

GRACE and FRANKIE

EP. 102

Written by

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Directed by

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* 5555 Melrose Avenue * Los Angeles, CA 90038 *

GRACE and FRANKIE
EP. 102

PRODUCTION YELLOW
8/13/14

CAST LIST

GRACE.....JANE FONDA
FRANKIE.....LILY TOMLIN
ROBERT.....MARTIN SHEEN
SOL.....SAM WATERSTON
BRIANNA.....JUNE DIANE RAPHAEL
BUD.....BARON VAUGHN
COYOTE.....ETHAN EMBRY
MALLORY.....BROOKLYN DECKER
MITCH.....GEOFF STULTS
JASON.....JOE MORTON
AMANDA.....MARY KAY PLACE
MADISON.....SOPHIE PETERSEN
MACKLIN.....COLE MICHAELS
WAITER.....MICHAEL SCOTT ALLEN

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SET LIST

INTERIORS

BEACH HOUSE

Dining Room

Meditation Room

Library

Living Room

Kitchen

Family Room

MALLORY'S HOUSE

RESTAURANT/GRILL

SOL AND ROBERT'S LAW FIRM

Conference Room

GRACE AND ROBERT'S HOUSE

Foyer

Dining Room

FRANKIE AND SOL'S HOUSE

Kitchen

Living Room

EXTERIORS

RESTAURANT/GRILL PARKING LOT

GRACE AND ROBERT'S HOUSE

PUBLIC HIGH SCHOOL

FRANKIE AND SOL'S HOUSE

Front Door

Front Yard

GRACE AND FRANKIE**Episode 102**

FADE IN:

1 INT. BEACH HOUSE - DINING ROOM - DAY - (D1) 1

Grace and Frankie are sitting with cups of coffee, showered but not dressed for the day. They look drained. The "now what" question hangs in the air. They're so emotionally exhausted, they can barely pick up their cups of coffee. Frankie's phone rings. She looks at the caller ID. It's Sol. She doesn't answer it. After it's quiet for a bit...

FRANKIE

It's hard to breathe, isn't it?

Grace just tries to inhale. Beat. Exhale.

FRANKIE (CONT'D)

So...

GRACE

Maybe I'll wash my hair.

She doesn't move.

FRANKIE

Why?

GRACE

'Cause that's what people do.

FRANKIE

I don't feel like a person.

GRACE

Yeah. Me neither.

(then)

Maybe I'll crawl into bed.

FRANKIE

That sounds like a plan. Or a hole. I'd like to crawl into one of those for a month.

GRACE

Does your hole have a bed?

(CONTINUED)

1 (CONTINUED)

1

FRANKIE

It better. I'm gonna be in there
for a while.

Grace, suddenly emotional, inhales loudly.

GRACE

I don't know... what to do.

Beat.

FRANKIE

Breathe.

Grace breathes in.

MATCH CUT TO:

1A INT. GRACE AND ROBERT'S HOUSE - OFFICE BEDROOM - SAME - (D1)

*1A

Robert exhales. He and Sol are both in bed.

ROBERT

This is the first time in twenty
years I feel like I can breathe.

SOL

I want to climb up on the roof and
shout out "I'm a homosexual in love
with Robert Hanson, who is also a
homosexual!"

Robert smiles.

ROBERT

Okay, well let's have breakfast
first. And then go to work. And
then not do that.

Sol smiles. Robert gets out of bed.

SOL

How did you end up in my pajama
bottoms?

ROBERT

It was a good night.

2 INT. BEACH HOUSE - MEDITATION ROOM - DAYS LATER - DAY - (D2) 2

Frankie finishes sipping her coffee and puts it down on a small table. She sits cross-legged and picks up a Tibetan bowl and a pestle. She rings the bowl, holds it like an offering, and closes her eyes.

We can see Grace in the library behind her. She is sitting in a leather chair, with a blue gel eyemask covering her eyes. Hearing Frankie's high-pitched squealing bowl, she squirms, annoyed. Frankie's phone rings. She ignores it.

GRACE
(over her shoulder)
He's going to keep calling.

FRANKIE
I'm going to keep not answering.
(beat)
It's not as satisfying as hanging
up on him would be. But I'll
journal about my disappointment
later.

The phone stops ringing, thank god. Then Frankie hits her bowl again.

2A INT. GRACE AND ROBERT'S HOUSE - OFFICE BEDROOM - DAY - (D2) *2A

Sol hangs up the phone. *

ROBERT (O.S.) *
Just because we're out now doesn't *
mean we're going to be gay with a *
vengeance. *

SOL *
I know. *

Robert enters the room in a robe with a towel turban on his head. *

ROBERT *
(straight-faced) *
Now, what time's the deposition? *

Sol starts laughing. *

3 INT. BEACH HOUSE - LIBRARY - ANOTHER DAY - (D3)

3

RACK FOCUS TO Grace. She looks down at a plate on her lap. On it is an empty mug with a sad, dry tea bag and a small plate with one lonely, wrinkled piece of Canadian bacon. She sighs.

3 (CONTINUED) 3
 Behind her is crunching.

4 INT. BEACH HOUSE - LIVING ROOM - DAY - (D3) 4
 Frankie is eating Wheat Thins. They're a little loud.

5 INT. BEACH HOUSE - LIBRARY - DAY - (D3) 5
 Grace stands up with her plate and mug and heads towards the kitchen, through the pantry hallway.

5A INT. GRACE AND ROBERT'S HOUSE - DINING ROOM - DAY - (D3) *5A
 Sol walks in from the kitchen, carrying two plates of French toast to the table where Robert sits, eyes closed. Sol sets a plate down in front of Robert. *
 *
 *
 SOL *
 Okay, now! *
 Robert opens his eyes and looks down at the French toast, amazed. *
 *
 ROBERT *
 Grace wouldn't even let me have *
 French toast when we went to *
 France. *
 Sol tips some milk into Robert's coffee. *
 ROBERT (CONT'D) *
 Real two-percent milk? *
 SOL *
 It's a special day. *
 (then) *
 Take your Lactaid. *

6 INT. BEACH HOUSE - KITCHEN - ANOTHER DAY - (D4) * 6
 When Grace emerges from the pantry, she is wearing different clothes. As she goes to the sink, we see Frankie outside in the courtyard. She is saging... herself.
 ANGLE ON:
 The sink. Another mug is placed among the mess.
 PULL BACK TO REVEAL:

7 INT. BEACH HOUSE - KITCHEN - ANOTHER DAY - (D5)

7

Frankie is by the sink, having just put her mug in. She heads through the family room towards the living room. Grace looks up, surprised and more than a little annoyed.

GRACE

Are you still here?

They look at each other for a beat. THE DOORBELL RINGS. The two women just stare at each other.

GRACE (CONT'D)

Who the hell..?

As Frankie picks up the phone/intercom on speakerphone:

GRACE (CONT'D)

Don't answer it.

FRANKIE

(into phone)

Who is it?

GRACE

Whoever it is, don't let them in.

(CONTINUED)

7

(CONTINUED)

7

AMANDA (O.S.)

(on intercom)

It's us, honey. Me and Jason.

JASON (O.S.)

Jason and I. Apparently, Amanda
didn't graduate high school. We're
just here to give you a hug and
make sure you're okay. Okay?

*
*

GRACE

Not okay! Not okay!

FRANKIE

(into phone)

Can you hold on for a second? I'll
be right with you.

(then, to Grace)

What's your problem?

GRACE

What are they doing here?

FRANKIE

They dropped by to see me.

GRACE

Who just drops by? You call. You
make a plan. You set it up weeks
in advance and cancel it three
times. I mean, shouldn't they give
you space out of respect for our
situation? Isn't that what we need
right now?

FRANKIE

No, we need people who know what we
need, because we don't. That's why
they're called friends. Well, I
don't know why they're called
friends... It's a German word I
think, I can't remember the origin,
I took a course... Can I buzz them
in now?

(into phone)

Come on down, guys.

She presses the buzzer to let them in. Grace's phone rings.
She takes it and walks off towards the library.

GRACE

(into phone)

Hi, Mal.

8 SCENE OMITTED 8

9 SCENE OMITTED 9

10 INT. MALLORY'S HOUSE - SAME TIME - DAY - (D5) 10

Mallory is intently putting the finishing touches on a Lego Death Star, an extremely complicated masterpiece.

MALLORY
(super sympathetic)
Hiiii, Mom. How are you?

INTERCUT WITH:

10A INT. BEACH HOUSE - LIBRARY - DAY - (D5) 10A

GRACE
(whisper)
Oh, I don't know, I'm just--

MALLORY
(to her daughter)
Madison! Don't touch that. The box clearly states ages six and up.

MACKLIN (6), head in his mother's lap, is sound asleep. Mallory, arms wide, is protecting the Death Star. MADISON (4), embarrassed to have been scolded, hides her face in her mother's shoulder. Mallory pats her gently. *

MALLORY (CONT'D)
(to Madison)
Go get Priscilla. We'll braid her hair.

GRACE
Priscilla the cat?

MALLORY
No, the doll. She names everything Priscilla.
(into phone)
Go ahead, Mom.

As Grace starts to talk...

END INTERCUT.

10B INT. BEACH HOUSE - FAMILY ROOM - SAME TIME - (D5)

10B

AMANDA (70's) and JASON (60's) enter the house, eyes sympathetic, arms wide open. Frankie enters into their open arms, able to finally fall apart a little bit.

JASON

Oh dear god. Let me comb your hair.

*
*

AMANDA

You look awful. Fuck.

FRANKIE

(sincere)

Thank you.

(then, a mess)

I just-- it's like-- hard. And everybody tries to... But it doesn't... Because the words... There are no words... Bullshit.

(then)

I'm so tired.

AMANDA

Lean on us today.

JASON

Like I leaned on you when Amanda broke up my relationship with Josh.

AMANDA

I'm pretty sure he stole silverware from my house.

JASON

It was flatware and he did you a favor.

(then)

You wanna vent? You wanna scrapbook? You wanna get revenge?

*
*
*

AMANDA

I still know that Russian guy in the mob.

*
*
*

JASON

I told you, that guy's just a mechanic.

*
*
*

FRANKIE

Who told you about Sol?

(CONTINUED)

10B (CONTINUED)

10B

JASON

Sol.

AMANDA

(off her look)

He's just worried about you.

FRANKIE

Such a humanitarian. I can't wait
to see his concert with Bono.

10C INT. BEACH HOUSE - LIBRARY - DAY - (D5) 10C

Grace is still on the phone with Mallory.

GRACE

There are people in my house! Can you believe it?! People! Frankie's friends thought it would be okay to just drop by.

INTERCUT WITH:

10D INT. MALLORY'S HOUSE - CONTINUOUS - DAY - (D5) 10D

MALLORY

Wait, Frankie's still there?

GRACE

I know! Why can't she just go back to her house? I have to get her out of here. Her "ohmming" alone makes me want to drive into a tree.

MALLORY

Maybe she just needs a nudge.

GRACE

That's what Brianna said.

MALLORY

(really shocked)
She actually called?!

GRACE

(don't be silly)
Noooo. Texted. And I don't even think it was for me. It started with "'Sup, bee-yotch?" Took my thumbs twenty minutes to type back "wrong bee-yotch."

Madison runs up with her doll.

GRACE (CONT'D)

Oh, no. They're coming my way. I'm gonna go hide. Bye.

END INTERCUT.

11 INT. BEACH HOUSE - LIBRARY - DAY - (D5) 11

Jason and Amanda pop their heads in just as Grace hangs up.

AMANDA

Come on. We're taking you ladies
to lunch.

GRACE

Oh. No. Thank you.

JASON

You have to eat.

FRANKIE

No, actually, she doesn't.

AMANDA

(to Grace)

Come on, come with us. I can help
you. Do you have a lawyer yet? I
know every lawyer in this state.

JASON

She should. She's used most of
them.

AMANDA

(off Grace's look)

I know, you know some, too. But
they're the lawyers Robert likes.
I know the ones he hates.

Grace looks up. Now she's intrigued.

GRACE

I'm suddenly hungry.

CUT TO:

12 INT. RESTAURANT/GRILL - DAY - (D5) 12

Grace, Frankie, Jason and Amanda are finishing their meal. Well, Jason and Amanda are finishing. Grace and Frankie have barely touched their food. In fact, Frankie seems distracted and not really present. Grace, however, well into her second martini, is completely focused on several cards that are in her hand.

(CONTINUED)

12 (CONTINUED)

12

AMANDA

(re: card)

This may be the one for you:
Shirley O'Reilly.

GRACE

Ooh. He's afraid of Irish women.
His mother was Irish.

*
*
*

AMANDA

Oh, she's the best. She'll make
Robert's lawyer cry in the parking
lot in his car.

*
*

She hands Grace another card.

GRACE

Then I'm putting this one at the
top of the pile.

The waiter brings the check over. Grace hands him her credit
card as Jason and Amanda protest. The waiter leaves.

JASON

No, no, no. We're supposed to be
taking you!

GRACE

Oh, please. Your advice has saved
me hundreds in billable hours.

Then, out of nowhere:

FRANKIE

Did you guys know about Sol? Did
everyone know? Was I the only one
who didn't?!

AMANDA

No! I swear! I was shocked.

Frankie then looks at Jason, who takes an uncomfortable beat.

JASON

I think everyone is gay. I'm
pretty sure Mickey and Minnie have
an arrangement, so I'm the wrong
guy to ask.

AMANDA

Nobody knew, Frankie. We all
thought you and Sol were the
perfect couple.

(CONTINUED)

12 (CONTINUED) (2)

12

Somehow, hearing this is actually worse. Frankie's phone rings. It's Sol. She yells at the phone, without answering it:

FRANKIE
Stop calling!

She turns off her ringer. The waiter returns to the table, an embarrassed look in his eye.

WAITER
(to Grace)
Ma'am. Your credit card was declined.

GRACE
What do you mean? That's never happened to me--
(suddenly realizing)
Oh no. He didn't... That bastard.
(to Frankie)
Try yours.

FRANKIE
What?!

GRACE
(re: waiter)
Give him your credit card!

FRANKIE
But... our friends are taking us to lunch.

Grace grabs Frankie's purse and goes searching for Frankie's credit card.

FRANKIE (CONT'D)
Grace!

Grace pulls out a pair of sunglasses.

GRACE
(annoyed)
Found my sunglasses.

Grace finds Frankie's credit card, hands it to the waiter and shoos him off.

FRANKIE
What the hell is going on?

(CONTINUED)

12 (CONTINUED) (3)

12

GRACE

I think Robert cut off my card.

FRANKIE

Why?!

AMANDA

He's freezing the joint assets. Standard procedure. He doesn't want her to make a big purchase before the assets are split up.

JASON

Like a "fuck you Lexus."

GRACE

Or lunch, apparently.

FRANKIE

Sol wouldn't do that to me.

13 INT. SOL AND ROBERT'S CONFERENCE ROOM - DAY - (D5)

13

A troubled Sol stares at his phone, anguished.

SOL

I never should have let you convince me to do this.

ROBERT

Sol, we didn't do anything wrong. We just did what we'd advise anyone in this situation.

SOL

Frankie is not "anyone." I should have warned her. We talk about everything. That's how we do things. Did things. Do things!

ROBERT

You tried calling her. How can she expect you to tell her something if she won't answer your calls? That's not fair.

SOL

This is a terrible feeling.

A beat.

(CONTINUED)

13 (CONTINUED)

13

ROBERT

Which is better -- terrible with each other or terrible without each other?

SOL

(nods)

Terrible with.

Robert touches Sol affectionately, who smiles. Then looks down at his phone, deciding whether or not to call again.

14 INT. RESTAURANT/GRILL - DAY - (D5)

14

The waiter returns with Frankie's card.

WAITER

Yeah. This one isn't good either.

Frankie is shocked. How many more times will she be wrong about who Sol is?

FRANKIE

That gray haired prick.

GRACE

Which one?

Amanda hands the waiter her card. He looks at it, doubtful.

AMANDA

(to waiter)

It's a Black Card and I worked very hard for it.

*
*

The waiter goes.

AMANDA (CONT'D)

These guys are moving fast. Are they living together yet?

FRANKIE

No. Sol's very old-fashioned.

AMANDA

You need to get to your homes. Take possession. They can't kick you out of your houses if you're in them.

(CONTINUED)

14 (CONTINUED)

14

GRACE

I don't want my house. It was
always more his than mine.

(then)

The beach house, on the other
hand...

FRANKIE

(really upset)

I love my house. I raised my boys
in that house. Every good thing
that ever happened to me happened
in that house.

Grace gets a brilliant opportunistic idea. To Frankie:

GRACE

Then you should go there. Right,
Amanda? You should go live there.
Amanda said! And she's been
divorced three times. You go take
your house. I'll drive you. Right
now. Put on your shoes.

15 INT. SOL AND ROBERT'S CONFERENCE ROOM - DAY - (D5)

15

Bud is now with Robert and Sol.

BUD

You cut off their credit cards?!

SOL

I know. Terrible. She's going to
see it as a hostile act.

BUD

Maybe because it is a hostile act.

ROBERT

Maybe her not calling you back is a
hostile act. Or worse, a tactic.
To keep you from moving forward
with the divorce.

SOL

She's not that devious.

BUD

No, but right about now, she's
gonna be pretty pissed.

(CONTINUED)

15 (CONTINUED)

15

ROBERT

Bud, we only did this because Frankie does have a history of impulsive purchases.

BUD

Excuse me, that's my mother you're talking about!

ROBERT

(conciliatory)

It's not a judgement. Some people are... emotional purchasers.

SOL

Nothing big.

ROBERT

When Coyote went into rehab she bought a ten thousand dollar yurt.

(to Bud)

And when you left for college-- what was it she got?

BUD

Depressed. And an alpaca.

(then)

But she crocheted hats for everyone at Hanukkah.

ROBERT

We just don't want any of that.

(to Sol)

As soon as you get in touch with her you'll feel--

He dials her number again. This time she answers.

SOL

Hello?

Her response is so loud, he has to hold the phone away from his ear.

FRANKIE (O.S.)

(from phone)

Fuck you, Sol!

16 INT. RESTAURANT/GRILL - DAY - (D5)

16

The four of them are leaving the table, check paid. Grace finishes the last of her martini.

(CONTINUED)

16 (CONTINUED)

16

FRANKIE

(into phone)

I'm going to my house. Did you hear that? My house. And you know what else? I'm going to hang up on you.

Frankie slams the phone down. Twice.

FRANKIE (CONT'D)

God, that felt good.

She picks up the phone and sees that it hasn't hung up.

SOL

(muffled, through phone)

Frankie? You okay? What happened?

FRANKIE

(quickly into phone)

Nothing. Bye.

Frankie presses "end call."

17 SCENE OMITTED

17

18 EXT. RESTAURANT/GRILL PARKING LOT - DAY - (D5)

18

Frankie and Grace are headed to Grace's car. Grace is on the phone with Mallory.

GRACE

Mal? I need you to do me a favor. Can you pick up a few things from the house and bring them over to Frankie's? ASAP.

INTERCUT WITH:

19 INT. MALLORY'S HOUSE - DAY - (D5)

19

Mallory is a bit dishevelled.

MALLORY

What? You're moving into Frankie's?

GRACE

Yes, I've gone insane.
(then)

(MORE)

(CONTINUED)

19 (CONTINUED)

19

GRACE (CONT'D)

No! I'm just settling Frankie into her house and then I'm going back to the beach. Alone. Finally. With my stuff. That you will put into my car.

MALLORY

Um. Okay. Now?

GRACE

Yes, now.

MALLORY

No problem. I'm totally there for you, Mom. I just have to call Mitch, tell him to pick up the kids at Natalie's. Oh, shit. I'm supposed to pick up Brianna at the car place. Okay, I'll feed the dog and do my kegels in the car. Okay, okay. Give me your list. Uh-huh... Uh-huh... Uh-huh...

END INTERCUT.

20 EXT. RESTAURANT/GRILL PARKING LOT - DAY - (D5)

20

Grace and Frankie are almost at the car.

GRACE

(into phone)

And my good purses! My jewelry box, Grandma's afghan... I think that's it for now. Thanks, honey.

She hangs up. Grace opens the car door, then, to Frankie, apologetically:

GRACE (CONT'D)

I'm two drinks in.

Grace and Frankie switch sides. Grace hands her the car keys as they pass.

21 EXT. GRACE AND ROBERT'S HOUSE - DAY - (D5)

21

Mallory and Brianna drive up in Mallory's Buick Enclave. As they get out of the car and walk up the front path:

(CONTINUED)

21 (CONTINUED)

21

BRIANNA

I don't get it. Why does she only call you? She never ever calls me if she needs something.

MALLORY

You didn't even call her once this week.

BRIANNA

Texting is the new calling. And I even used a smiley face with heart-shaped eyes. If that doesn't say love, what does?

MALLORY

And do you see a connection here as to why she might not reach out to you?

BRIANNA

(not really)
...ish.

22 EXT. PUBLIC HIGH SCHOOL - DAY - (D5)

22

School is out for the day. Kids are loading onto busses and a harried Coyote picks up his ringing cell phone.

COYOTE

Hello?

INTERCUT WITH:

23 INT. SOL AND ROBERT'S CONFERENCE ROOM - DAY - (D5)

23

BUD

(on phone)
Hey, how you doin'?

COYOTE

Well, I spent half the day wearing a Post-It on my back that says "All my dreams are dead."

*

*

BUD

It's nice they got to know you.

*

(then)

*

Listen, Mom's really upset about Dad starting the divorce stuff. She's not even talking to him.

*

(MORE)

(CONTINUED)

23

(CONTINUED)

23

BUD (CONT'D)

So naturally, he's going over there
to try and talk--

COYOTE

Dad's good at that kind of stuff.
He'll be able to calm her--

BUD

Robert's going too.

COYOTE

Well, that's gonna be a shit show.
Mom's gonna end up buying a
Winnebago.

BUD

She can't. They cut off her credit
cards.

COYOTE

I feel her pain.

BUD

Look, we promised we'd be there for
her. I can't leave work. I need
you to go.

COYOTE

Really? Okay. I can do this.
(looks at phone)
I just gotta look at the bus map...

BUD

Oh, fuck. Right. You still can't
drive.

COYOTE

I can drive. The DMV has asked me
not to drive. For two hundred and
fourteen more days.

BUD

(sighing)
I'll send a car over.

They hang up. Now Coyote sighs. Even sober he still needs
taking care of. Makes him feel like shit.

END INTERCUT.

24 INT. GRACE AND ROBERT'S HOUSE - DAY - (D5)

24

Mallory and Brianna enter the front door and close it behind them. As they pass the dining room, they see dishes from a very nice breakfast that has been eaten and enjoyed. Brianna stops and stares at it. Mallory notices that Brianna has stopped.

MALLORY

What?

BRIANNA

Look.

MALLORY

Yeah. I guess Hildy hasn't come yet.

BRIANNA

No. It's french toast.

MALLORY

So?

BRIANNA

Dad can't cook. Sol must've stayed here last night.

Mallory gets the weight of this. They stare at the remaining gelatinous food, weirded out and extremely sad.

25 EXT. FRANKIE AND SOL'S HOUSE - DAY - (D5)

25

Robert and Sol are at the door. Sol rings the bell.

ROBERT

Why don't you just use your key?

SOL

I don't want her to feel like I'm barging in.

ROBERT

It's your house. You still live here.

Sol rings the bell again anxiously. Frankie opens the door. Seeing both of them does not make her happy.

FRANKIE

(calling off)

Grace, Robert's here!

(CONTINUED)

25

(CONTINUED)

25

Robert's eyes go wide -- he wasn't expecting this. Frankie turns and walks back into the house. Sol follows.

SOL

Frankie, Frankie--

26

INT. FRANKIE AND SOL'S HOUSE - KITCHEN - DAY - (D5)

26

Sol walks after Frankie as she goes into the kitchen, followed by Robert.

FRANKIE

I reject your presence here. You are invisible to me.

SOL

I'm sorry. I should never have let this happen before talking to you.

FRANKIE

I'm confused. Are we talking about the affair or the credit cards?

(then, remembering)

Oh. You got a box from Zappos. I ran over it.

SOL

I saw.

Grace enters the kitchen. Upon seeing her, Robert gulps hard. The room goes deathly silent. When they invented awkward moments, this is what they were talking about. Finally:

ROBERT

Hello, Grace.

She smiles. But not a happy one. Frankie, wanting to get away from all of them, heads into the living room. Sol follows. Robert is now left alone with Grace. Not what he planned.

GRACE

What are you doing here?

ROBERT

(clearly thrown)

I... I... came with Sol.

GRACE

(sarcastic)

Yeah. I put that together.

(MORE)

(CONTINUED)

26 (CONTINUED)

26

GRACE (CONT'D)

(then)

Thanks for the heads up about the credit card.

ROBERT

I'm sorry. But you know how this works. You were married to a divorce lawyer for forty years.

GRACE

Yeah. Exactly. So, if you want to go to war, I can call Shirley O'Reilly right now.

*

ROBERT

(nervous)

Shirley O'Reilly? I once saw her punch a service dog in the face.

*

GRACE

This is really hard, all this. Look, we can tear each other apart and make this as painful as possible. We can become "those people."

*

ROBERT

You know I don't want that.

GRACE

Then what do you want? Because it's not your client's witchy wife sitting on the other side of the table. Or some psycho husband. This time, the person on the other side of that table is me. The woman you'd been married to for forty years. The mother of your children. I'm the person on the other side of the table.

(MORE)

(CONTINUED)

26 (CONTINUED) (2)

26

GRACE (CONT'D)

(then)

So how do you want to handle this?

ROBERT

I don't know.

Robert sits down, completely lost.

ROBERT (CONT'D)

I've been a divorce lawyer my whole adult life... and I have absolutely no idea how to handle this divorce.

GRACE

I know.

ROBERT

Any thoughts?

27 INT. FRANKIE AND SOL'S HOUSE - LIVING ROOM - DAY - (D5)

27

Frankie is on the couch "reading" a magazine while Sol sits next to her.

SOL

I was trying to call you to talk you through the process. Will you look at me please?

FRANKIE

Excuse me, I'm reading.

SOL

You're not reading...
(he looks)
"Popular Woodworking."

FRANKIE

I have surprises too, Sol. You're not the only one with a secret life.

SOL

You're a secret woodworker?

She throws down the magazine.

(CONTINUED)

27 (CONTINUED)

27

FRANKIE

What I can't understand is how barely a week after wrecking my life, you've already moved on to the legal... and to lawyers and... stopping cards...

SOL

As soon as I serve you and you respond, you start getting temporary spousal support. And that's really good. It's always better than the regular support.

FRANKIE

So you're gonna screw me over on the regular support?

SOL

No! I want you to screw me over! Have your lawyer rake me over the coals and light my hair on fire.

(then)

I guess that might happen naturally in that context.

FRANKIE

Not helping!

28 EXT. FRANKIE AND SOL'S HOUSE - FRONT YARD - DAY - (D5)

28

Brianna and Mallory are now taking the clothes, etc., that they picked up for their mother and transferring them into Grace's Audi.

MALLORY

She's not gonna be happy we put her things in trash bags.

BRIANNA

I will text her a beautiful apology.

Then Coyote gets dropped off in a Prius that has one of those pink mustaches on it. Coyote gets out and is surprised to see Mallory and Brianna. He waves and smiles sheepishly. Mallory's not happy to see him.

MALLORY

Oh, Jesus. Coyote's out of rehab?

(CONTINUED)

BRIANNA
You didn't know?

MALLORY
No!

BRIANNA
He's crashing on Bud's couch.

MALLORY
He's living there?

BRIANNA
Yeah.
(then)
So you haven't seen him since that
night he went all Stanley Kowalski
on your front lawn?

MALLORY
(shaking her head)
Oh, god...

BRIANNA
Well, this should be fun.
(then)
Coyote! How ya doin'?

He comes up to them, caught off guard that they're there.

COYOTE
Hey, guys.

Mallory avoids eye contact.

COYOTE (CONT'D)
(re: house)
So... what exactly is going on in
there right now?

BRIANNA
I don't know, but out here, Mallory
just found out you're back. 'Scuse
me.

Brianna starts to leave, but Mallory grabs her and pulls her
back. As she tugs her:

COYOTE
Hey, Mal.

MALLORY
No.

(CONTINUED)

28 (CONTINUED) (2)

28

COYOTE

Can't we at least talk about--?

MALLORY

No.

COYOTE

Okay. Well, then...

(re: house)

I guess I'll go in there.

BRIANNA

Why would you do that?

COYOTE

Because both our dads are in there.
And they cut off our moms' credit
cards.

MALLORY

(to Coyote)

Our dads are in there--?

(catches herself)

I'm not talking to you.

(then, to Brianna)

Our dads are in there.

COYOTE

Come on, Mal!

MALLORY

No!

COYOTE

Look, I don't know exactly what I
did that night. I mean, I know
there were cops... and there was
a... you know... car... mishap.

MALLORY

Seriously? You want to talk about
this right now? You want to make
this about you when the four of
them are together for the first
time since... you know...

COYOTE

Gay-maggedon?

Nobody laughs.

BRIANNA

Arma-gayden? Is that better?

(CONTINUED)

28 (CONTINUED) (3)

28

Bud walks up.

BUD

How come you're not in there?

COYOTE

I was trying! What are you doing here? You told me to cover this.

BUD

I know. I'm just, you know... back-up.

COYOTE

You're full of shit. You didn't trust me.

BUD

Well, you are just standing out here. Which is not what I asked you to do.

COYOTE

Fine. I'm going in.

BRIANNA

No! Are you insane? They're adults and no one asked us to go in there.

BUD

Technically, I did ask him.

MALLORY

You really think we should stay out here? Or you just don't want to deal with this?

BRIANNA

Two things can be true.

Mallory looks down the driveway. ANGLE ON: Mitch's SUV with a Dartmouth sticker on the back window pulling up.

MALLORY

What the hell is he doing here?

29 INT. FRANKIE AND SOL'S HOUSE - KITCHEN - DAY

29

Grace and Robert are talking.

(CONTINUED)

29 (CONTINUED)

29

GRACE

Here's what we're going to do. You're going to give me the beach house. And you're going to keep our house. And I'm not going to yell, and I'm not going to threaten, and you're not going to cut anything off, or turn my words against me, or win an argument just because you can.

ROBERT

God, I'm an asshole.

GRACE

Is that a yes?

ROBERT

Yes. I want you to have the beach house. I'll do everything I can. I will take our house.

(then)

Although, if you think about the resale value--

(off her look)

Asshole. Got it.

30 EXT. FRANKIE AND SOL'S HOUSE - FRONT YARD - DAY - (D5)

30

Mallory walks up to Mitch's SUV. In it is the aforementioned MITCH, dressed in a suit. He's a brilliant OBGYN, not as brilliant on the home front. In car seats are Madison and Macklin.

MADISON

Hi, Mommy!

MACKLIN

Hi, Mommy.

MALLORY

(to the kids)

Hi, boo boos!

(then to Mitch, confused)

What are you doing here?

MITCH

You told me to pick up the kids.

MALLORY

Pick them up and take them home. Is that not implied when I say you need to "pick up the kids?"

(CONTINUED)

MITCH

But you said you were going to
Frankie's and that I should...

(realizing)

Yeah, that's implied. I'm an
idiot.

(then)

I'm gonna take the kids home like
someone who understands English
would.

Mallory smiles understandingly. Einstein was bad at math...

MALLORY

It's okay. You've been up since
four. How was the delivery?

MITCH

Babies are fine, mom's fine, dad
passed out and sliced his ear.
Twelve stitches.

Mallory smiles. It's a sweet moment. Then Coyote's head
pops into frame from behind Mallory.

COYOTE

Hey, Mitch, whatever I did that
night, I'm so sorry, man.
Addiction is a disease.

Mitch rolls up the window and drives away.

BRIANNA

Okay, anybody up for a drink?
Other than the alcoholic?

*
*
*

MALLORY

I'm in.

BUD

Me, too.

*
*

Mallory and Brianna start to leave.

*

BUD (CONT'D)

Oh, you mean now? I should really
stay and talk to Mom.

*
*
*

COYOTE

No, let me. Please. You asked me
to take care of Mom, let me take
care of Mom.

*
*
*
*

Bud nods, knowing Coyote is serious. Mallory notices.

*

(CONTINUED)

30 (CONTINUED) (2)

30

BRIANNA

Let's drink at my place so I can
walk home.

*
*
*

31 INT. FRANKIE AND SOL'S HOUSE - LIVING ROOM - SAME TIME - DAY - (D5) 31

Sol tries to comfort Frankie who looks beyond comfort.

SOL

Frankie, I fucked up in a lot of
ways. But we're trying to do this
right.

FRANKIE

I get great comfort hearing that
about you and your boyfriend.

SOL

I know. I know how it sounds. But
Robert and I spent hours discussing
how to do this in the fairest
possible way.

FRANKIE

When?

SOL

(confused)
When... what?

FRANKIE

When were you and Robert discussing
this? Were you talking about it
last week? The week before?

SOL

I don't...

FRANKIE

Were you talking about it last
Saturday when you and I were
sitting in this room..? You
know... going to the farmer's
market and catching a movie... Or
the camping? You said we should go
camping. Was that when you and
Robert were deciding when to cut
off my credit card?!

(CONTINUED)

31 (CONTINUED)

31

SOL

No! I didn't even want to cut off
the credit card!

FRANKIE

But you did.

SOL

Because Robert was worried about
your spending!

There is an awful beat. He really wishes he hadn't said
that. Then:

FRANKIE

(preternaturally calm)

Get out. Get out of my house. I
don't want to look at you. Go live
with Robert. Just get out of my
house!

SOL

Okay, okay. I hear you. Let me
just get my stuff--

FRANKIE

Don't bother. I'm burning it
anyway!

SOL

I mean, we weren't really ready to
move in...

FRANKIE

Boo-hoo. Sleep in the fucking
yurt, for all I care.

Robert enters, having heard Frankie and Sol from the other
room.

ROBERT

Let's go. We should go.

(then)

Frankie, don't be mad at him. It's
my fault. I'm an asshole.

She nods. Robert gently guides Sol out of there.

32 SCENE OMITTED

32

33 INT. FRANKIE AND SOL'S HOUSE - KITCHEN - LATER - DAY - (D5) 33

Grace enters with grocery bags. She begins to unpack. Coyote is helping her.

GRACE

Your mom was great today. She really stood up for herself with your father. And she's gonna get this house.

COYOTE

She's a strong woman under all that soft fabric. People don't always realize that.

GRACE

She'd have to be after all you put her through.

Ouch. Will he ever dig his way out of this?

COYOTE

Yeah.

GRACE

Well, she's all set with food for a while.

She opens the freezer to put some last things in and sees a bag of pot.

GRACE (CONT'D)

Oh, look, she even has a bag of pot! She's going to be fine.

Coyote stares at the bag of pot in the freezer as Grace closes it. He heads out of the room with a bag of toiletries to put away in the bathroom.

COYOTE

(to himself)

Really wish you hadn't told me about the bag of pot.

34 INT. FRANKIE AND SOL'S HOUSE - LIVING ROOM - MOMENTS LATER - (D5) 34

Grace comes charging into the living room where Frankie is sitting alone.

(CONTINUED)

34 (CONTINUED)

34

GRACE

You're all set, Frankie. There's food for an army in there. So I'll just be out of your way--

Grace stops herself as she sees Frankie fighting back tears, as she stares at pictures and mementos in a room filled with so many memories that once seemed to represent a happy and full family life, and now just seem like a cruel joke.

FRANKIE

Was any of it real?

Grace gets it on so many levels. But what's she to do? She starts collecting the pictures on the mantle and putting them away in a drawer.

GRACE

You're going to make new memories here, Frankie. New, better memories.

She sees a picture on the wall of the "Happy Couple" and turns it around.

GRACE (CONT'D)

And you can re-use the frames!

Frankie is still staring ahead, looking bereft.

GRACE (CONT'D)

Okay... so I'm going now. There's food in the fridge-- Right, I told you that. I'll... talk to you soon.

She heads into the kitchen.

35 INT. FRANKIE AND SOL'S HOUSE - KITCHEN - CONTINUOUS - (D5)

35

She heads toward the door, past a confused Coyote, and tries to get out of the house, but before she can, she hears a sob coming from the living room. It stops her in her tracks. She knows she can't leave Frankie.

*

She takes a deep breath, knowing she's going to regret this...

36 INT. FRANKIE AND SOL'S HOUSE - LIVING ROOM - CONTINUOUS - DAY 36
- (D5)

Grace enters to see Frankie, who hasn't moved an inch.

GRACE
You're coming with me.

Frankie looks up, really? Grace nods. From the kitchen, a desperate plea:

COYOTE
(O.S.)
Please take the pot!

37 SCENE OMITTED 37

38 SCENE OMITTED 38

39 INT. BEACH HOUSE - DINING ROOM - LATER THAT DAY - (D5) *39

Frankie is sitting at the table. As Grace passes through, *
Frankie sighs audibly. *

GRACE *
Are you okay? *

FRANKIE *
Yes, thank you. I will be. I just *
need to do what I always do when *
I'm blue. *

A noise comes out of Frankie's mouth that doesn't seem quite *
human. She is doing dual-tone Tuvan throat singing. *

GRACE *
(to herself) *
I hate my life. *

FADE OUT. *

END OF EPISODE