

# 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.

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?

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