MIKE

Katie, I know how important it is for you to have all of the details perfect. The vows are important to me. I want to stand up there with you tomorrow, in front of everyone we love, and say words that come from us. Why don't I read what I've got so far?
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.

(pauses to make sure the audience is with her)

Everything started the day before my mom got married.

KATHERINE

(offstage)

Honey...!

(KATHERINE BLAKE — decisive, lovely, punctual — enters)

ELLIE

(ignoring Katherine)

The day that I had – I’m talking

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)

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

ELLIE

I’m in the middle of a story.
I know. I'm being supportive.

Could you do that somewhere else?

What if you started by introducing the family -

I'm getting there! It's my story!

(to audience)
She used to be so sweet.

Mom.
ELLIE

Ellie, you are acting like a child.

KATHERINE

Oh, really, Mom? I’m a child - ?

(They realize something is wrong)

ELLIE, KATHERINE

What the-

(They stop)

This is not funny! AHHHHHH!

As the scream, ELLIE drops the hourglass. It breaks. A mysterious sound fills the room. Something momentous and magical has occurred.)

KATHERINE

You have my face! You have my face and my body! And you just broke my hourglass. What...is...happening?!?

ELLIE

(takes a calming step toward KATHERINE)

Honey...?

KATHERINE

You keep away from me, you weird clone!

ELLIE

Ellie. Ellie. Ellie! It’s me. It’s mom! I’m mom.

KATHERINE

You are not my mom!

ELLIE

(smiling, friendly voice)

I’m mom.

KATHERINE

Shut up!
ELLIE
Ellie, you are not to tell me to shut up!

KATHERINE
Oh my god, you are my mom. How did you get in my body?

ELLIE
How did you get in mine?

KATHERINE
I’m in yours?

(freaking)
No way! This suuuuuuuuuucks!

ELLIE
I don’t understand this.

KATHERINE
(to herself)
It’s a super-bad dream.

(slaps her own face)
Wake up. Wake up. Wake up.
ADAM

Whoa. Dude —

KATHERINE

Oh my god could you watch where you’re –

(recognizes him)

ADAM...

(ADAM returns the purse to KATHERINE, whom he doesn’t recognize)


ADAM

Ellie Blake’s mom.? Shyeah, Sandwich Lady!

(ADAM hugs KATHERINE exuberantly. Oh My God. She closes her eyes and relishes this. She smells his hair. He pulls back, looks at her quizzically, then smiles)

KATHERINE

I know that Ellie is very...happy that you like them. I mean, she must...think...highly of you.

ADAM

Your sandwiches are the best thing I’ve ever tasted. Ellie’s lucky.

KATHERINE

Yeah.
and say words that come from us.

MIKE: (cont'd.) Why don't I read you what I've got so far.
KATHERINE: Oh no no no! That's okay—
(MIKE unfurls a sheet of paper.)

Ballad $J = 76$

MIKE:

I'm not a man of many words, and
none that can convey exactly how I felt when I first saw your face— that day.

(MIKE):

I'm not a man who makes a speech or flouts a fancy rhyme,
KATHERINE: That was so good.
(MIKE):

all that I can say is I will love you forever.

KATHERINE:
That's really nice.

(MIKE):

feel somehow I know you like I've known no one before—

still, I know— there's more.
(ELLIE):
One more day—she's on my back. She's been rid-ing me for-ev-er-

on my faults and all—I lack, and all I... oh, what-ev-er. 'Cause I'm lazy and I'm av-age, and I'm slop-ppy, for a start. And I know she'd like a daugh-ter who was pret-ty, thin, and smart. And I know she's freakin' perfect, but I'll nev-er be that way.

KATHERINE:
Not for a sing-le, sol-i-tar-y day!

To-mor-row is the wed-ding, and to-night is the re-hears-al, and there is no room for er-ror, I mean not one flaw. We've got guests in just ten hour-s, dress the ta-bles, trim the flow-ers, I want
Katherine & Ellie – Just One Day (m.34-70) pg. 2

TORREY:
beauty and perfection, I want total awe.
And with Weddings Magazine here for a

featuré on the scene here, the bus’ness is de-pend-ing on this one suc-céss.

KATHERINE:

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

### accel.

TORREY: You heard her! Move!
(The STAFF disperses.)

### A tempo

moving, move this pro-duce, and re-move this mess!
Katherine & Ellie — *I Got This* (Katherine m. 1-23, Ellie m. 43-61) pg. 1

**KATHERINE:** (cont’d.) Don’t worry about me. I’m good.

Samba, light at first

KATHERINE:

1. \[ \text{ got this. } \\
2. \text{ I got this. } \\
3. \text{ I can see what to do... for me— to be you— I got this. } \\
4. \text{ I’ll bake stuff... I can fake like I make stuff— like you. } \\
5. \text{ I’ll have a laugh, have my cof-fee half-caff, and then yell at the staff— on your— behalf. I got this. Yeah, I got this. } \\

Tempo \( \text{ } \frac{1}{4} = 96 \)

**Freaky Friday**
[Dialogue]

KATHERINE:

ELLIE:

I got this.

Yeah, I got this.

Do my hair with some care— I'll primp

—and prepare— I got this.

I'm delighted.

It's not right you're excited for school.

Scuff 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.
ELLIE:

oh oh Bring my baby home... my

ELLIE:

baby brother home... that precious little boy, his

mother's pride and joy... her bright-est star... Please search from north to

south and near-to far... Then search from sea to sea... and

bring my baby home to me...