

Grace *and* Frankie

EPISODE 716

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GRACE AND FRANKIE**Episode 716**

FADE IN:

1 INT. FRANKIE'S STUDIO - MOMENTS AFTER EPISODE 715 (D1) 1

BUD enters to find FRANKIE lying on her couch, the quilt pulled up to her chin like she was in Episode 715. The fallen paintbrush is still on the floor.

BUD

Hey, girl, you stoned?

FRANKIE

No, just staring into the abyss
that was my life.

Bud notices the canvas with the single errant mark the brush made when Frankie couldn't hold onto it.

FRANKIE (CONT'D)

It's my last painting.

BUD

I like it. It's... minimalist.

FRANKIE

Then it's perfect. I've lived a
small, insignificant life in the
giant shadow of a skinny alcoholic.

BUD

C'mon Mom, everybody's worried
about you. No one wants you to
fake die alone. Come back to your
funeral, Coyote's got a story you
have to hear. And it's all Frankie
-- not a Grace in sight.

FRANKIE

Is it about how Coyote and Jessica
got together?

BUD

Yes!

FRANKIE

Eh. Not a great story.
(then)
I really just want to be alone.

(CONTINUED)

1

BUD
(thinking fast)
But you're going to miss the big
thing we're going to do.

FRANKIE
What?

BUD
(vamping)
Oh, okay, well... I'm going to tell
you... what it is... riggght now.

A beat.

SMASH CUT TO:

2

INT. BEACH HOUSE - FAMILY ROOM - A BIT LATER (D1) 2
Bud is with COYOTE, JESSICA, BRIANNA, MALLORY and ALLISON.

BUD
Good news: she's coming down.
(to Coyote and Jessica)
Even better news: you're getting
married today!

Off their stunned looks, we...

3

EXT. BEACH - THE BLUFF - SAME (D1) 3
An emotional Sol is sitting in an Adirondack chair and
staring out at the ocean. A concerned and shaken Robert, who
just told the wrong "first kiss" story in 715, approaches.

ROBERT
I'm so sorry, Sol.

SOL
No, no, it's not your fault.
(then)
It's just that... if a night like
that, a night that changed our whole
lives, can be lost... I'm afraid
you'll lose the memory of me, too.

ROBERT
Look, you're right, I have a
problem. We'll go to the doctor
like you wanted me to. I'm sorry
I've been such a stubborn bastard
about it.

(CONTINUED)

3

SOL
(affectionately)
You really are a stubborn bastard.

Sol nods, appreciating Robert's admission.

4

INT. BEACH HOUSE - FAMILY ROOM - SAME TIME (D1)

4

A defensive Bud is with a now-tense Coyote and Jessica -- as Allison, Brianna and Mallory look on in amazement.

BUD
It was the only way to get her to
come down here! And she is
officiating.

JESSICA
I'm really not comfortable with
this.

COYOTE
I know. We should at least be able
to pick our officiant.
(to Jessica)
Rodman?
(to Bud)
We choose Dennis Rodman.

BUD
(to Jessica)
You can do the real wedding later.
This is just for show.

MALLORY
So the fake funeral is now a fake
wedding?

BRIANNA
They make up fake holidays, it
tracks.

BUD
(to Jessica)
Please just do it. It's not real
but it'll make Mom happy.

*
*
*
*

(CONTINUED)

4

ALLISON
Just like Medieval Times.

COYOTE
I promise you, Jessica, us getting
married today means absolutely
nothing to me.

JESSICA
This is your closing argument?!

COYOTE
No! I just need more than one
wedding to contain all my love!

JESSICA
Good save.

Eh. BRIANNA Awww. MALLORY

5

INT. BEACH HOUSE - LIVING ROOM - A LITTLE LATER (D1) 5

GRACE enters to find Sol, Allison, JOAN-MARGARET, ADAM and
PETER in a flurry of activity. She is not happy.

JOAN-MARGARET
Sol! Where's my flower confetti?!

SOL
I'm on it!

Sol starts gathering flowers. Adam picks up a towel and
drapes it on himself.

ADAM
Something blue?

Allison pulls an old banana out of the couch cushions.

ALLISON
Something old?

Peter, at the bar, holds two almost-empty bottles of vodka.

PETER
How are we almost out of vodka?
Doesn't Grace live here?

JOAN-MARGARET
Go upstairs. She has "bathroom
vodka", "bedroom vodka" and
"upstairs hallway vodka".

(CONTINUED)

5

Peter heads upstairs as Grace goes up to Joan-Margaret.

GRACE

Why is everyone still here? The funeral was supposed to be over by now.

JOAN-MARGARET

Oh, the funeral is over, darling. Frankie bailed. Now we're trying a wedding to see if that's more to her liking.

GRACE

Is the wedding real?

JOAN-MARGARET

Unclear at this time.

Grace sees Peter, now carrying more vodka, come downstairs.

*

GRACE

Hey, hey, where are you going with my upstairs vodka?!

She takes off after him.

6

EXT. BEACH HOUSE - COURTYARD - LATER (D1)

6

Brianna is doing her part for the wedding effort by sunning herself on a lounge chair. But then someone is standing in her light. She looks up to see it's BARRY, who looks very concerned, and checks to make sure they can't be overheard.

BARRY

Hey. So I just had a call with Taneth, and it seems there's been some down-sizing...

(CONTINUED)

BRIANNA

Oh, Barry... are you single and jobless, too?

BARRY

No, no. My job is super secure, thank god. But Mallory is soon to be no longer with the company.

BRIANNA

Are you fucking kidding me?!

BARRY

I was gonna quit in protest, but, well, there's been a lot of upheaval in my life lately...

BRIANNA

Is this because I cancelled the eye butter? I'll call Taneth and explain right now. Give me your phone.
(off his look)
She won't answer if she sees it's me.

BARRY

It's not the eye butter. She just thinks Mallory is... weak. She said she's a "weak leader".

BRIANNA

Taneth is a vengeful monster. And not in the good way.
(then)
Okay, I'll handle this. Don't say a word to Mallory.

BARRY

Right, but I'm a terrible liar--

BRIANNA

You should leave.

BARRY

But then I'll need a lie to explain why I'm leaving.
(panicking)
Oh, god, I'm spiraling out of control from all of my poisonous lies!

BRIANNA

Jesus, Barry, just get out of here!

7 EXT. BEACH HOUSE - BEACH PATIO - LATER (D1)

7

Bud and Coyote are changing the decor from "funereal dark" to "wedding light". Bud is popping the black balloons while Coyote blows up the white balloons with a pump.

BUD

I'm just saying it's the
responsibility of the bequeath-er...
(he pops one)
... to tell the bequeath-ee...
(he pops one)
... what she's bequeathing him
permission for.

(CONTINUED)

7

He pops another.

COYOTE

You gotta stop. First of all, I'm losing my hearing. Second, you're a grown-ass man. The only one who can give you permission for anything is you!

Bud takes this in. Then:

BUD

You're right. I don't need to get permission. I give permission. I'm the Permissioner!

Allison comes out carrying a bottle of cranberry juice, a wine glass and a napkin for the ceremony. Bud turns to her.

BUD (CONT'D)

Guess what, Allison? I can do whatever I want. I can even quit my job.

ALLISON

Nope. You need my permission for that.

She walks away. He can't win.

8

INT. BEACH HOUSE - DINING ROOM - LATER (D1)

8

Frankie enters, now in more festive wedding attire, and runs into Grace, now in aggressively un-wedding-like attire, as she comes down the stairs.

GRACE

I'm not talking to you.

FRANKIE

I wasn't talking to you before you weren't talking to me.

GRACE

That's impossible. I just told you I'm not talking to you.

FRANKIE

Well, I couldn't tell you before, because I wasn't talking to you!

GRACE

I heard you bailed on your funeral.

(CONTINUED)

FRANKIE

I was overcome by all of the
beautiful things that were said
about me -- and just me. You
didn't come up once.

GRACE

Good, because at my age I always
appreciate it when my name doesn't
come up at a funeral.

FRANKIE

(faux casually)
So how'd the meeting go?

GRACE

Did you happen to check your
messages?

FRANKIE

No.

GRACE

It went great! Better than great.

FRANKIE

(suspicious)
But you left me a message. Why did
you call me?

GRACE

I called to gloat obviously.

FRANKIE

I don't believe you. And I'm going
to check my messages.
(then)
Now if I can only find my phone
before I pass away...

*

9 EXT. BEACH HOUSE - COURTYARD - A LITTLE LATER (D1) 9 *

Sol is sitting at the coffee table, pulling petals off flowers for confetti and putting them in the frozen yogurt cups to give out. Robert hangs up his phone and joins him.

SOL

Who were you talking to?

ROBERT

My G.P. We've got an appointment to see him, but he already gave me a name of a neurologist. And we should start talking about preparing our house for what's to come. We'll put up notes everywhere to remind me of things I might forget -- like turning off the stove. Then we'll watch "Memento" again to see how Guy Pierce did it. And then we should make a plan for my future care so the burden doesn't fall all on you.

Sol stares at Robert, stunned and confused.

ROBERT (CONT'D)

I'm taking action.

SOL

I see that. In fact, you seem to have gone right from denial straight to action.

ROBERT

Yes, that's how it's done.

SOL

But then we skip the sad and mopey part.

ROBERT

Now you're getting it.

SOL

But that's the part I'm best at.

10 INT. BEACH HOUSE - MEDITATION ROOM - LATER (D1) 10 *

Brianna goes up to Mallory.

(CONTINUED)

BRIANNA
Hey there, you.

MALLORY
(concerned)
Hey, you okay? I was a little
worried about you there for a
second.

BRIANNA
I'm fine. It was just some kind
of... feelings spasm...
(genuinely)
But thanks for the thing you did
with the arms around me.

Mallory smiles understandingly.

BRIANNA (CONT'D)
So Mal, are you really happy with
your job?

MALLORY
What?

BRIANNA
I mean, have you given any thought
to what else might be out there for
you?

MALLORY
Why do you sound like an Herbalife
recruiter?

BRIANNA
I just think you're being wasted at
Say Grace being Taneth's flunky.

MALLORY
Excuse me but I'm a flunky no more.
Upper management sees me as an in-
command... commander.

BRIANNA
Right... but you're a creative
person like me, and people like us
always end up being over-looked in
a corporate environment.

MALLORY
I don't feel over-looked.

BRIANNA
I think you might soon.

(CONTINUED)

MALLORY

So I should just quit my great job
to do my own thing, like you?

BRIANNA

See, now that's interesting.
Because you don't need Taneth!

MALLORY

You know what I think? I think
you're miserable right now. And
you're jealous of my success in a
job you once had. And now you just
want me to be as miserable as you.

Pissed, she gets up and walks away from a concerned Brianna.

11 EXT. BEACH - LATER (D1)

11

Everyone but Frankie is now seated for the wedding. Jessica
and Coyote are waiting to walk down the aisle.

ANGLE ON: Peter watching Grace drink heavily at the bar.

PETER

Just because it's an open bar
doesn't mean you have to take
advantage.

GRACE

I'm not driving. I live upstairs.

PETER

You may need someone to drive you
upstairs.

12 INT. BEACH HOUSE - KITCHEN - MOMENTS LATER (D1)

12

Frankie, desperately looking for her phone, has pulled open
drawers and cabinets, but finally finds it in the freezer.

FRANKIE

Of course! It's always in the most
logical place!

BUD (O.S.)

Mom, the ceremony's starting. And
you're starting it.

*

(CONTINUED)

She rushes out as she plays the message on speakerphone:

GRACE (V.O.)
"Frankie, I need you to get down
here now..."

13 EXT. BEACH - MOMENTS LATER (D1) 13

A now-smug Frankie comes out and passes Grace at the bar on her way to the stage. She shoots her a look.

GRACE
What's that look?

FRANKIE
That's my "well, well, well," look.

GRACE
I thought it was your "I might have
gas" look.

FRANKIE
They are similar. But this one is
my "someone couldn't close a deal
without Frankie" look.

Grace knows she's busted.

14 EXT. BEACH - A LITTLE LATER (D1) 14

Mallory and Brianna are not sitting together. Grace remains at the bar while Frankie takes the stage and talks into the microphone:

FRANKIE
Welcome, everyone. Today, we
celebrate Coyote and Jessica's
commitment to each other.

*
*

(CONTINUED)

GRACE

How'd you get this gig?! You don't understand commitment.

Everyone turns to the heckling Grace at the bar. Uh oh. Frankie ignores her and continues to address the crowd.

FRANKIE

Let us pray that Coyote and Jessica will be real partners, who always have each other's backs--

GRACE

Let's also pray Jessica doesn't stab her partner in the back!

FRANKIE

--and that they'll always be there for each other. Like if Jessica should find herself on her deathbed, Coyote should think twice about abandoning her to go to a meeting.

GRACE

But what if Coyote was already abandoned by Jessica on the most important day of their careers?!

ANGLE ON: A tense Coyote turns to Jessica, who's unhappy.

COYOTE

I feel like this back and forth is a little disruptive to the flow of the wedding.

Jessica looks like she's about to bite someone.

BACK ON: Frankie on the stage.

FRANKIE

I'm sorry wedding-goers, Grace is just bitter because she found out her career can't "sing" on its own.

Grace, martini in hand, starts towards the stage to directly confront Frankie.

GRACE

I can't ever get you to stop singing, but when I actually need you to, you're nowhere to be found.

(CONTINUED)

FRANKIE
(to the crowd)
The woman broke my karaoke machine
and blamed it on her grandson!

ANGLE ON: An intrigued Brianna who turns to Allison.

BRIANNA
You can blame your kids for
stuff like that?

ALLISON
It's frowned upon.

BACK ON: Grace, who gets closer to the stage as Frankie moves
to the edge of it to confront her right back.

FRANKIE
I hope you're happy you went to
your disastrous meeting. Now when
I die tomorrow, you're gonna feel
double the terrible.

GRACE
And when you don't die you're going
to feel double the stupid.

FRANKIE
Oh, my death date is real, lady. *

GRACE
The only real thing about your
"death date" is that it gave me
panic attacks. *

FRANKIE
I'm sorry my passing has upset you.
It's upset me, too.

GRACE
Then why do you seem to be handling
it so remarkably well?

FRANKIE
It's called "acceptance", Grace.

GRACE
No, Frankie, it's called "relief".

FRANKIE
I am not relieved.

(CONTINUED)

GRACE

Bullshit. You've been so eager to get the hell out of here you never once even questioned it.

FRANKIE

You don't know all the questions in my head.

GRACE

I do! Because you tell them to me! Every one of them!

Grace heads to the stage.

GRACE (CONT'D)

Well, I've got a question of my own. Why don't you want to stick around for the real end, Frankie?

FRANKIE

(exploding)

Maybe I don't want all the shit that comes with the end!

GRACE

What are you talking about?

FRANKIE

It's not dying I'm afraid of. I'm afraid of getting sick and not being able to walk or use my hands or any of the things that make me, me.

GRACE

You poor baby, so you can't use chopsticks anymore--

FRANKIE

I can't paint, either!

This stops Grace. And everyone. They all know what this admission means for Frankie. Grace immediately drops her anger and goes on the stage to embrace her friend. But as they do, Grace spills the martini she's still carrying onto the microphone... and just as they embrace there's a big fucking zap and Grace and Frankie get electrocuted!

In slow-motion, we see them start to fall as the martini glass goes flying...

DISSOLVE TO:

15 INT. HEAVEN - WAITING ROOM - CONTINUOUS (D1)

15

Grace and Frankie suddenly find themselves sitting in a lovely room, that's down-right... heavenly. They seem to be on a very high floor of a place with a luxury feel and a touch of the surreal. They sit, a bit confused, on extremely comfortable chairs.

GRACE

Wait a minute. Where are we?

FRANKIE

Oprah's house?

(then, spotting something)

No, wait, it's heaven.

GRACE

How do you know?

Frankie points to a map on the wall. There is an arrow next to the word "Heaven" that says, "You Are Here." Grace looks down and sees a welcome pamphlet sitting on her lap that's entitled, "So You're Dead. Here's What You Need to Know."

GRACE (CONT'D)

Oh my god, we're dead?

FRANKIE

Yes! And you killed me. I knew it. You're my murderer!

GRACE

This is why I'm not a hugger.
Nothing good ever comes from it.

FRANKIE

But it was supposed to be just me.
Why are you here?

GRACE

Because you're always dragging me
places I don't want to go. Well,
unlike that Christmas play starring
rescue dogs, this time we're
leaving.

FRANKIE

(sarcastic)

Yeah, you can just leave. 'Cause
that's how heaven works.

(then, scolding)

Read your pamphlet.

Grace and Frankie peruse the pamphlets on their laps.

(CONTINUED)

GRACE
It says if we have a problem we
need to talk to our case manager.

FRANKIE
Oooh, the food menu has two
choices: "Anything" or "Anything
with cheese." I'm getting the
number two.

GRACE
Let me handle the manager. If I
could get out of my Cabo timeshare,
I can get out of anything.

FRANKIE
Why are you yelling?

GRACE
I'm not.

FRANKIE
Oh my god, I'm hearing like a
newborn!
(opens, closes her hands)
And my arthritis is like a newborn!

GRACE
Don't get used to it. We're not
staying, Frankie.

(CONTINUED)

FRANKIE

Grace, it's okay if you need to go
back. But I've accepted my life is
over.

*
*
*

Grace thinks about this for a moment, then:

GRACE

You know, this isn't the first time
we thought our lives were over. We
were pretty sure we were done when
our husbands left us.

FRANKIE

But the only thing broken then was
my heart! Now my whole body is
breaking. And it's only gonna get
worse.

*

GRACE

You don't know that. Remember the
first night at the beach house? We
couldn't imagine a future, let
alone one that was better than
everything that came before. But
we made it happen. Together.

(then)

Frankie, I swear to you, we're not
done yet. And maybe, just maybe,
the best is yet to come.

(CONTINUED)

FRANKIE

(moved)

God, I wish you told me that before
you electrocuted me.

A door that didn't seem to be there before opens. It's time
for them to go see the case manager. They get up. *

16 INT. HEAVEN - AGNES' OFFICE - CONTINUOUS (D1)

16 *

Grace and Frankie enter to see a nice, corporate office.
Whoever is in the chair behind the beautiful desk is turned
away reaching for a file. Her chair spins around to reveal
AGNES, a beautiful, cheerful, middle management angel.

AGNES

Hi, girls.

FRANKIE

Oh, God, you look exactly how I
knew you would.

AGNES

No, no, honey, I'm not the
Almighty. I'm Agnes. Just a
working class angel. Of course, I
haven't been promoted in two-
hundred-and-fifty years -- but the
benefits are heaven!

(then, opening some
paperwork)

I just need to go over your files.
You'll be in your new homes in a
blink. Literally.

GRACE

Before you start blinking, you
should know there's been a mistake.

(CONTINUED)

AGNES

Oh, darling, this isn't the first time I've heard that.

GRACE

No, really. I'm not supposed to be here.

FRANKIE

She's right. It was just supposed to be me.

Agnes re-checks the paperwork.

AGNES

Oh, dear, there has been a mistake. Okay, well we can fix that right up.

She stamps Grace's paperwork with a rubber stamp that says "Return."

FRANKIE

While you have the stamp out, can you just put "return" on mine, too? I really need to go back with Grace.

AGNES

I'm sorry, honey. That's not possible. Your name is on the list.

GRACE

You don't understand. We're not good on our own. And trust me, she'll be a disaster up here without me.

AGNES

Don't worry, Grace, you'll be back up here with Frankie soon enough.
(then, to Frankie)
And don't you go moping before you see your new art studio, now that you can paint again.

(CONTINUED)

FRANKIE
(re: her hands)
I'll be damned.

AGNES
Not up here you won't. Because up
here we take away the pain of
getting old.

Frankie considers this. Then:

FRANKIE
Look, Agnes, heaven seems great.
And I know it'll be rough down
there. And I won't be able to do
everything I could before. But if
I can't be with Grace, I'll be in
so much emotional pain all the
cheese in heaven won't help.

AGNES
Well, bless your heart. But rules
are rules. It's time to say
goodbye.

Grace and Frankie look at each other, panicked.

FRANKIE
I don't know how to say goodbye to
you.

GRACE
I don't want to say goodbye to you.

FRANKIE
We just haven't had enough time
together. I wish I knew you when I
was a little girl.

GRACE
I'd be a whole different person.

FRANKIE
I love you, Grace.

GRACE
I love you, too, Frankie.

Grace and Frankie hug. Agnes is moved.

(CONTINUED)

AGNES

Time's running out, ladies. And I certainly can't tell you to take that stamp that's on the right side of my desk and mark "return" on your paperwork. I would never do a thing like that. Excuse me while I turn my chair around for a moment.

She spins her chair around so her back is to Grace and Frankie.

GRACE

Are you thinking what I'm thinking?

FRANKIE

Yup. Great chair. CB2?

AGNES

Ladies, I can only stare at the view for so long.

*
*

Grace picks up the stamp and holds it over Frankie's paperwork.

GRACE

Are you ready?

Frankie smiles, nods and hits the top of Grace's hand. The paper is marked with a big, red "Return." Agnes turns around and smiles at them.

AGNES

Goodbye, girls.

Agnes blinks.

CUT TO:

17 EXT. BEACH - SECONDS AFTER THEY WERE ELECTROCUTED (D1) 17

The martini glass that went flying now lands on the stage and shatters. We then see Grace and Frankie -- lying where they both just collapsed -- open their eyes and pop up to see everyone rushing towards them and looking concerned.

GRACE

We're fine! We're both fine!

FRANKIE

Little jet lag, that's all.

(CONTINUED)

Bud and Coyote help Frankie get up, as Brianna and Mallory help Grace.

FRANKIE (CONT'D)
How long was I out?

COYOTE
Only like two or three seconds.

GRACE
That's it? It felt much longer.

MALLORY
It really wasn't all that dramatic.

Now steady on their feet, Grace and Frankie exchange a look. *Did that just happen?* They share a warm, conspiratorial smile.

GRACE
Glad you're here.

FRANKIE
Glad to be here.
(then, re: her hearing)
But you're going to have to speak up.

18 EXT. STREET - A FEW DAYS LATER (D2) 18

Jessica, beaming and dressed in a white, casual but lovely dress, is holding an open Martinelli's sparkling cider bottle. She is standing next to a car and speaks to someone standing behind it.

JESSICA
Honey, it's okay. Really. We should go.

We then see Coyote, dressed in a handsome suit, trying to attach a "Just Married" sign and a string of cans to the back of the car.

COYOTE
Be right there!

Then, an irritated DRIVER sticks his head out of the driver's seat window.

DRIVER
Dude, it's an Uber.

Coyote gets it attached.

(CONTINUED)

COYOTE

Sorry. It's the happiest day of my
life. Just wanted everybody to
know.

He goes up to Jessica, but before they get in the car she
turns to him and they kiss.

JESSICA

God. That was the perfect wedding.

COYOTE

Yeah, no family.

They laugh and as they are about to kiss again:

DRIVER

Get in the car!

They do. And they drive off, the string of cans rattling and
disappearing in the distance.

19 INT. PRINCIPAL'S OFFICE - SAME (D2)

19

We are in a small office. Bud and Allison are there, along
with another parent, FRED (40's), facing the principal, MS.
ALEXANDER (50), who sits behind her desk.

MS. ALEXANDER

I called you here today because one
of our students, Acorn, is having
an issue with Bud.

BUD

I didn't do anything! And who
names their kid Acorn?

FRED

I do.

BUD

Great name. After the tree seed,
right?

ALLISON

What's going on with Bud and Acorn?

BUD

Every time I see the kid at drop
off, he has a meltdown. I mean, I
really try with him. I smile, I
make funny faces...

(CONTINUED)

ALLISON

Your funny faces upset me, too.

MS. ALEXANDER

Actually, it's gotten so bad that it takes Acorn until lunch to calm down. I was hoping that Fred could shed some light on what it is about Bud that's so triggering for Acorn.

FRED

I think I might know what the problem is. I have an honest, open relationship with my son. So when he asked me why Daddy lives in a crappy hotel by the freeway, I told him Mommy's divorce lawyer did such a good job, Daddy doesn't have any money left.

BUD

Let me guess: I was Mommy's divorce lawyer.

FRED

Good to see you again, Bud.

MS. ALEXANDER

So Fred, maybe you could make clear to Acorn that perhaps this is a burden he doesn't need to carry.

FRED

You're absolutely right. I'll tell him right after I explain Christmas isn't really going to be so merry this year.

ALLISON

Oh, god...

FRED

I really have to leave. I need to catch the last airport shuttle back to the hotel.

(then)

I'll talk to my son.

He leaves.

ALLISON

Well, thank you Ms. Alexander.

Bud and Allison get up to go.

(CONTINUED)

MS. ALEXANDER

Wait a minute. There's another parent. Stephanie's dad is here.

BUD

(knowing)

Oh, that's going to be a bad one.

ALLISON

(to Ms. Alexander)

Can I have a permission slip please?

MS. ALEXANDER

For...?

She hands it to Allison, who hands it to Bud.

ALLISON

For my husband. So he can sign it and give himself permission to quit his job.

Bud smiles.

BUD

Thank you, Allison.

They kiss.

MAN'S VOICE (O.S.)

Is he in there?!

BUD

(to Ms. Alexander)

Is there another way out?

20 INT. SAY GRACE - MALLORY'S OFFICE - SAME TIME (D2)

20

A bummed-out Mallory is packing up her office when she looks up and is surprised to see Brianna has entered.

BRIANNA

Hey.

MALLORY

How did you find out?

BRIANNA

Barry told me the other day, somewhere between the funeral, the wedding, and our mother getting electrocuted.

(CONTINUED)

MALLORY

Wait. You knew before I did?
(then, realizing)
That's why you kept telling me I
don't need Taneth.

BRIANNA

I was hoping I could give you a
softer landing.

Mallory takes this in and is moved.

MALLORY

Thank you for trying to be there
for me.

BRIANNA

I just wanted to return the favor.

MALLORY

I still don't understand why she
fired me. What did I do?

BRIANNA

You didn't do anything. It's
because... I cancelled the eye
butter.

MALLORY

You think?

BRIANNA

Yes, definitely. It's on me,
Mallory.

MALLORY

Well, that makes me feel a little
better.

Just then Adam enters cheerily.

ADAM

Hey Brianna, did you hear I got a
raise and a promotion?

MALLORY

And that makes me feel worse.

BRIANNA

(to Adam)

Even though I don't work here or
even have a job, I can still fire
you.

(CONTINUED)

ADAM

Oh, come on. You're both going to do just fine. And it's a much better world for you to step into than it was for your mother when she started the company.

BRIANNA

He's right. Back then even the people who worked here called her, "The Beauty Bitch".

(then)

Hey, what did they call me when I was CEO?

(CONTINUED)

ADAM

We shortened your mother's
nickname.

BRIANNA

So I was just "The Bitch"?
(moved)

That's awesome. It's like a
fairytale.

MALLORY

(eager)

What badass name did they call me
behind my back?

ADAM

We called you... Mallory.

MALLORY

Wow. I didn't even get the respect
to be disrespected. That's harsh.

ADAM

I tried starting a nickname for you
but it didn't take.

MALLORY

What was it?

ADAM

Noodles.

He exits with a box. Mallory and Brianna look around one
last time.

BRIANNA

You ready, Noodles?

MALLORY

Do I have a choice, Bitch?

They each pick up a box and start to head out.

BRIANNA

You know, I'm thinking about
starting a new business. You in?

MALLORY

Turns out I'm available.

BRIANNA

(smiles)

I think I just found the name.

(CONTINUED)

MALLORY

What is it?

BRIANNA

Beauty Bitch.

MALLORY

Can we talk about the name?

BRIANNA

No!

They exit together.

21 INT. HOTEL - LOBBY - LATER (D2)

21

Robert and Sol enter the lobby of a hotel, dressed in casual business attire carrying overnight bags.

ROBERT

Why are we here? Did you tell me
and I forgot?

SOL

Not at all. I haven't told you
because it's a surprise. So is
this place ringing any bells?

ROBERT

I'm afraid not.

SOL

Maybe this will help.

He pulls a paper bag out of his overnight bag and produces two potato knishes. He hands one to Robert.

SOL (CONT'D)

New York's finest knishes. Take a
bite.

Robert does.

ROBERT

This is delicious. It's a pie with
potatoes in it.

SOL

You said that back then, too.

Robert smiles but isn't making the connection.

(CONTINUED)

ROBERT

I'm still not understanding.

Just then, Sol nods to a man sitting behind a piano in the corner of the lobby. The man nods back at Sol and begins to play a beautiful rendition of "The Way You Look Tonight".

ROBERT (CONT'D)

(starting to get it)

That's ringing some bells.

SOL

Good. Then come with me.

Sol guides Robert over to the elevator and as soon as he sees it, he understands.

ROBERT

Oh my god. It's the hotel where it happened.

SOL

Yes.

(taking Robert's hands)

I've been so amazed at how you're facing your future so courageously. And it's true that at some point we won't be able to bring back all the great memories from the life we've had together, but maybe we can bring one back right now. Maybe even create a new one.

ROBERT

I love that.

The elevator DINGS and the doors open. Robert And Sol step into it and move towards one another to recreate that first kiss just as the doors start to close. Just then, a bellhop tries to get on with a huge luggage rack.

SOL

Take the next one, pal. We've got a whole thing going on here.

Sol puts his hand up and presses the "close door" button. The doors close on our boys as they step towards each other for a kiss.

Frankie is packing up her art supplies. She is putting her paintbrushes in a shoe box that already has her paints in it.

(CONTINUED)

FRANKIE
(to a paintbrush, sadly)
Goodbye, Renée.
(to other brushes)
Goodbye Joanne, Tony, Crocket,
Tubbs.

Grace has entered. She's been watching her.

GRACE
What are you doing?

FRANKIE
Facing the hard part. My days of
painting are over.

GRACE
(beat)
Not if I have anything to say about
it.

23 INT. FRANKIE'S STUDIO - A LITTLE LATER (D2) 23

CLOSE ON: A paintbrush drawing graceful strokes.

PULL BACK TO REVEAL: Grace is holding the paintbrush but
Frankie is guiding her hand across the canvas.

24 INT. FRANKIE'S STUDIO - LATER (D2) 24

The painting is finished. They are exhausted, but they both
smile at it, pleased. We see it is a painting of Grace and
Frankie from when they were around ten years old.

GRACE
This is how you see us, isn't it?

FRANKIE
Sure is.

They look back at their handiwork. We PUSH IN to the
painting and...

DISSOLVE TO:

25 EXT. BEACH - LATER (D2) 25

We see the painting come to life as young Grace and Frankie
splash around in the waves. There are dolphins in the
background which we follow for a moment.

(CONTINUED)

When we come back to the spot where young Grace and Frankie were, we now see adult Grace and Frankie, holding hands and walking out of the water, invigorated.

GRACE

Wow. That was amazing. I never thought I'd go in the ocean again.

FRANKIE

See? We can do anything together.

GRACE

I only went up to my knees. Let's not get carried away.

FRANKIE

Next time let's go up to our waists and have a good pee.

GRACE

God. You are ten.

FRANKIE

I'm not hearing "no".

They laugh and link their arms. They start walking down the beach towards their house. After a few steps:

GRACE

(upbeat)

Now what?

FADE OUT.

END OF EPISODE