
**TACET**

#29

Go

CUE: KATHERINE: Come on. We're making seven-layer bars.

TORREY: (dubious) If you say so.

Alt Pop, with movement (♩ = 153)

8 [1-3] ADAM: 5 Hey, hunt - ers, it's List -

6 - mas - ter. Now I've got \_\_\_\_ you on the run. Got to

9 give it all \_\_\_\_ you got \_\_\_\_ and don't stop run-nin' 'til it's done.

12 Found the last one? I've got more, \_\_\_\_ each

15 tough-er than be-fore, \_\_\_\_ and you know I'm keep-ing score,

18 \_\_\_\_ so all fall \_\_\_\_ in! \_\_\_\_ You'll know just where you're go -

21 - ing, kids, nev - er where you've \_\_\_\_ been.



(STUDENTS race through the city with backpacks crammed with items found on the Hunt.)

24 25 26

So... Go where you nev - er thought\_\_\_\_ you'd go.\_\_\_\_

27 28 29

Go way too far\_\_\_\_\_ where the thing you have to find

30 31 32

\_\_\_\_ will\_\_\_\_ be found.\_\_\_\_\_ Go there.\_\_\_\_\_ Go

33 34 35

there and be where you are.\_\_\_\_ Be where you

**STUDENTS:**

Be where you

Be where you

(SAVANNAH and KITTY run into ELLIE, MONICA, and KARL.)

**SAVANNAH:** Ellie Blake. Look who's out after curfew. (*KITTY taps her watch and shakes her head disapprovingly at ELLIE.*) **KITTY:** Curfew.

**ELLIE:** I don't know, Savannah. I think we're in it to win it.

**SAVANNAH:** Oooh, I'm scared. **KITTY:** So scared. **SAVANNAH:** Later, butterfaced!

(*KITTY waves goodbye and blows kisses to them as she exits with SAVANNAH.*)

36 43 **ADAM:**

are. [37-42] Hey,

are.

are.

44 (ADAM): 45 46

hunt-ers! Yup, List - mas-ter. Now if you're fall-ing be-hind,

(STUDENTS):

Yeah. Yeah. Ooh\_\_

47 48 49

take a breath and look\_\_ in - side.\_\_\_\_ You nev-er

50 51 52

(ADAM):

When this high-way hits a curve,

know what you might find.

Ooh\_\_\_\_

53 (ELLIE): 54 55

find the cour-age, find the nerve to

Oh Oh

56 57 58

get what you de-serve and then fight on. You

Fight on

59 60 61

on - ly know a place for real once you've been and

62 (ELLIE): 63 64

gone. \_\_\_\_\_

ADAM:

Once you've been and \_\_\_\_\_ gone. \_\_\_\_\_

65 66 67

Go where you nev - er thought \_\_\_\_\_ you'd go. \_\_\_\_\_ Go, go all in

Go where you nev - er thought \_\_\_\_\_ you'd go. \_\_\_\_\_ Go, go all in

STUDENTS:

Go! Go! \_\_\_\_\_

68 ELLIE, MONICA: 69 70

\_\_\_\_\_ where the thing you have to find \_\_\_\_\_ might \_\_\_\_\_ be found.

ADAM, KARL:

\_\_\_\_\_ where the thing you have to find \_\_\_\_\_ might \_\_\_\_\_ be found.

Go! Go! \_\_\_\_\_

71 72 73

Go there. Go there and be

Go there. Go there and be

Go! Go! Go there.

74 75 76

where we've nev - er been. ADAM,  
BARITONES:

where we've ne - ver been. It's not the

Be where you've nev - er been.

Be where you've nev - er been.

77 78 79 80

(ADAM,  
BARITONES): ADAM,  
TENORS:

find-ing, but the search - ing— what you find you'll nev-er see. Not the

SOPRANOS,  
ALTOS:

Oh oh oh oh

TENORS:

81 82 83 84 **ADAM, ALTOS:**

be-ing, but be-com - ing— once you are, you'll nev-er be. Not the

Oh oh Ahh

**BARITONES:**

85 86 87

win-ning, but the wish - ing— wish-es end when you have won.

**SOPRANOS:**

Ooh Ooh

**TENORS, BARITONES:**

88 89 90 **ELLIE MONICA:**

**ADAM, SOPRANOS:** **ADAM And we've**

Not the end-ing, but be - gin - ning— And we've

**ALTOS:** **SOP ALTO:**

Ahh And we've

91 on - ly just be-gun. 92 93 94 Yeah, we've

on - ly just be-gun. Yeah, we've

on - ly just be-gun. Yeah, we've

95 on - ly just be - gun! 96 97

on - ly just be - gun!

on - ly just be - gun!

[Dialogue] 11 8

[98-108] [109-116]

[Dialogue] 4 4

[117-120] [121-124]

[Dialogue]

[125-126] 127 128

[Dialogue]

129 130 134

ELLIE, MONICA:

It's not the

KARL:

It's not the

[131-133]

135 136 137

find - ing, it's the search - ing... it's the hunt for who you'll be...

find - ing, it's the search - ing... it's the hunt for who you'll be...

138 139 140

Not the see-ing, but the look - ing... for the

Not the see-ing, but the look - ing... for the

ELLIE: Things you just can't see.

141 142 143 144

things you just can't see.

things you just can't see.



145 **ADAM:** 146 147 148

Go! Come on\_\_ and

**STUDENTS:**

Go! Come on\_\_ and

149 150 151 152

go! Hey, here we go!

go! Hey, here we go!

153 154 155 156

Go! Go! Go! Come on\_\_ and

Go! Come on\_\_ and

(EVERYONE cheers.)

157 158 159 160

go! Go! Go!

go!

ELLIE, MONICA,  
SAVANNAH, KITTY:

161 162 163

Go where you nev - er thought\_\_\_\_you'd go. Go way too far

ADAM, KARL:

Go where you nev - er thought\_\_\_\_you'd go. Go way too far

164 165 166

where the thing you have to find\_\_\_\_ can\_\_\_\_ be found.

where the thing you have to find\_\_\_\_ can\_\_\_\_ be found.

STUDENTS:

Where the thing you have to find\_\_\_\_ can\_\_\_\_ be found.

167 168 169

Go there. Go there and be

Go there. Go there and be

Go there. Go there and be

170 171 172

where you are, be where you are!

where you are, be where you are!

where you are, be where you are!

(ELLIE, KARL, and MONICA exit the bowling alley arm-in-arm as ADAM watches. ELLIE pauses and looks around, starting to understand why her daughter wanted to do this Hunt so much. ADAM and ELLIE reflect, each in their own worlds.)

176 177

3

[173-175]

**Slightly relaxed**

178 **ELLIE:** 179 180

Go where you nev-er thought\_\_\_ you could. Go be\_\_\_ brand new.

8 **ADAM:**

Go where you nev-er thought\_\_\_ you could. Go be\_\_\_ brand new.

181 182 183

Be the per - son that you nev - er thought you'd be\_\_\_

8

Be the per - son that you nev - er thought you'd be\_\_\_

*(ELLIE and ADAM glance at one another and smile, then ELLIE rejoins KARL and MONICA.)*

**ELLIE:** You know what? This is really fun.  
Let's go find that hourglass! *(ELLIE, KARL and MONICA run off.)*

**A tempo**

184 185

and you'll see... [186-188]

8

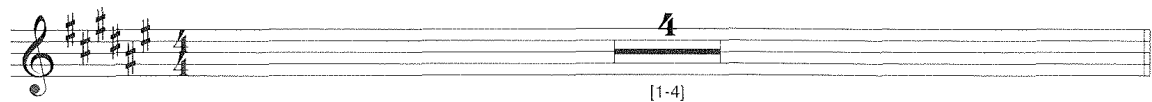
and you'll see...

## #30

*Transition to Kitchen 3*

CUE: Segue from No. 29 "Go"

Delicate, sweet, sleepy



FLETCHER:

5 Just one day\_\_\_ 'til Mom\_\_\_ gets hitched and we rock this wed - ding par -

6

7

8 - ty. Just one day\_\_\_ 'til Mike's my dad and I'm

9

10

11 not the on - ly boy in the fam - 'ly...

12

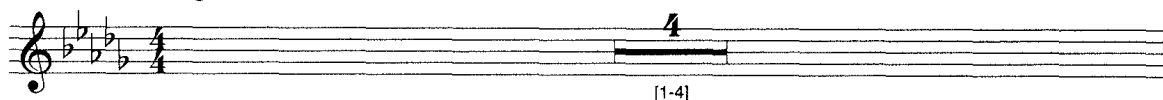
# 31

## Transition to Mrs. Time

**CUE: KATHERINE:** Oh my gosh. I'm the mom.  
I have to clean up.

"Go"  
Energetic

(Early morning outside an antiques shop: "Mrs. Time." MONICA, KARL, and ELLIE enter. KARL and MONICA are worn out, but ELLIE is energized.)



Weary, losing steam (♩ = 136)

ELLIE, MONICA,  
KARL (8vb):

5 6 7 8

Go... Come on, and

9 10 11 12 rit.

go...

# 32

## Tug of War (Part 1) TACET

## #33

*Tug of War (Part 2)***"Go"****Energized, Excited (♩ = 153)**

1 2 3 4 5

MONICA,  
KITTY:

Go! Go! Go! Come on and

ADAM, KARL:

Go! Go! Go! Come on and

STUDENTS:

Go! Come on and

6 7 8 9

go! Go! Go! Hey, here we go!

go! Go! Go! Hey, here we go!

go! Hey, here we go!

10 11 12 13

Go! Go! Go! Come on and

Go! Go! Go! Come on and

Go! Come on and

14 15 16 *molto rall.*

go! Go! Go!

go! Go! Go!

go!

4

[17-20]

# 34

# *Transition to Wedding* TACET

#33 – Tug of War (Part 2)



## #35

*The Other Hourglass*

**CUE: ELLIE:** (off-stage, calling to KATHERINE) Hm. This doesn't look like the maid-of-honor dress I bought for you...

**KATHERINE:** I went shopping without permission... I can take it back if you—

**ELLIE:** I love it. It suits you. (picks up the hourglass) Let's do this. Ready?

**KATHERINE:** Really ready.  
(KATHERINE and ELLIE grasp the hourglass.)

1 2 3 **KATHERINE:**  
And the

**ELLIE:**  
Now we've got the mag-ic glass...

4 5  
mag-ic came to pass... Blah blah

And we learned im - por - tant things...

6 7  
blah, so ma - ny things and I walked in - side her shoes, I saw  
And I walked in - side her shoes, I saw

8  9  10 

11 12 13

just one day...

— One day...

(ELLIE and KATHERINE wait to switch back. Nothing happens.)

14 15 16 17

In just one day...

In just one day...

**KATHERINE:** Nothing's happening.  
**ELLIE:** Try **again**.

18 19 20 21

In just one day...

In just one day...

**KATHERINE:**  
Mom... why isn't this working!?

## #36

*Today and Ev'ry Day (Part 1)*

CUE: KATHERINE: This stupid magic doesn't know when to quit!

Tentative, fearful (♩ = 100)

1 KATHERINE: 2 3 4

Oh god, what if this means one

5 6

day's now ev - 'ry day? That we're stuck like this for - ev - er? If

7 8 9

I had known I nev-er would have wished the way I did. I want to stay a kid! And

10 11

not a grump - y grown-up with these wrink-les, and this stress, the

12 13 14

pres-sure, and that Fletch-er, oh my god, it's such a mess. I did-n't e-ven get to see life

15 16 17 18

flash be-fore my eyes. It just— went a - way. Now I'll

19 (KATHERINE): 20 21

pay to - day and ev - 'ry day.

ELLIE:

If to - day is ev - 'ry day I will

22 23

But we

hold you and pro - tect you I won't let this thing af - fect you—

24 25

both know that we're through. There's this

With that kind of point of view...

26 27

whole long life I'll nev - er live, — my col - lege years, and more...

And

28 (ELLIE): 29

all that I'll go through a - gain — that hurt so much be - fore. I

30 want to make things right a - gain\_\_\_ and tell you it's all

31

32 fine. I just don't see a way

33

34 KATHERINE:

35 Or

36 (ELLIE):

to make this all o - kay, to - day or an - y

37 ev - 'ry ev - 'ry day...

38 accel.

day. To - day and ev - 'ry day...

"Wedding March" (♩ = 150) With suspense (♩ = 100)

[Dialogue]

[Dialogue]

[39-43] [44-48] [49-52] [53-56]

Sweeping [Dialogue]

♩ = 124

[57-58] [59-60] [61-70]

#37

# Today and Ev'ry Day (Part 2)

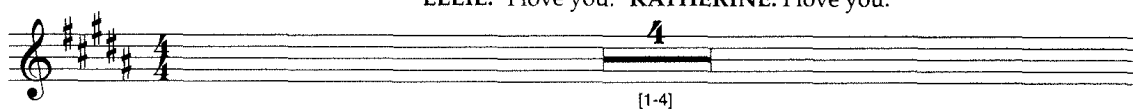
CUE: Segue as one from No. 36 "Today and Ev'ry Day (Part 1)"

Delicate, magical (♩ = 124)

(The hourglass begins to glow.)

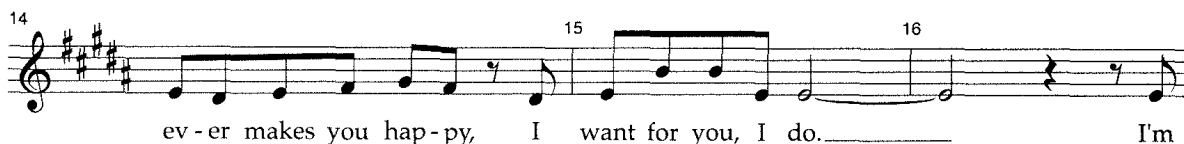
ELLIE: Say that again. KATHERINE: What?

ELLIE: "I love you." KATHERINE: I love you.



(The hourglass glows more brightly.)

ELLIE: Honey. Listen to me.



17 **Faster** 18 19

tel-ling you, it's true, \_\_\_\_\_ 'cause dar-ling, I \_\_\_\_\_ love you

20 **KATHERINE:** 21 22

And you know I \_\_\_\_\_ love you \_\_\_\_\_ for \_\_\_\_\_ you.

**ELLIE:**

\_\_\_\_\_ for \_\_\_\_\_ you.

23 24 25

Ev-'ry cra - zy thing \_\_\_\_\_ you do, \_\_\_\_\_ I \_\_\_\_\_ love you...

I love ev - 'ry thing \_\_\_\_\_ you do. You know \_\_\_\_\_ that I \_\_\_\_\_ love you...

(KATHERINE and ELLIE switch back to their own bodies.)

26 27 28 29

KATHERINE: Ellie?  
 ELLIE: Mom?  
 KATHERINE: Is that really you?

4  
 [30-33]

34 **KATHERINE:** 35

You should nev-er... don't be sor - ry.

**ELLIE:**

Mom-my, I'm so sor - ry. If you

**Start to move...**

36 37 38

No, I know it, and I love you.\_\_\_\_\_

thought I did-n't love you... It took this

**Rall.**

39 40 41 42

It took this day, to-day, to - day and ev - 'ry

day,\_\_\_\_\_ to - day, to - day and ev... Now at

**Grand, Sweeping**

43 44

day.\_\_\_\_\_ And I'll

last we're un - en - chant-ed, I will not take you for grant - ed.

45 46

cut us both some slack 'cause I'm glad to have me back!

'Cause I'm glad to have me back! I



47 48

We'll  
know I won't be per - fect, but I won't be such a witch.

49 50

both for - give each oth - er. Now won't that be a switch? We'll  
We'll

51 52

know each oth - er, you and I, and sec - rets we'll both keep...  
know each oth - er, you and I, and sec - rets we'll both keep...

53 54 55

things we'll nev - er say. No stu - pid, sweet cli - ché.

(KATHERINE and ELLIE hug each other tightly.)

56 57 58

Just one more quick dis - play. We'll live our  
We'll live our

(MIKE and the MINISTER look confused.  
Actually, all the GUESTS look confused.)

**Molto rit.** **A tempo**

59 60 61 62

way to - day and ev - 'ry day. \_\_\_\_\_

way to - day and ev - 'ry day. \_\_\_\_\_

[Dialogue] **KATHERINE:** 70 71

[63-69] I'll love you just this way \_\_\_\_\_

**MIKE:**

I'll love you just this way \_\_\_\_\_

72 73 74

to - day and ev - 'ry day, \_\_\_\_\_ to - day and ev - ry

to - day and ev - 'ry day, \_\_\_\_\_ to - day and ev - ry

**Molto rit.**

75 76 77 78

**ALL:**

day, \_\_\_\_\_ to - day and ev - 'ry

day, \_\_\_\_\_ to - day and ev - 'ry

(KATHERINE and MIKE kiss. ALL cheer. The big party commences!)

**ELLIE:** (to audience): So... you're probably wondering about a few things.  
Like, how did the wedding reception go?

(The rest of the COMPANY joins ELLIE in addressing the audience.)

New Party groove tempo (♩ = 130)

[Dialogue continues to end]

79

day!

day!

14 [80-93]

14

94-97

98

"I Got This" Vamp (♩ = 92)

Pop Bounce

99-100

101-102

103-106

2

2

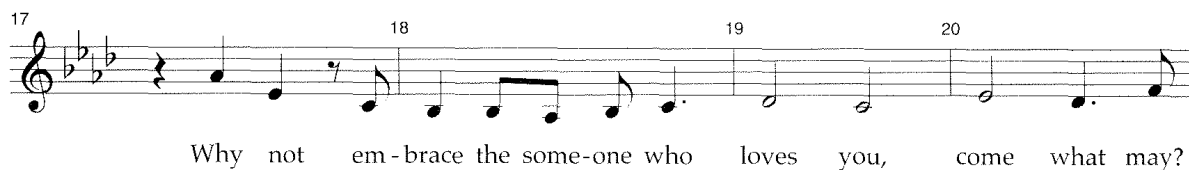
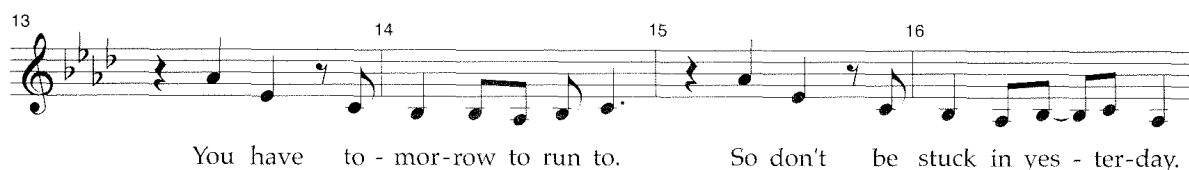
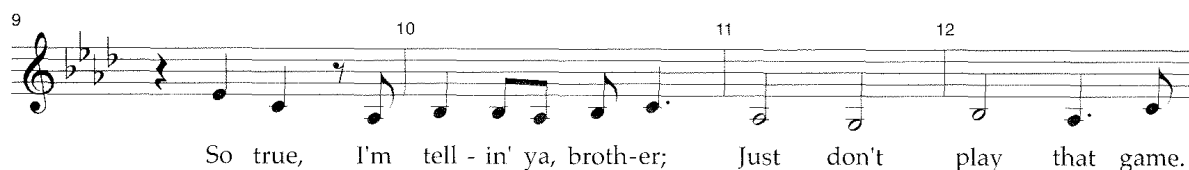
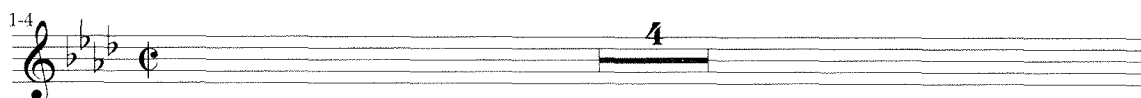
4

#38

# At Last It's Me

CUE: Segue as one from No. 37 "Today and Ev'ry Day Part 2"

Pop shuffle (♩ = 92)



24  25  26 **ELLIE:** 

— you and lead the way. — At last you're look-ing at me.

27  28 **KATHERINE:**  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 

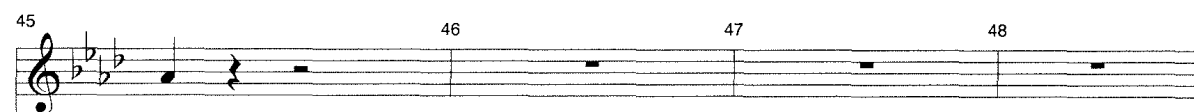
— 'cause now I know just how — to live

39  40  41 

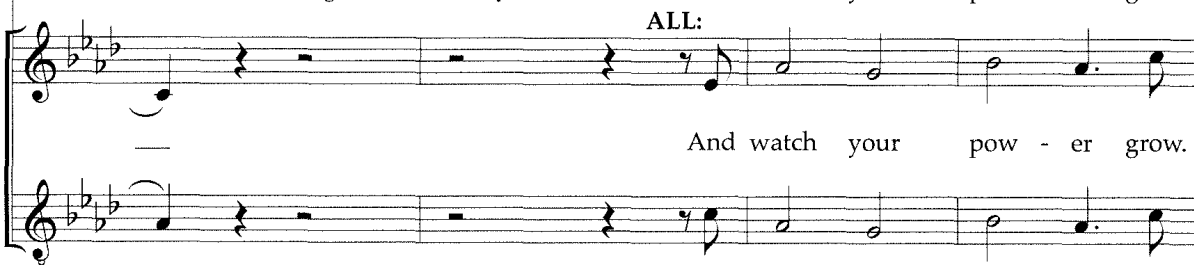
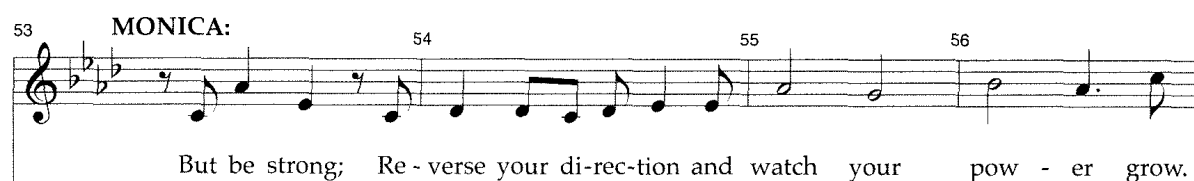
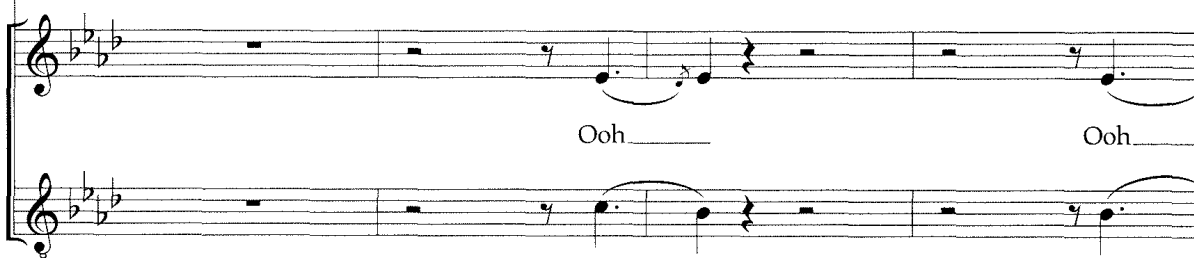
— each day — with love — for all — to see. —

42  43  44 


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



me.

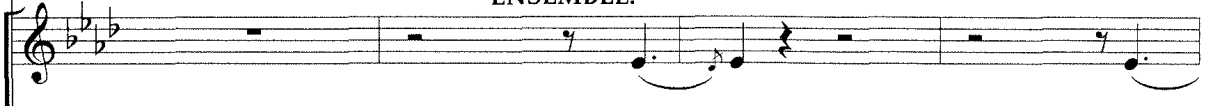


57 SAVANNAH  
KITTY: 58 59 60




There's life in all that's a-round you. You on - ly have to let\_\_ it in.


ENSEMBLE:



Ooh\_\_\_\_ Ooh\_\_\_\_




61 TORREY  
KATHERINE: 62 + ELLIE: 63

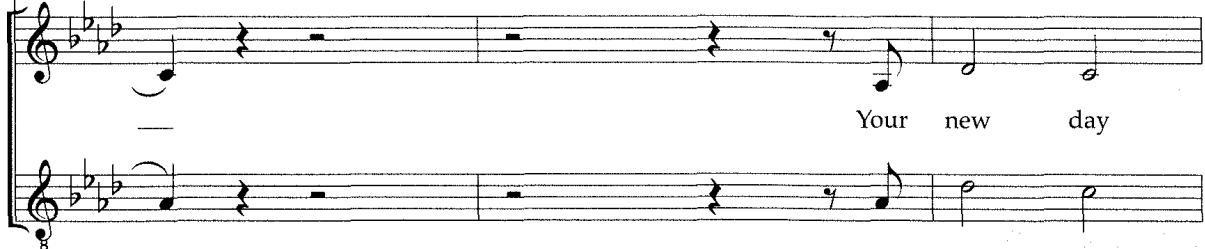


You'll be so glad that it found you. Your new day

FLETCHER  
MIKE:



You'll be so glad that it found you. Your new day



Your new day

ELLIE, KATHERINE, MONICA,  
SAVANNAH, KITTY, TORREY:

64 will be - gin. 65 To - day will last \_\_\_\_ me 66 for - ev - er 67 'cause to - day I'm the best

ADAM, KARL,  
MIKE, FLETCHER:

will be - gin. To - day will last \_\_\_\_ me for - ev - er 'cause to - day I'm the best

ENSEMBLE:

will be - gin. 'cause to - day I'm the best

68  
ELLIE  
KATHERINE:

69  
70

— I've ev - er been. \_\_\_\_ At last you're look - ing at me. \_\_\_\_

— I've ev - er been. \_\_\_\_

— I've ev - er been. \_\_\_\_



71  72  73 

At last I'm fin - al - ly free.

ALL:

 Ooh, it's me  Ooh, I'm free 

74  75  76  77 

It took a lit-tle of you to show me who to be.

 you to show me who to be.

78  79  80 

Gon-na live in the now 'cause now I know just how

 In the now 

81 82 83

to show you that I know

Know just how to show you that I know

84 85 86 87

you and you'll see. The past is in the past.

you and you'll see. The past is in the past.

88 89 90 91

At last it's me. Whoa Oh I know you

**SMALL GROUP 1:**

(ensemble parts should be covered but a small group of soloists can join the melody above)

Whoa Oh I know you

Me

92 know I'll see. 93 Whoa 94 Let the past be the past. At 95

**SMALL GROUP 2:**

know I'll see. Whoa Let the past be the past. At

I'll see.

96 last, it's 97 me. 98 Whoa I

**SMALL GROUP 3:**

last, it's me. Whoa I

It's me

99 100 101 102

know you know I'll see. Whoa Let the

SMALL GROUP 4:

know you know I'll see. Whoa Let the

I'll see.

103 104 105 106

past be the past. At last, it's me!

past be the past.

It's me!

E:  
K:

# 39

# *Bows & Exit Music* TACET

#38 – At Last It's Me

# **FREAKY FRIDAY**

## **Music Credits and Copyrights**

Music by Tom Kitt  
Lyrics by Brian Yorkey

- |                                      |   |
|--------------------------------------|---|
| 1. <b>Prologue</b>                   | 21. <b>Watch Your Back!</b>             |
| 2. <b>Just One Day (Part 1)</b>      | 22. Transition to Katherine's Car       |
| 3. <b>Just One Day (Part 2)</b>      | 23. <b>Parents Lie</b>                  |
| 4. <b>Just One Day (Part 3)</b>      | 24. <b>Transition to Backyard 1</b>     |
| 5. <b>Just One Day (Playoff)</b>     | 25. Search Mode                         |
| 6. <b>The Hourglass</b>              | 26. <b>I'm Not Myself Today</b>         |
| 7. Broken Hourglass 1                | 27. Transition to Bus Stop              |
| 8. Broken Hourglass 2                | 28. Transition to Backyard 2            |
| 9. Broken Hourglass 3                | 29. <b>Go</b>                           |
| 10. <b>I Got This (Part 1)</b>       | 30. <b>Transition to Kitchen 3</b>      |
| 11. <b>I Got This (Part 2)</b>       | 31. <b>Transition to Mrs. Time</b>      |
| 12. <b>Transition to Kitchen 1</b>   | 32. Tug of War (Part 1)                 |
| 13. Wedding Tango                    | 33. <b>Tug of War (Part 2)</b>          |
| 14. Big Finish                       | 34. Transition to Wedding               |
| 15. <b>Transition to Biology Lab</b> | 35. <b>The Other Hourglass</b>          |
| 16. <b>Oh, Biology</b>               | 36. <b>Today and Ev'ry Day (Part 1)</b> |
| 17. <b>Transition to Kitchen 2</b>   | 37. <b>Today and Ev'ry Day (Part 2)</b> |
| 18. <b>Transition to High School</b> | 38. <b>At Last It's Me*</b>             |
| 19. Transition to Vintage Antiques   | 39. Bows & Exit Music                   |
| 20. <b>I Got This (Reprise)</b>      |   |

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