

(ELLIE)

Mom, seriously: there's this thing tonight—

KATHERINE

As in the rehearsal dinner night? That tonight?

ELLIE

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

KATHERINE

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

ELLIE

But it doesn't scare me.

KATHERINE

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

ELLIE

But—

KATHERINE

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

ELLIE

But—

KATHERINE

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

ELLIE

(*under her breath*)

Your big day.

KATHERINE

The answer is no.

ELLIE

That's it? Just, no?

KATHERINE

No. I'm sorry.

(*ELLIE is devastated.*)

FLETCHER

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

ELLIE

FOR JUST ONE DAY!

KATHERINE

FOR JUST ONE DAY!

(KATHERINE pulls the hourglass.)

ELLIE

FOR JUST ONE DAY!

(ELLIE yanks the hourglass back.)

KATHERINE

FOR JUST ONE DAY!

(Back... forth...)

ELLIE

FOR JUST

ELLIE, KATHERINE

ONE DAY...

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

ELLIE

Ellie, you are acting like a child!

KATHERINE

Oh really, Mom...?

(ELLIE and KATHERINE register something wrong.)

ELLIE, KATHERINE

What the—

(beat; terrified)

This is not funny!

(beat; screaming)

Ahhhhh!

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

Sc 1g. Broken Hourglass

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

KATHERINE

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

ELLIE

(outraged)

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

KATHERINE

You are not my mom!

ELLIE

I'm mom.

KATHERINE

Shut it!

ELLIE

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

KATHERINE

Oh, wow, you are my mom.

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

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

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

Whoa. I pull it and it just stays there —

ELLIE

Stop that!

KATHERINE

Wait! We're hallucinating!

(reaching for phone)

We need to go to the hospital. Right now.

ELLIE

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

KATHERINE

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

Sc 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!

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

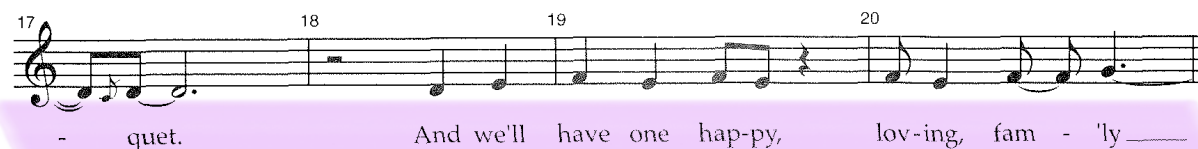
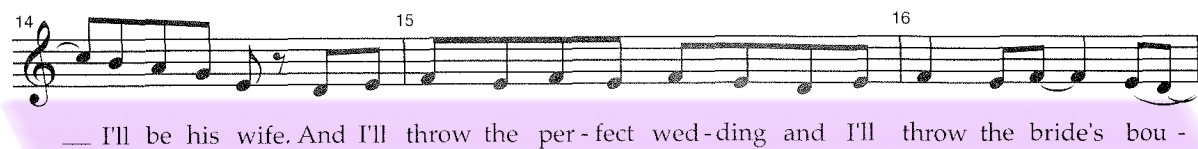
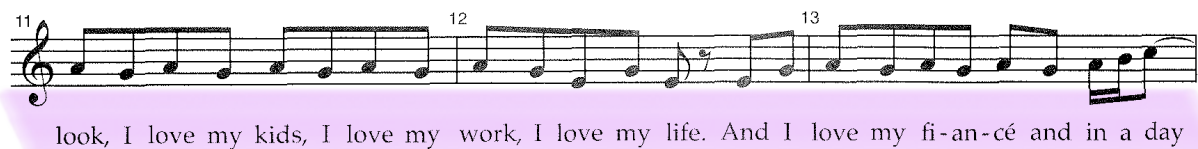
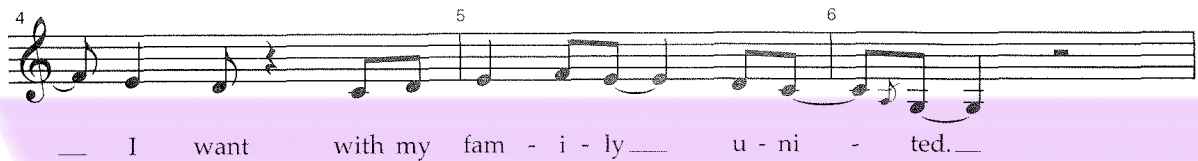
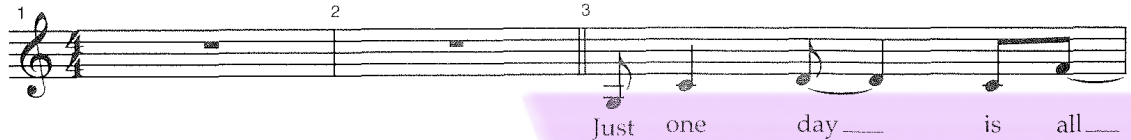
(stirs, sleepily)

I like Mike.

#03

*Just One Day (Part 2)*CUE: Segue as one from No. 02 "Just One Day"

KATHERINE:



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



Kat
C.B
#1

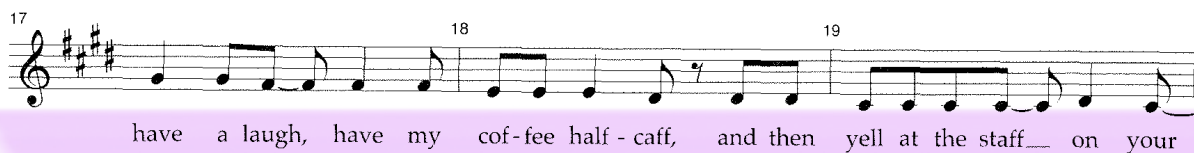
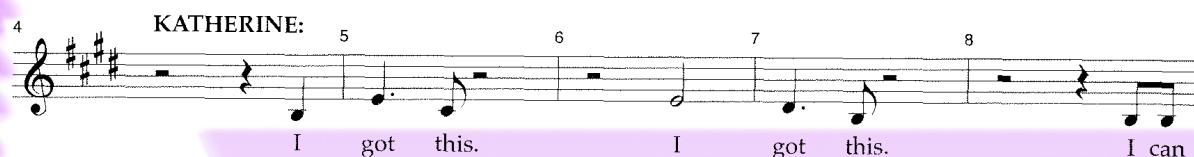
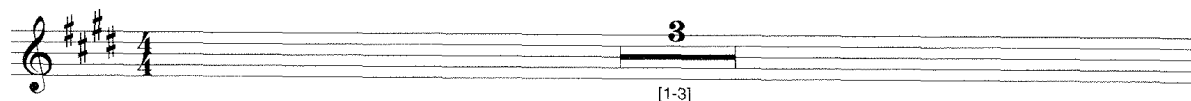
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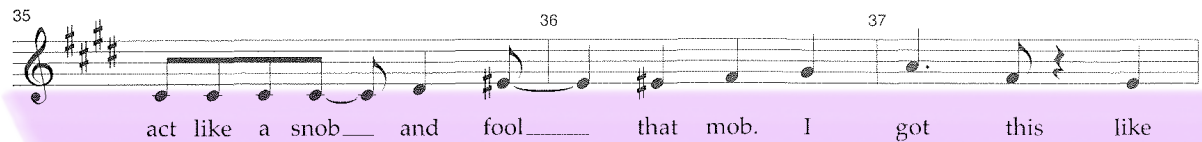
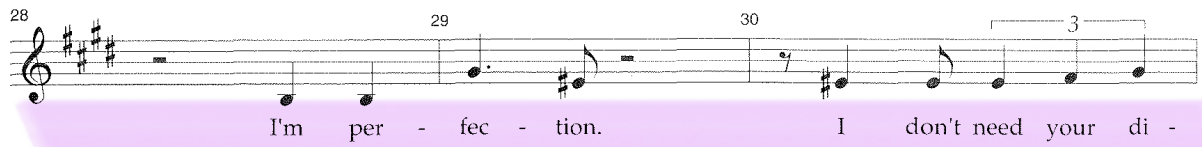
I Got This (Part 1)

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.

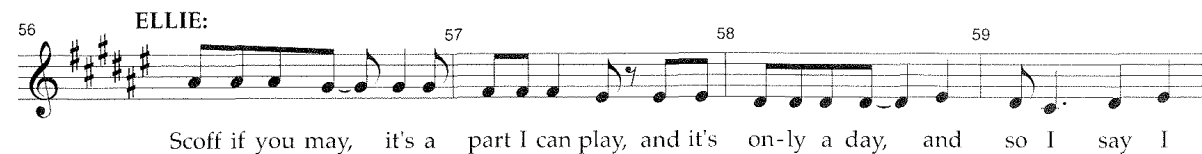
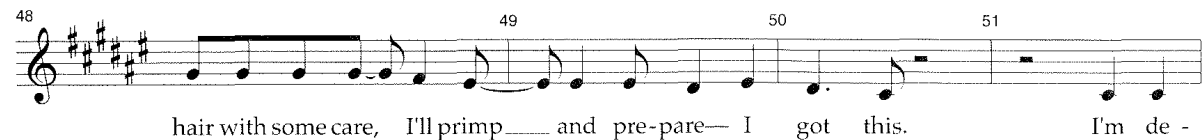
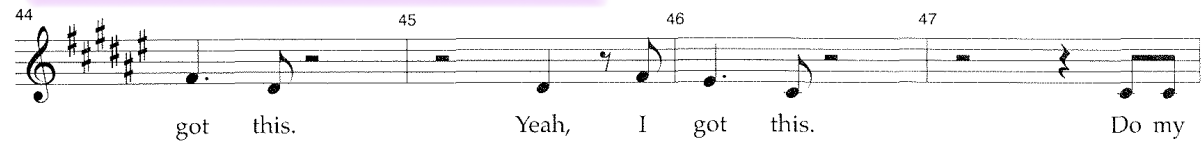
Samba, light at first (♩ = 100)

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

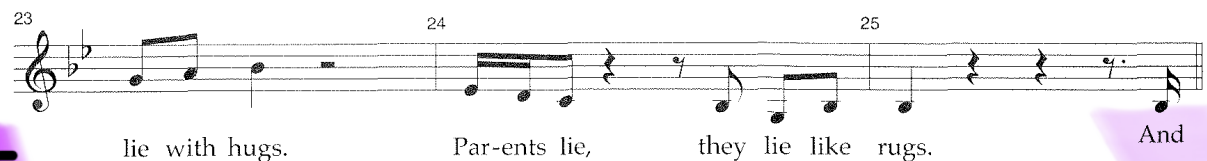
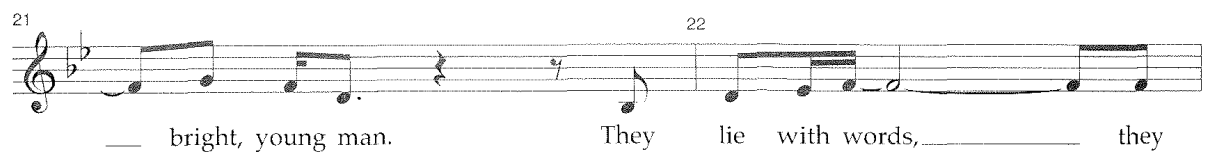
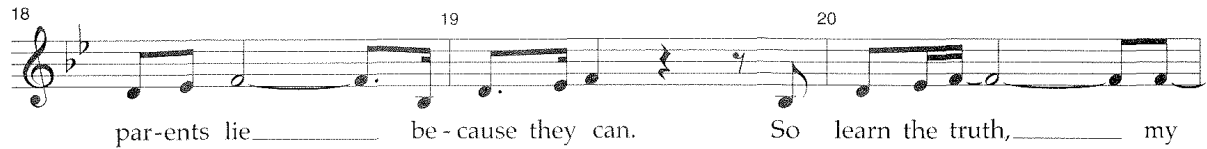
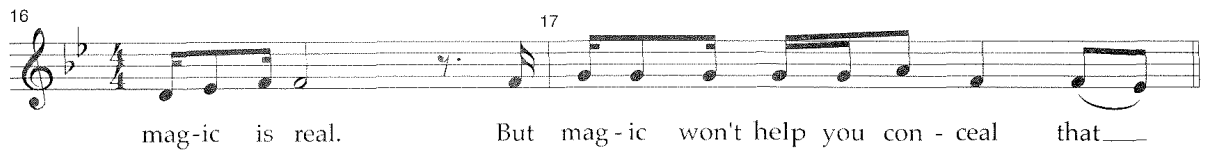




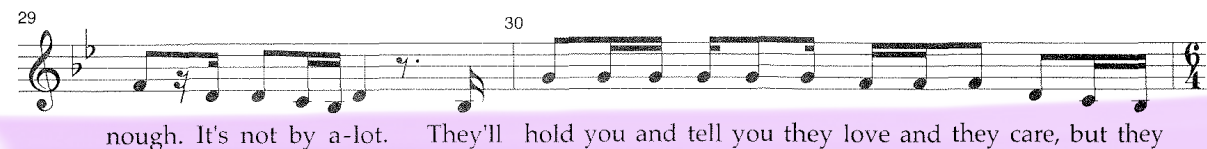
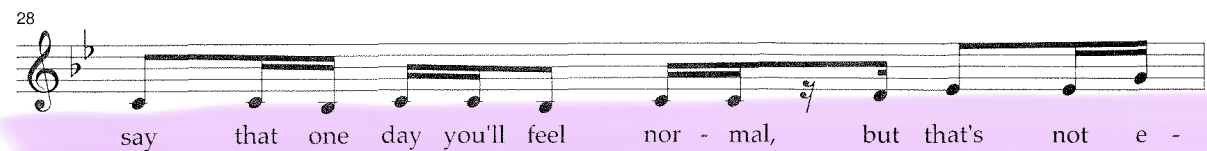
ELLIE: Good. You can see what it means to have a job. I'll go to school.
(During the following, ELLIE picks out a matronly sweater. KATHERINE panics and holds out a hoodie. It's smelly, but ELLIE puts it on. She then combs her hair, pinning it back - exactly as KATHERINE tried to do earlier. KATHERINE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



#10 - I Got This



Kat
C.B
#3



32 33

know it's up-set-ting, but life is - n't fair. And par - ents die. They

34 35 (FLETCHER starts to cry.)

3 tell you they won't... but they lie. Oh, par - ents lie. It's

36 37 38

hard to hear. It's hard to say. It's true, I fear. It's

39 40 41

fine to cry. It's sad, I know that par-ents lie, but

42 43 44 rall.

par-ents lie. So come on... here we are... let's

(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 rit. 2 [46-47]

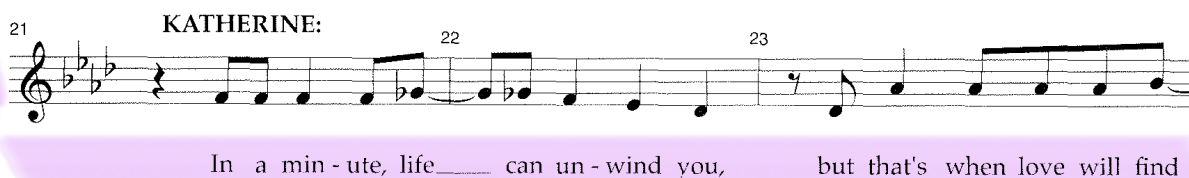
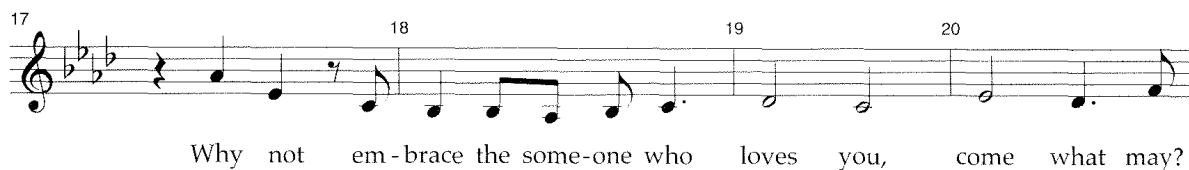
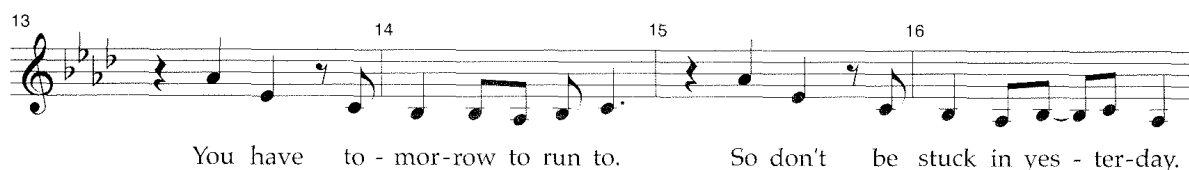
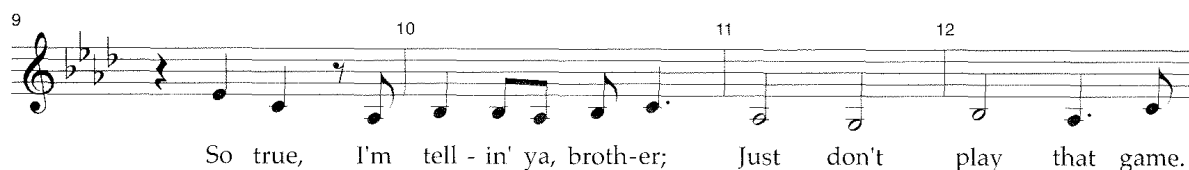
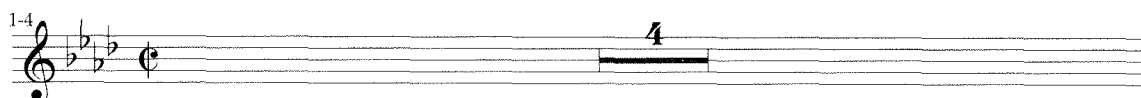
45 Freely rit. 2 [46-47]
go.

#38

At Last It's Me

CUE: Segue as one from No. 37 "Today and Ev'ry Day Part 2"

Pop shuffle (♩ = 92)



Kat
#4

Ellie
CB
#5

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

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

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

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

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

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