

HEROES ~~AND~~ VILLAINS ENTERTAINMENT

110 south Fairfax avenue, suite 250 los angeles, california 90036
O: 424.319.1400 hvemgmt.com

Old Souls

written by

Hannah Stoddard & Jenny Ulmer

Heroes & Villains Entertainment
Joseph Cavalier
joe@hvemgmt.com
C: (732) 829-3893

EXT. NEXT STOP HEAVEN - DAY

It's a gorgeous day outside NEXT STOP HEAVEN assisted living facility. The sun is shining. Everyone is smiling.

SASSY SENIORS wave as they pass by one another. It's senior bliss! They play cards! They swim in a pool! They paint with their friends! *Is this a fucking Cialis commercial?*

INT. HALLWAY, NEXT STOP HEAVEN - DAY

We pass by more happy RESIDENTS and NURSES until we reach --

INT. JANET'S ROOM, NEXT STOP HEAVEN - DAY

An ELDERLY WOMAN sits in an ugly floral armchair in a sad excuse for an "apartment". She stretches hopelessly as she tries to put on SHOES. There's lots of grunting. She slumps, exhausted.

JANET

Fuck it. Death, just take me now.

This is JANET (90s, Sophia from *Golden Girls* but with an even dirtier mouth).

NINA (O.S.)

Knock, knock.

NINA (late 80s, walking doormat) stands at the threshold looking like an Ann Taylor catalog model.

Loud, SEXY SOUNDS bleed in through the neighboring room.

NINA (CONT'D)

Is that Kae with Walter again?

JANET

No, Walter got chlamydia from Patricia. My guess is it's --

KAE (O.S.)

George! Oh, George! Yes!

NINA

At least she's having a good time.

JANET

Oh, please. She's putting on a show. She'll be done in a minute.

NINA

How can you tell?

JANET

Her calling out a man's name is
like sending out a signal flare.

Moments later -- KAE (lies about her age, personification of
"treat yo self") appears, glowing with sweat in a chic house
dress.

JANET (CONT'D)

That was quick.

KAE

I got fresh cortisone shots in my
knees and I didn't bother getting
naked.

NINA

Another dud, huh?

KAE

I'm as dry as a cat's tongue.

NINA

That's... so gross.

KAE

It's just facts, Nina. Just facts.

MEGAN (O.S.)

Hey there, my little Granimals!!

The Activities Director, MEGAN (50s, high on life) appears
holding a clipboard. They jump.

KAE

Fuck! Where did you come from?

MEGAN

Doesn't matter where I came from,
what matters is where you're going.

JANET

God, Megan! You know better than to
sneak up on a-- oh god. My chest.

NINA

Janet? Janet? What's going on?

Janet clutches at her heart. Nina and Kae react accordingly.

MEGAN

Come on, gals. Up, up. Let's go!
Movin' N' Groovin' starts in ten. I
won't have you miss another class.

JANET
I can't feel my limbs.

KAE
She's really losing color.

MEGAN
I know you're not thrilled with the
social calendar as of late, judging
by how you defaced the community
bulletin with those boob drawings--

Janet dramatically GASPS then slumps. She doesn't move.

MEGAN (CONT'D)
--but I'm spearheading some new
ideas that I think you'll love...

NINA
No! Janet come back!

KAE
Why god, why?!

MEGAN
Like our new comedy class: Stand Up!
Sitting Down. Or Keeping Up with the
Grandkids: How to Slay Slang. Or my
personal favorite, Sexy Pottery.

Janet finally stirs from her prank and sits up, serious.

JANET
Megan, no one wants sexy pottery.

MEGAN
Well, we just got a brand new
sewing machine in the Hobby Room?
Janet? Wanna take a gander?

JANET
Only if you want me to sew your
fingers together.

KAE
What if you just let us feel up Hot
Nurse Nick? Can that be on the
calendar? He's such a dish.

They all watch Hot Nurse Nick (30's-40's, ideally a
Hemsworth) walking by in the hall with a RESIDENT.

MEGAN
You know, sometimes he wears his v-
neck scrubs and you can see a
little bit of his...
(MORE)

MEGAN (CONT'D)
(like a dirty word)
Collar bones.

JANET
Wow, Megan. Who knew you were such
a hot-to-trot pervert?

MEGAN
I'm not a...
(laughing it off)
...pervert. I just-- I'm-- just--
please, please go to class.

Megan walks off, reddening as she passes by Hot Nurse Nick.
Janet strains to get up with the help of a walker and makes
her way toward the door.

KAE
Janet. You forgetting your shoes?

JANET
Fuck 'em.

INT. DANCE ROOM, NEXT STOP HEAVEN - DAY

A handsome INSTRUCTOR leads an aerobics class of SENIORS.
They dance while seated, holding pool noodles. Janet, Nina
and Kae sit in the back like cool kids, refusing to join in.

INSTRUCTOR
C'mon, ladies and gents! Put those
noodles in the air and wiggle 'em
around like you just don't care!

THAT BITCH CAROL (90s, peaked in high school) sexily thrusts
her noodle toward the instructor. Nina watches horrified.

NINA
I don't know how this class got to
be so phallic.

KAE
The whole world is phallic, dear.
You just gotta know where to look.

JANET
For fuck's sake, Carol. Take out
your teeth and blow the guy already.

That Bitch Carol turns and gives Janet the middle finger.

INSTRUCTOR
Now kayak your noodle! Swish, swish!

The seniors row their noodles. Nina longingly watches GERTIE (late 80s, Helen Mirren in a muumuu), seated in front of her.

Suddenly -- Gertie drops her noodle. Nina scrambles to help.

GERTIE

Oh. Thanks, Nina.

Nina freezes at the use of her name. She still holds one end of the noodle, smiling, while Gertie holds the other. A beat.

GERTIE (CONT'D)

Do you wanna trade or...

NINA

No, ha, sorry-- that's-- I just--

Awkwardly, Nina finally lets go. The song changes to something by Pitbull. The ladies GROAN.

JANET

God, I wish I had the arm strength to throw this thing at someone.

INSTRUCTOR

You would if you did the rowing!

Janet grimaces. Nina's eyes reluctantly move from Gertie to their neighbor EARL. He's slumped in his chair.

NINA

Uh, guys? I think Earl's dead.

INT. LOBBY, NEXT STOP HEAVEN - DAY

Janet, Kae and Nina walk out of the Dance Room as PARAMEDICS wheel a body bag out. Everyone is unfazed by it all.

NINA

That's the third one this week.
Weren't you and Earl friends, Kae?

KAE

Just because I let him finger blast me during Ice Cream Fridays doesn't mean we were friends. Friendship is way too much commitment for me.

NINA

But Janet and I are your friends?

KAE

Exactly.

JANET

What the fuckin' crap is this?

Before them is a BULLETIN BOARD DISPLAY. Each resident has a current photo and a picture from the past alongside a blurb.

KAE

Hot damn Nina, is that you?!

In Nina's "past" photo, she's standing outside a school, ANOTHER WOMAN leans her head on Nina's shoulder.

KAE (CONT'D)

Who's that you're with?

NINA

Oh, um-- she-- that's Sharon. We were teachers at the same school. We did everything together.

KAE

Were you and Sharon...

NINA

Oh, no. No, no. No. No... No.

KAE

So no?

JANET

Is it bad if I write "bitch" over That Bitch Carol's picture?

KAE

Nah, you're fine. While you're at it, add to mine that I was actually *partner* at the law firm.

NINA

It says here you were on the legal team for Lorena Bobbitt?!

KAE

Yup. And I did it pro-bono. That woman's a goddamn hero.

Janet finds her photos -- her face falls into a scowl.

NINA

What's wrong? What's yours say?

(leans in to read)

"Janet was a homemaker and wife. She loves her kids, grandkids and has a knack for making clothes!"

JANET

There it is. Summed up in two short sentences. Glad everyone knows now I did nothing important with my life.

NINA

Family is important.

JANET

Yeah? Did you know I turned down a design job at Valentino for my "important" family?

NINA

You've mentioned.

KAE

Yes, we know.

JANET

And I said, "Call me in a year." And guess what? They did. Because I was good. I was really good. But I gave it all up when I got pregnant with Margaret. Did you know that?

NINA

Sure did.

KAE

You don't say.

JANET

After that, they stopped calling. I should have spent my life designing for a luxury brand. Instead I was sewing Halloween costumes and repairing my husband's trousers.

KAE

Charles' cock too big for his pants?

NINA

May he rest in peace.

Janet's eyes brush over how young she was in the photo.

JANET

What a fucking waste.

She RIPS her photo from the board, stuffing it in her pocket.

JANET (CONT'D)

I need a drink.

KAE

Say no more. I've got red wine, white wine, butterscotch schnapps, rumple minze peppermint schnapps.

(MORE)

KAE (CONT'D)
Which sounds gross, and it is.
Cherry cordial...

INT. HALLWAY, NEXT STOP HEAVEN - DAY

Kae continues to list unappetizing flavors as they make their way to the rooms. Janet stops short in front of hers --

Janet's daughter, MARGARET (50s, human embodiment of "do you need a hand with that?") is on all fours trying to rig something into the outlets of Janet's room.

Kae and Nina continue on without Janet.

INT. JANET'S ROOM, NEXT STOP HEAVEN - CONTINUOUS

JANET
Your pants are far too tight to be
crawling on the ground like that.

MARGARET
Always looking out, Mom.

JANET
What are you doing here, Margaret?

MARGARET
The nurse called and said you
tripped in the night again, so I
got these floor lights that
automatically turn on when you--

JANET
Oh, Jesus! Can't you go one week
without bringing me some fucking
new contraption that's supposedly
going to save my life?

MARGARET
Mom. Please, can you just--

JANET
I mean, christ, I'm almost 90 years
old! What's next? Putting me in a
fucking baby björn? Strangers will
ask, "Who's this?" And you'll say,
(mocking Margaret)
"Oh, that's just Janet, my baby who
is also my mother, but also a baby
since I don't trust my mother-baby
to do literally anything anymore."

MARGARET

Mom! Oh my god. STOP! Geez, forgive me for anticipating your needs.

Margaret's daughter HEIDI (30s, in her figuring-it-out era) comes in carrying batteries.

HEIDI

Ok, so they only had AAA, but there was this really attractive nurse who-- oh, Grandma, you're here!

JANET

Yup, hi, hi.

HEIDI

What's wrong? You fighting already?

JANET

I'm just suggesting you and your mother take a little break from taking care of old grandma here.

HEIDI

No way, I love skipping work to see you. It's like a mini vacation. But instead of laying by a pool with a bunch of hotties, it's a nursing home full of sassy seniors.

MARGARET

You told me you had the day off?

HEIDI

I do... after I told my boss I had a family emergency.

MARGARET

Heidi. What if you get fired?

HEIDI

Then it'll save me from quitting.

JANET

Do not quit your job!

MARGARET

Do not quit your job!

They look at each other, displeased they've agreed.

JANET (CONT'D)

What is it with your generation? You finally achieve your dreams running an art gallery after years of schooling and you wanna give that up?? You're like a-- like a--?

HEIDI

An underpaid millennial working for
an embezzling art gallerist who
refuses to give me my commission?

Heidi's words fall on deaf ears as Janet moves to sit down.
Margaret tries to help, but Janet SLAPS her hand away.

MARGARET

Mom. Where are your shoes?

JANET

It's fine.

MARGARET

Your feet are filthy. And is that
blood?! For as much as this place
costs, you'd think they'd notice
when a resident is shoe-less.

Margaret reaches for the nurses' CALL BUTTON.

JANET

What are you doing?

MARGARET

It'll just be a second.

JANET

I don't need you to get involved.

MARGARET

You're being dramatic. When there's
blood, you get band-aids.

JANET

Margaret, I mean it...

HEIDI

Why don't we just let Grandma--

MARGARET

You're acting like I'm forcing some
horrible thing upon you.

JANET

Stop it, Margaret. Stop it!

MARGARET

What am I doing that's so bad?

JANET

I want you out.

MARGARET

Ok. C'mon now--

JANET

Get out! I want you out, GET OUT!!

Margaret and Heidi stand there stunned by the outburst.

JANET (CONT'D)

I'm serious. You waiting on me hand and foot, it makes me want to crawl out of my skin.

MARGARET

I'm sorry my help is so uncomfortable for you.

JANET

I don't want your help! I want to be left alone. I just want to die here by myself without you buzzing around me. Now please. GET. OUT.

A pregnant, tense beat.

Margaret finally grabs her purse and exits. Heidi lingers in the uncomfortable silence until --

HEIDI

You know, this whole thing has been really hard on Mom.

JANET

Oh, *has it*? Has it been hard for your mom to treat me like I'm an absolute idiot? Like I can't walk straight or think for myself?

HEIDI

That's not what I-- maybe if you put yourself in her shoes...

JANET

Sweetheart, I am who I am. I don't need to change or see things differently. One day you'll just get to an age where you don't give a shit anymore.

HEIDI

From where I'm standing, that does not look appealing in the slightest.

Heidi exits. Janet sits there stewing. She grumbles --

JANET

Rumple minze peppermint schnapps
sounds pretty good right about now.

INT. HOBBY ROOM, NEXT STOP HEAVEN - NIGHT

Janet, Kae and Nina sit with OTHER RESIDENTS playing bingo with laminated cards and dot markers. Megan excitedly stands at the roller cage drawing numbered balls. She ogles Hot Nurse Nick as he walks around the room.

MEGAN

Ok, the next number is I-23, I-23.
As in I would love to go to dinner
with you sometime.

Nina stamps her card. Kae sneakily drinks from a flask. Janet just stares off into space, bored out of her mind.

MEGAN (CONT'D)

B-17. B-17. As in Boy those are
some strong arms you have.

KAE

Megan is really bursting at the
seams this evening. At least it's
making things entertaining.

JANET

It's making me want to stab my
eyeball with this stupid marker.

She mimes stabbing her eyes, but then drops the marker. Janet tries to bend and reach it, but can't. Finally she gives up.

JANET (CONT'D)

God I hate it here.

NINA

It's not so bad. Tomorrow is Pizza
Day.

JANET

I don't mean here. I mean *here*.
(gesturing to her body)
As in-- all of this.

KAE

You're crankier than usual.

JANET

I'm just fucking tired. Tired of
being stuck in a chair.

(MORE)

JANET (CONT'D)

Tired of doing nothing. I just want to feel like myself again.

(then, wistful)

I mean, do you remember skipping? I don't know why the fuck you skip in the first place, but one day, without realizing it, we all skipped for the last time. I'd give anything to be agile enough for fast-paced leg movements again.

NINA

For me? I miss dancing. I really loved to shake a rug.

KAE

(eyebrow raise)

You mean *munch* a rug?

JANET

She means cut a rug.

KAE

Well, did you know I used to wear six-inch stilettos and strut down Madison Avenue to Studio 54 every single night? And don't even get me started on what I was doing inside.

JANET

Cocaine. You were doing cocaine.

KAE

My only friend. How I miss thee.

NINA

Your *only* friend?

Kae shrugs matter-of-factly.

NINA (CONT'D)

Honestly, I would die to eat corn on the cob again. When you chomp the kernels off all in a row like a typewriter? It's so satisfying.

JANET

And using your fingers, too. None of those metal corn holder things.

KAE

You know what I want? To feel the weight of a virile man on me again.

NINA

But you have Walter. And Eugene.
And George. And Albert--

KAE

They're not virile. I want...
Robert Redford in *Barefoot in the*
Park. Or any Spaniard with a
rocking body. Tasty. TAY-STY.

JANET

A set of abs and a tight tush? Hold
me back.

Janet squeezes the air with a hunk-inspired glint in her eye.

KAE

What about you, Nina?

NINA

What about me?

KAE

Whose gorgeous body do you want
laying on top of you?

NINA

What? Oh my gosh, no. No one wants
to see me naked. Anyway, I don't
think about anyone like that.

JANET

No? Huh. Do you happen to know what
Gertie was wearing today?

NINA

Today she wore a lavender wind suit
and silver loafers.

(chuckles to herself)

It's funny, I always thought she
was an Autumn, but when she wears
pastels, the force of her blue eyes
really penetrate your body.

Janet and Kae lock eyes. *Mmmhmmmm*. Nina looks confused.

MEGAN

Next number is N-33. N-33. As in...
Now. Give it to me now.

KAE

I don't know who's hornier? Nina or
Megan?

JANET

I think we all know the answer is
That Bitch Carol. Right, Carol?

Janet shifts to lock eyes with That Bitch Carol at the next table. Carol gives her the middle finger. When Janet turns back, she sees her neighbor ARDITH is slumped in her chair.

JANET (CONT'D)

Ardith? Ardith?

Janet takes her marker and dots Ardith's unmoving face. Dot-dot-dot. Nothing. Hot Nurse comes over to check Ardith's pulse. He straightens, somber. Then -- peeks at the tabletop.

HOT NURSE NICK

Aw, that's too bad. She had bingo.

INT. JANET'S ROOM, NEXT STOP HEAVEN - NIGHT

Janet lays in bed in her nightgown looking at the bulletin board photo she snagged earlier that day. She folds it in half, hiding her family on the backside when --

KNOCK! KNOCK! Hot Nurse Nick pops his head in.

HOT NURSE NICK

Hi Janet! Need anything?

JANET

No, no-- I'm fine.

HOT NURSE NICK

Looks like your pillows are
scrunched up a bit there.

Hot Nurse Nick moves to her bedside and helps her get better situated -- she doesn't love it. But she does however get a peek at his ever-desired collar bones. *Mmm.*

HOT NURSE NICK (CONT'D)

There you go, now you're all--

(off photo)

--whoa! Is that you?

JANET

Oh. Yes. A million years ago.

HOT NURSE NICK

My my, I'd let her eat crackers in
my bed any night of the week.

JANET
(reddens)
What?

HOT NURSE NICK
You know, crackers? Like Ritz,
graham, saltine, Club--

JANET
No, no, I know--

HOT NURSE NICK
--animal, oyster, wafer, Triscuit,
the square ones with the strands
that crunch up when ya bite them.

JANET
Yeah, that's just a Triscuit again.

He looks again at the photo with Young Janet before he exits.

HOT NURSE NICK
Ha! I still can't believe that's
you. Well, good night, Miss America
1920. Sweet dreams.

Janet watches the door close then SCOFFS.

JANET
1920?! What am I? 140 years old?

She turns back to the photo and longingly traces Young Janet's legs, her waist, and her gloriously perky cleavage. She sadly peeks down the front of her nightgown. She comes back up disappointed. With one last glance to the photo --

JANET (CONT'D)
I'd give anything to be young again.

A beat -- then she TURNS OFF THE LIGHT. As she settles into bed, she suddenly sees a DARK FIGURE lingering in the corner.

JANET (CONT'D)
Hello? Who's there?

She scrambles to turn back on the light. And sees... NOTHING.

JANET (CONT'D)
What the--

DEATH
Hi!

Suddenly from right beside her appears -- DEATH.

JANET

AHHH!!! Who the fuck are--
 (off Death's outfit, intrigued)
 --you?

This Death isn't the grim reaper you'd expect. Her robe is couture, her SCYTHE completely bedazzled. It's more like if Death went to the Met Gala and the theme was, well... death.

DEATH

Isn't it obvious? I am the Grim Reaper. I am the Pale Rider. I'm not in your imagination and this is not a Halloween costume. Although, I did bedazzle it myself. I'm... Death. Death Brenda to be exact.

Death hands Janet her BUSINESS CARD. Janet is skeptical.

JANET

Who put you up to this? Kae? Nina? No, Nina is too nice. Megan? God, I would actually love that.

DEATH

We all know Megan doesn't have the backbone for pranks.

JANET

(calling out)
 You've had your fun! Come out now!
 (back to Death)
 Man, it's too bad this isn't real. I couldn't think of a better excuse to get out of that idiotic bird watching trip Megan has planned. I'd certainly rather be dead than waste two hours of my life in Echo Park looking at some fucking ducks.

DEATH

Have you ever seen a Muscovy Duck up close? They're a sight to see.

Death does a wave and MAGICALLY TRANSFORMS their surroundings.

EXT. LAKEFRONT (ILLUSION) - CONTINUOUS

Janet's bed now sits at the edge of a lake. A MUSCOVY DUCK swims up to them. Death scoops it up. Janet is speechless.

DEATH

Want to see it talk like Tom Hanks?

JANET

Do I...?

DUCK TOM HANKS

"Look at me. I am the captain now."

JANET

Wait. That's not-- Tom Hanks
doesn't say that in the movie.

DUCK TOM HANKS

Yeah, but c'mon. It's the best line.

INT. JANET'S ROOM, NEXT STOP HEAVEN - NIGHT

The scenery suddenly disappears and Death lets Duck Tom Hanks
waddle into the hall.

DEATH

Do you believe me now?

JANET

Oh my god. So this is... real?

DEATH

It's a lot to take in. I know.

JANET

I'll say. Well. I guess we better
get to it, right?

DEATH

Actually, about that--

JANET

How does it work? Do I just lay
here and you take me? Is there a
bright light? What about Heaven and
Hell? Is there any afterlife? If
I'm gonna look like this I don't
wanna go. Will it hurt? I actually
wouldn't mind that. You know, when
a lover squeezes your neck and it
feels bad but also good, but also--

DEATH

JANET!! It's not your time yet.

After a beat, stunned --

JANET

Then why the fuck are you here?!

DEATH
Come with me.

Death waits for Janet to move, but she doesn't budge.

DEATH (CONT'D)
I'm sorry. Do you have something
else going on?

Janet warily gets out of bed. The moment her toe touches the ground -- CRASH! The floor splits open in a POOF of glitter and wood splinters. Janet plummets down with a SHRIEK into --

INT. ELEVATOR, SOUL SUCKER ENTERPRISES - CONTINUOUS

Janet barely lands on her feet, still in her nightgown. Death stands unfazed beside her. *DING!* The doors open to reveal:

INT. VARIOUS, SOUL SUCKER ENTERPRISES - CONTINUOUS

A modern office with an expansive open floor plan. GRIM REAPERS move in and out of the offices on the sides, each with a neon nameplate above the door. As Death and Janet step out, they are quickly accosted by KYLE, an overeager intern.

KYLE
Welcome to Soul Sucker Enterprises.
The company behind every sweet
release and violent end in this
world. Would you like a matcha with
foam art? I can draw 14 different
types of cats including the ones
from Andrew Lloyd Webber's 1981
musical masterpiece *Cats*. Perhaps a
Skimbleshanks or a Rum Tum Tugger--

DEATH
Fuck off, Kyle.

KYLE
You know only the upper level Grims
can talk to me like that.

Kyle indicates the fancy offices, smug. Death fumes.

DEATH
Fuck off, Kyle.

Kyle retreats back to his desk. Janet looks around in a daze.

JANET
Is this... what is this?

DEATH

Not what you expected?

JANET

I guess I thought there would be
like a cave. Maybe a little lava?

DEATH

We haven't been in a lava cave
since the early 1300s. Remind me to
tell you about the time we operated
out of a Wetzels Pretzels.

Janet trails behind Death as she weaves her way through the
office. They pass another grim reaper, DEATH ZACH.

DEATH (CONT'D)

Hi, Death Zach.

DEATH ZACH

Sorry, no time to chat. I'm off to
a cult in South Dakota that's about
to "drink the Kool-Aid" in the form
of some laced tater tot casserole.

DEATH

Oh, wow. I'm so... happy for you.
(sotto to Janet)

Ugh. He always gets the good ones.

INT. DEATH'S CUBICLE, SOUL SUCKER ENTERPRISES - CONTINUOUS

They arrive to an *Office Space*-looking cubicle. Death looks
completely out of place in her bedazzled grim reaper outfit.
But even more surprising -- Kae and Nina sit in the cubicle.

JANET

Kae?! Nina?!

NINA

Oh my gosh, Janet?!

JANET

You guys aren't... dead, are you?

KAE

No. Are you?

JANET

No. But I've... seen some things.

Janet's memory of Duck Tom Hanks reemerges with a soft SFX
whisper of "*I'm the captain now.*" She shivers.

NINA

Death gave me caramels that never
stick to your teeth.

KAE

That's nothing. Death let me see
Robert Redford's d--

DEATH

Let's get straight to it, shall we?

The office lights dim. A SPOTLIGHT suddenly shines on Death.

DEATH (CONT'D)

I've been watching you all and I can
see you're unhappy. Wasting away.
Full of regret. Longing for the past.

POOF! THREE SILVER SERVING DISHES appear on the desk. Death
lifts the lid of the first one and reveals a TINY NINA. Tiny
Nina sits on a park bench. A TINY GERTIE before her.

DEATH (CONT'D)

Nina, every day you feel the misery
of not living the life of who you
actually are. You believe your time
for love and sex is gone, so you do
absolutely fuck all about it.

TINY GERTIE

Beautiful day. Mind if I join you?

TINY NINA

Um-- uh... actually. Yes. I mind.

Tiny Gertie walks off rejected. Tiny Nina slumps, sadly. Big
Nina wears a similar sheepish look.

Death lifts the lid of the second tray -- TINY KAE sits on
her bed as a TINY HOT NURSE NICK walks by with a snack cart.
He hands her lime jello. She slumps, almost in tears.

DEATH

Kae. You used to dominate the
courtroom. You had power. And with
your "I'm not here to make friends"
attitude you got everything you
wanted. And now? Your life is so
small it's almost meaningless.

TINY KAE

*Can't I have orange? I'm so tired of
lime. I know you have the orange.
Pleeeeeease. Please. I need this.*

TINY HOT NURSE NICK
You know orange is for the weekends.

KAE
 Ok. No one was supposed to see that.

DEATH
 And Janet. Where do I even begin?

Death lifts the third lid -- TINY JANET struggles to navigate an uneven sidewalk. A TINY MARGARET tries to steady her.

TINY MARGARET
*If you refuse to use your walker
 then you have to hold my hand. You
 can't do it on your own.*

TINY JANET
*Let go of me! I'd rather get run
 over in the fucking street!*

DEATH
 You're a woman who hasn't had a day go by in the last decade where you haven't felt infantilized by your family. You're made to feel like an invalid. Incapable of wiping your own ass or having your own thoughts despite the fact that you gave up everything to take care of them.

Death eyes Janet. There's a crack in her usually cold veneer.

DEATH (CONT'D)
 I can help you. All of you. I can make you feel alive again. Like yourselves again. I can give you one last chance to live authentically. To feel powerful again. To exist without anyone's help. I can give you the one thing you want most in the world.

JANET
 And what's that?

Death indicates Tiny Janet on the table. Tiny Janet turns and makes direct eye contact with Big Janet.

TINY JANET
To be young again.

Death does a WAVE and the Tinies on the table are suddenly -- young. The women marvel at their tiny younger selves.

DEATH

So here's the deal. I will return you to your youthful selves for three days. Got that? Three days you can skip around, fuck around and do whatever you want.

JANET

And then what?

DEATH

I get your souls. And you die.

KAE

I'm sorry-- WHAT?

NINA

You want us to die?!

DEATH

C'mon gals, you can't be that surprised? Have you never seen a movie? Read a book? I am Death after all. My job is to collect.

KAE

But why offer this? If you're Death, why not just... take us?

DEATH

Because smarty pants--

Suddenly Death CONJURES A BLACKBOARD. She uses it like a teacher, pointing to key words in her lesson.

DEATH (CONT'D)

It's against the rules to take you "before your time." But!

She flips the board to the opposite side with new details.

DEATH (CONT'D)

If you sign away your souls, then I can take them whenever and however I want. You're what we call in the biz -- an "Early Termination."

KAE

And that's... good for you?

DEATH

Fuck yeah. Early Terminations are the only way to get promoted around here. Which means better assignments. Natural disasters, cults... my heart's set on getting the next Titanic expedition.

(MORE)

DEATH (CONT'D)

People cannot stay away from that thing. But truly? I just want an office. That one right over there.

Death dreamily looks over to a corner office, it GLOWS. We hear a HEAVENLY CHOIR SFX.

DEATH (CONT'D)

I've been saddled with the infant and old people's desk for over a millenia. You'd think it'd be easy to get old people to go early, but no, no. They're clingers. And the babies? Do you know how hard it is to get a baby to sign a contract?

KAE

Thanks for sharing. Now we want a year.

DEATH

Who do you think you're dealing with? It's three days.

KAE

One month.

DEATH

One day.

KAE

One week... or we walk.

Death deliberates and sneaks a peek to the offices again.

DEATH

Fine.

INT. CONFERENCE ROOM, SOUL SUCKER ENTERPRISES - CONTINUOUS

With a *POOF!* Death has transported them to a conference room. Death holds a GLOWING CONTRACT and wears a power suit. The women sit around the table, all holding pens.

DEATH

Just sign here.

KAE

Nu-huh-uh. Not before I take a little looksy. May I?

Death rolls her eyes and hands over the contract.

KAE (CONT'D)

Wow, well these numbers are
bullshit. You know about inflation,
right? Let's just add a few more
zeroes behind our daily per diem.
Oh god. You have us living in...
(the horror)
...The Valley?

DEATH

The Valley is hip now.

KAE

The Valley will never be *hip*. We're
staying in Beverly Hills. Something
expensive. With room service. That
good for you two?

(off Janet and Nina's nod)

Ok great. And let's add in a
jacuzzi. A BIG one. For lots of
people. Also, no physical pain of
any kind. No hangovers. I'd also
like to be hairless. Absolutely no
monthlies. And no flatulence. I
don't want to fart my way through
this week. Anything else?

(before they can answer)

Nope? Ok. I think we're good here.

The text magically adjusts to the new changes.

DEATH

Ok. All that's left to do is sign.

Janet moves to the contract but Nina slides in front of her.

NINA

Maybe we should take the day to
think about this.

DEATH

Ah-ah. It's now or never ladies. If
you want to go back. Be my guest.

The door to the conference room FLIES OPEN revealing -- Next
Stop Heaven on the other side. They see the Hobby Room.
Activities Director Megan setting up a rock painting class.

JANET

What's there to think about? She's
right. We're wasting away over
there. But with this?! We get to
fucking grab life by the tits. *Our*
young perky tits.

(MORE)

JANET (CONT'D)

We have the chance to really and truly live our lives one last time.

KAE

We'll all be dead soon anyway. So why not go out with a nice ass?

JANET

C'mon, do it for Tiny Nina.

Nina looks at the sad, tiny version of herself on the desk.

NINA

Yeah, ok... fuck it. Let's do this.

The three women take turns signing. The contract *POOFS* into a cloud of glitter. When it dissipates, we're suddenly in --

INT. BLANK VOID - DAY

A BLANK VOID. The three women stand with absolute nothing around them. Death holds an HOURGLASS filled with glitter.

DEATH

This hourglass tracks the time you have left. Once all the glitter reaches the bottom, I return to collect your souls. Got it?

They nod then Death haphazardly tosses the hourglass to Nina.

NINA

Wait, I can't--

It FLIES through the air! Nina moves to catch it, but she's not quick enough. It's gonna smash. They all brace for it to shatter -- instead it hits the ground with a loud KA-THUNK!

DEATH

My god. You guys. It's a magical object. That baby is indestructible. At least for you. The living can't affect objects of the dead.

Janet picks it up. The hourglass is unscathed. The women look amongst each other, excited... and scared.

DEATH (CONT'D)

Flip it over and your time begins.

Janet flips the hourglass over then -- EVERYTHING GOES BLACK!

INT. JANET'S ROOM, PENTHOUSE SUITE - DAY

It's early morning, the sun barely peeks through the blinds. Janet GROANS and starts to emerge from beneath her covers.

JANET'S POV -- sweeping the room -- *where the fuck is she?*

She goes to straighten her nightgown and then -- stops short. Something's off. She moves her hands down to her chest, feeling herself up in an unsexy, very confusing way. A GASP!

For the first time since waking, light falls across her face -- HER TWENTY-SOMETHING YEAR-OLD FACE. She runs to the mirror and beams at her reflection. *She's young again.*

INT. LIVING ROOM, PENTHOUSE SUITE - DAY

Janet, Kae and Nina all converge, practically running into each other. They stand and gawk at their new youth.

JANET
Holy shit. It really worked.

NINA
Janet, is that you?

KAE
Obviously it's Janet, Nina.

NINA
How would I know that?

KAE
Who the fuck else would be here?!

A beat as smiles spread across their faces -- then they all SQUEAL WITH GLEE and jump around.

Janet stops to admire her youthful hands. She pinches at her wrist and the skin goes back, quick and tight. Kae and Nina reach out and pinch Janet, too. She SLAPS them away.

JANET
Ow, fuck! Get after yourselves!

KAE
I feel incredible.

NINA
My knees don't hurt!

JANET
Nothing hurts. I mean...

Janet bends down then bends back up. Nina and Kae applaud.

NINA
How 'bout this, how 'bout this? Did
someone say something? Because
guess what? I heard it!

Nina whips her head to the left and right. Back and forth.

JANET
I dare anyone to try and take our
driver's licenses away again.

Kae feels her butt emphatically through her nightgown. We hear the unappealing sounds of ruffling plastic. She smiles.

KAE
Wait a minute...

Kae reaches under her nightgown and an adult diaper falls between her ankles. She then agilely KICKS the diaper directly out an open window. A beat -- then they cheer!

KAE (CONT'D)
Who wants to see the goods?

JANET	NINA
Show us! Show us! Show us!	Show us! Show us! Show us!

Kae does an overly dramatic turn, lifts up her nightgown and showcases a perfect peach of an ass. They all stare.

JANET (CONT'D)
You could bounce a fucking quarter
off that thing.

Janet then checks her own butt and gives Kae and Nina a look.

INT. DRESSING ROOM, PENTHOUSE SUITE - DAY

The three of them stand in front of a mirror. Nina is in her underwear. Janet is just in panties. Kae is completely nude.

KAE
I haven't seen my nipples this high
in six decades.

NINA
Everything's so... smooth.

JANET
I could honestly spend the whole
week doing this.

KAE
Not a chance. I'm immediately
finding people to fuck this body.

JANET
Oh, yeah. Me too.

Nina lets out a whimper, overwhelmed by the notion.

JANET (CONT'D)
You know what's stupid? I used to
think I was fat at this age. My
first boyfriend called me chubby.

KAE
I hope he's dead.

JANET
He is.

NINA
I don't think I've ever looked at
myself like this.

KAE
Let's get you a hand mirror and you
can really go wild.

DING-DONG! The women look amongst each other, confused.

INT. LIVING ROOM, PENTHOUSE SUITE - DAY

Now in bathrobes, the women bring in a LARGE WRAPPED BASKET. A
tag reads "*Don't spend it all at once. LYLAS, Death Brenda.*"
Inside, sits an UNGODLY AMOUNT OF CASH with brand new iPHONES.

NINA
Good gravy, that's the most money
I've ever seen. How much is it?

KAE
Enough for a week of debauchery.

JANET
Well done, Kae.

KAE
Hey. They didn't call me the
Piranha for nothing.

JANET
They called you The Piranha?

KAE

I had a lot of names. You know,
like Cobra, Spawn of Satan... Cunt.

NINA

Ah! Look! She threw in some of
those unsticky caramels!

(immediately chews them)

I love Death.

JANET

She's really buttering us up before
the slaughter.

KAE

Slaughter? She's not the devil.

NINA

(mouth full)

She is taking our souls though...

KAE

So what? She was gonna take it one
day regardless of a contract. Who
cares? What even is a soul anyway?

NINA

(mouth even fuller)

Well, it's you know-- like a wispy
concentration of-- it's your
spiritual... innards?

Then out of nowhere -- Death *POOFS!* into the room. She
casually lounges on a velvety couch, sipping champagne.

DEATH (O.S.)

We typically define it as the
"immaterial essence of an
individual life."

The women SCREAM! Death smiles.

DEATH (CONT'D)

How you liking the digs? I think I
really outdid myself. Like that
jacuzzi? It's got 7 jet settings.

(then to Kae and Nina)

You guys check the fridge yet?

Kae opens the fridge. It's full of orange jello. And corn.

Nina reaches in and grabs a cob. Then *POOF!* Another magically
replenishes. Nina GASPS gleefully as Janet wanders toward a
closed door.

JANET
What's behind here?

DEATH
That's for everyone. A little
present from me to you.

Death withdraws a KEY and opens the door. They GASP in awe.
Inside is an EXPANSIVE PASTURE with TWO DOZEN HORSES.

JANET
But-- why? What...?

DEATH
Weren't all women once girls and
don't all girls love horses?

EXT. DREAM HORSE ROOM, PENTHOUSE SUITE - CONTINUOUS

The ladies enter as a tiny, MINIATURE PONY prances forward.

DEATH
That's Baby Claire. They're the
smallest of the group. Adorable,
but a terrible sense of direction.

The women ooo and *ahhh* over the horses.

DEATH (CONT'D)
Ok, ok. You can come back to this.

Death wrangles them out the door and back into --

INT. KITCHEN, PENTHOUSE SUITE - CONTINUOUS

DEATH
Well, I'm off. See you in-- how
much time do they have left?

The hourglass on the counter suddenly speaks in a very
distinguished British accent. They all jump.

HOURGLASS
You have 6 days, 22 hours, and 13
minutes remaining.

JANET
...Is that Judi Dench??

DEATH
Dame Judi Dench. And yes. She does
all of Soul Sucker's recordings.

KAE

Before you go, could you possibly
get us a little...

Kae mimes snorting.

DEATH

Did you put it on the contract?

KAE

Nevermind. We'll figure it out.

NINA

Wait. I just realized. Won't people
wonder where we went?

Suddenly a *LANDLINE POOFS!* into Death's hands. Death opens
her mouth, but her voice is not her own -- it's Margaret's.

DEATH

(into phone, as Margaret)
Hi Megan, this is Margaret, Janet's
daughter. So I took our favorite
ladies out for breakfast this
morning and I've decided to
surprise them with a week-long
getaway. Yep. Janet, Nina and Kae.
Mhm. Great. Buh-bye now.

JANET

Ok, it really feels like it should
have been harder to do that.

DEATH

What can I say? People will believe
anything you tell them. Everyone
thinks Rasputin died in 1916.

JANET

Didn't he?

DEATH

Not if I had anything to do with
it. Which I didn't. Or did I?

KAE

Well, that explains a dangerous,
yet incredibly sensual night I had
in St. Petersburg in the 60s.

A moment as Janet and Nina take this in.

DEATH

Anyway! See ya later, besties!

POOF! She's gone. Janet turns to Kae, eyes wide.

JANET
Did you fuck Rasp--

POOF! Death appears again. The women SCREAM!

DEATH
Ha. Sorry, I just love that. And
Kae-- you're welcome.

Kae salutes Death as she *POOFS* away. Nina shakes her head --

NINA
What have we gotten ourselves into?

Janet wanders toward a huge window overlooking LA. She looks out at all the possibilities. She smiles wide, excited.

KAE
What should we do first?

Janet and Nina turn to find Kae's removed her robe and stands there nude, fanning herself with a wad of gift basket cash. "BOYS WANNA BE HER" by Peaches brings us into --

EXT. SIDEWALK, RODEO DRIVE - DAY

Janet, Nina and Kae pile out of a TAXI, dressed in their nightgowns. A few ONLOOKERS gawk, but they don't care. They ecstatically take in all the shops Rodeo Drive has to offer.

INT. LA PERLA, RODEO DRIVE - DAY

Kae flits from rack to rack. Everything is very tiny and very strappy. Janet slurps up the complimentary champagne while Nina examines a barely-there body harness. She's confused.

CUT TO: Janet and Nina lounge in the dressing room as Kae erupts from behind a curtain wearing a revealing outfit.

JANET
Are those just... two ribbons?

NINA
I guess less is more, right?

KAE
No, less is *less* and that's the whole point.
(off her own body)
God, I've missed you.

INT. UPSCALE VINTAGE SHOP, RODEO DRIVE - DAY

Janet, still in her nightgown and Kae, now wearing something so tight it could be painted on, watch as Nina comes out smiling in a conservative shirtdress buttoned to her neck.

NINA

I had this exact dress when I was
in my 20s. Isn't it sweet?

A SALES ASSOCIATE lifts an eyebrow at that.

KAE

Why not try this??

Kae holds up a low-cut wiggle dress that would make Joan from *Mad Men* fucking melt. Nina violently shakes her head "no".

JANET

Nina. Seriously. What good are "the
goods" if you're just going to hide
them under ten layers of crinoline?

SALES ASSOCIATE

Can I take these to the front?

She grabs Nina's pile. Kae throws the wiggle dress on top.

KAE

She'll also get that one.

EXT. SIDEWALK, RODEO DRIVE - DAY

Still in her nightgown while the others carry their bags, dressed in new outfits, Janet looks among all the designer stores before her. She spots VALENTINO.

JANET

Ah. The mothership.

KAE

You're nothing if not a glutton for
punishment.

INT. VALENTINO, RODEO DRIVE - DAY

Janet angrily flips through all the clothes. Grunting as Kae and Nina watch, uncomfortable with her aggression.

JANET

Really?! This is the color palette
they went with this season?!

A SALES REPRESENTATIVE approaches Janet with an ensemble. Janet reviews it with a critical eye then loudly GROANS.

CUT TO: Janet chugs the rest of her glass. Gone is the frilly nightgown, replaced by a sparkly, minidress. She tugs at the neckline as Kae drinks straight from the bottle behind her.

JANET (CONT'D)

This would look way better with a sweetheart neckline. That's what I would have done. When I was first coming up as a seamstress--

KAE

(drunk)

My god. Can you shut the fuck up?

NINA

What she means is... maybe we try to just be in the moment.

KAE

No, I mean you're a fucking 90-year-old woman in a 20-something-year-old body. So shut up.

JANET

Fine. Still would've been better--

NINA

Janet!

JANET

Yeah, yeah. Ok, ok.

INT. BEAUTY SALON, RODEO DRIVE - DAY

The three women sit under dryer chairs, their hair in foil, champagne in hand. Nina looks through a magazine and excitedly points to a painfully outdated midwestern hairstyle.

NINA

Oo! What about this one??

KAE/JANET

No.

CUT TO: They get pedicures. Kae admires her legs.

KAE (CONT'D)

Wow. We really are hairless.

CUT TO: MAKEUP ARTISTS work on them. They look fucking fab.

EXT. CITY STREET - DAY

The women strut down the street, feeling good. They catch their reflection in a storefront window and don't hesitate to admire themselves. The MONTAGE ENDS with an abrupt halt as Nina squints through the glass and sees --

NINA

Hey, isn't that Heidi?

Inside the Gagosian-esque art gallery, they spot Janet's granddaughter in the midst of an install for a new exhibit.

JANET

Oh my god. It is her.

They press their faces against the window watching as Heidi instructs various ART INSTALLERS and INTERIOR PAINTERS.

NINA

You wanna go in?

Janet hesitates. Just then -- there's a commotion inside.

INT. RICHARD MILLER GALLERY - CONTINUOUS

Heidi's boss and gallery director, RICHARD MILLER (70s, if Danny DeVito was a complete piece of shit) enters, shouting loudly. Heidi visibly tenses up.

RICHARD

No! No! No! This is all wrong! I told you I wanted the white hue we used in the Diana LaTigra show. Not whatever the fuck this is.

HEIDI

It is the same. In fact, we're currently using the actual paint left over from her previous show--

RICHARD

The fuck it is. And why is *this* wall a completely different white than *this* wall?

Heidi looks between the two identically-colored white walls then timidly points to the neighboring gray accent wall.

HEIDI

This wall is simply appearing lighter as it's juxtaposed next to this darker wall.

RICHARD
Are you telling me I'm wrong?

HEIDI
No, um-- it's just-- I think basic
color theory is at play here.

Richard chuckles then deliberately runs his fingers down the
wet paint and smears them on the side of Heidi's face.

RICHARD
Fuck your color theory. Fix it. Now.

EXT. CITY STREET - CONTINUOUS

Janet, Nina and Kae watch in horror as Richard exits. Heidi
wipes the paint from her face, deflated.

KAE
So that man is a fucking monster.
Also his fingers look like baby
carrots you forget in the fridge.

NINA
Should you go in and talk to her?

JANET
To say what? "It's me, Grand-Ma-Ma.
Don't be scared, I'm younger than
you now because I sold my soul to a
grim reaper named Brenda and I'll
be dead in a week. But don't worry,
Heidi--"

Heidi whips her head at the sound of her name. The women
immediately duck to try and hide themselves -- a beat.

KAE
Is there a reason we're doing this?
She doesn't know what we look like.

JANET
Oh, right.

They stand up and brush themselves off. Janet takes one last
look to Heidi before they continue on.

INT. LOBBY, HOTEL - DAY

Janet, Kae and Nina approach the front desk. The hotel's
concierge, ALAN (30s, Trader Joe's friendly) is behind the
desk wrangling balloons. He is endlessly tangled.

ALAN
Shoot. How do I-- aw beans--

KAE
Excuse me, sir?

Alan bats the balloons out of the way, embarrassed.

ALAN
Well, hi there. My name is Alan.
How can I be of service to you
lovely ladies today?

KAE
I'm Kae, this is Janet and Nina and
we'd love some recommendations for
tonight.

ALAN
Excellent! Happy to oblige.

Kae leans in scarily close to his face. Alan blanches.

KAE
We want to have a good time, Alan.
We're not looking for a 5-star
dining experience or some tourist
sightseeing excursion, we want
something dirty. Something naughty.
We want... cocaine.

A balloon suddenly POPS behind him. Alan jumps. Kae doesn't.

ALAN
Oh. Boy. Wow. I'm not sure I--

KAE
Don't disappoint me, Alan.

Alan shakily pulls out a smattering of brochures and coupons.

ALAN
Well, I do happen to have some
complimentary tickets to an amazing
new musical all the way from New
York -- *Shucked!*

KAE
(excited)
Fucked?

ALAN
No. *Shucked* with a "sha!". It's
about corn.

NINA
Oh! I love corn!

Nina happily snatches the tickets.

KAE
Does that sound like what I was
after, Alan?

JANET
How about a room service menu? Can
you handle that?

Alan scrambles beneath the desk and passes it over. Janet
peruses the options.

JANET (CONT'D)
Ok. We'll take three racks of ribs,
three T-bone steaks and if you have
any nuts? Celery? Taffy? Throw
those in too. Make 'em chewy.

Kae CHOMPS her teeth directly at Alan. He's petrified.

EXT. DREAM HORSE ROOM, PENTHOUSE SUITE - DAY

The women lay out in the grass amongst the horses. There's a
mess of ROOM SERVICE plates. They're in heaven. Janet puts
down a baby back rib and licks her fingers.

JANET
Ugh. I love having teeth again.

KAE
I got so excited I started chomping
through the bone.

Nina looks wistful, gazing at the horizon.

NINA
You know, seeing Heidi today made
me realize we should probably plan
our goodbyes before too long.

JANET
Hmphf.

NINA
I think I'll give my niece and
nephew a call. That'd be nice.

KAE
I'm all set on my end.

NINA

You're just gonna die without saying anything to anyone?

KAE

Yup. I'm Irish exiting this life.

NINA

Janet. What about you?

JANET

I think I want some more ribs.

NINA

I meant about the goodbyes.

JANET

Can we not talk about this? I'd rather not waste time thinking about goodbyes and family and--uck. I spent years, decades, doing everything for them. Sacrificing my body, my life, my dreams--

KAE

If Nina can't talk about goodbyes, you can't bitch about the past, ok? Both of you little mopey mopes are ruining my good time. You're acting like you're on death row.

JANET

We are on death row....?

KAE

Then let's get out of here! There's places to go, people to fuck.

NINA

I actually might stay in tonight.

KAE

What did I just say about moping!

NINA

I'm tired, that's all.

KAE

Nina.

Nina hesitates.

JANET

We're not getting any younger here.

NINA
I just-- I think my time has passed.

KAE
What do you mean?

NINA
I mean, romantically. I think my window for...

JANET
...Fucking?

NINA
Yeah. That's-- passed.

KAE
Honey, I'm living proof you can have sex at any age. But right now? In these bodies? The window is wide open. It's practically just a hole in the side of the house.

Kae goes in for another rack of ribs. It's... a lot of sauce.

NINA
But I haven't done anything in so long. Especially not with a...

JANET
...Woman? This is like Mad Libs.

NINA
I'm nothing like these young people! They're so familiar with their sexualities and they try everything. All I've had was one kiss with one woman 50 years ago--

Kae doesn't bother wiping her mouth and grabs Nina by the face and pulls her in for a kiss. There's BBQ sauce everywhere.

KAE
There. Now you've kissed a woman in this century.

NINA
Um... uh-- wow.

Kae smiles, then turns to Janet.

KAE
Unless you want one too, can we get the fuck out of here now??

EXT. CLUB CLUB - NIGHT

CLOSE ON Janet, Kae and Nina's high heels as they strut toward a dance club entrance. Janet nearly trips, and in a rage stops to pull off her heels.

JANET

That's it. They're coming off.

KAE

Why can't you ever wear shoes?

NINA

Janet, put those back on, LA streets are disgusting. On the way here, I saw a rat eating another rat. And I think he was laughing.

Janet begrudgingly puts her shoes back on. They reach the club. There's no one there except a SECURITY GUARD. A neon sign blinks: CLUB CLUB.

KAE

Is this Club... Club?

SECURITY GUARD

It's pronounced Club *Clerb*.

KAE

I don't get it.

JANET

Why does it sound different? It's just the same word twice.

SECURITY GUARD

Yes it is. But I still can't let you in. We don't open until 10:30.

JANET/KAE/NINA

10:30?!?

KAE (CONT'D)

What time is it?

NINA

7pm.

JANET

Well, shit. What do we do now?

Nina lights up.

INT. PANTAGES THEATER - NIGHT

SINGERS perform on stage among fake rows of corn. Janet, Kae, and Nina sit in the audience. Nina chomps on an ear of corn-on-the-cob. She's loving it. Kae and Janet are not.

JANET
(re: Nina's corn)
Where did that even come from?

KAE
I think she brought it from home.

EXT. PANTAGES THEATER - NIGHT

The performance lets out. Nina is glowing.

JANET
I can comfortably say I hate musicals. That talk-singing thing they do? Pick one or the other.

NINA
How can you say that? Did you see that playful midwestern backdrop?!

JANET
I could have gone the rest of my life without seeing that.

KAE
I'm adding an addendum to the "no bitching about the past" rule. You also can't bitch about the *present*.

JANET
Why do I get all the rules?

KAE
Because you're cranky. But not to worry, our night is just beginning.

JANET
What's that supposed to mean?

With a smile, Kae struts over to a GROUP OF PERFORMERS signing playbills for a SMALL CROWD. She singles out a HUNKY PERFORMER (early 30s) and leans in closely.

KAE
Hi there. I just have to say-- you were absolutely riveting as, um...

HUNKY PERFORMER
Corn Cob #2.

KAE
(sotto to herself)
Wow. Not even #1. Brutal.

Just then, a GEN Z PERFORMER (early 20s) scoots into the chat.

GEN Z PERFORMER
Oh my god, hi! Love your hair! Did you enjoy the show?

KAE
I did, I did. I was just telling Corn Cob #2 over here--

HUNKY PERFORMER
You can just call me Brandon.

KAE
Excellent, I'm Kae and you are--?

GEN Z PERFORMER
Emileigh. But not with a "Y." With an "E-I-G-H." It's French.

KAE
I don't think that's accurate, but now that we're acquainted, I was hoping you might share your supply.

EMILEIGH
I'm sorry? Our supply?

KAE
You know. The blow. The booger sugar. I don't know what the kids are calling it these days.

BRANDON
Uh... I think you may have us confused with someone else.

KAE
(leans in)
I just saw you perform for almost three hours straight. About corn. One of you has cocaine.

Brandon smirks.

INT. SHITTY BATHROOM, DIVE BAR - NIGHT

QUICK CLOSE UPS of cocaine being cut and prepared with a credit card on shiny surfaces in a single stall bathroom.

Kae watches with a hunger in her eyes. Brandon sections off two large lines then pulls out a dollar bill.

BRANDON

Would you like to do the honors?

KAE

I'd fucking love to do the honors.

Kae takes the bill then proceeds to roll it into the tightest cocaine straw the world has ever seen. Brandon is awestruck.

BRANDON

Now, that is a work of art.

KAE

As Faye Dunaway as Joan Crawford would say, "this ain't my first time at the ro-deo."

BRANDON

I'm officially obsessed with you.

With a wink, Kae dives right in. She aggressively snorts one line then throws her head back, blissful. She then goes back for more and giddily smears the leftover residue on her gums.

KAE

Absolutely fucking gorgeous. Wow.

BRANDON

(eyeing Kae seductively)
And speaking of gorgeous...

KAE

Oh! I welcome this, but I assumed you were gay?

BRANDON

I'm pan.

KAE

I don't know what that is. I'm--
from the Midwest...

BRANDON

You poor thing! It means I love to
fuck everything.

KAE

I love to fuck everything, too!

Brandon pushes her against the wall with a hard kiss. She undoes his belt as his mouth moves down to her neck, making his way under her skirt.

KAE (CONT'D)

What an exciting, progressive new world!

INT. DIVE BAR - NIGHT

Emileigh and two other Gen Z *Shucked* performers, BLAIZELEIGH and HADLEIGH sit at a table. They are dressed down but their corn-inspired performance make-up remains. It's a sight.

EMILEIGH

Did you see how cringe Christaleigh was during the "Corn Mix" number?

HADLEIGH

Everything about her is so obviously dayroom. Mid to the max.

BLAIZELEIGH

Ok, like no shade but she's delulu.

EMILEIGH

Sers delulu and supes sus. Everyone knows the director only cast her because they had one sneaky link and it's breezing that she's high-key low-key a fuhuhluhtoogan.

REVEAL: Janet and Nina sit on the opposite side of the table. They are completely lost. They whisper to one another --

NINA

What are they even saying? Is that English?

HADLEIGH (O.S.)

...Cheugy.

JANET

I don't think so.

EMILEIGH (O.S.)

...Pookie.

JANET

Wait, maybe?

BLAIZELEIGH (O.S.)
...Gyat.

JANET
What the fuck's that supposed to be?

NINA
I feel like I'm in a nightmare.

INT. SHITTY BATHROOM, DIVE BAR - NIGHT

Kae is now being absolutely railed against the sink.

KAE
My. God. Yes. Tell me another one!

BRANDON
You can have as many partners as
you want at the same time now!
Five! Ten! Pick your poison!

KAE
And it's not just acceptable for
disgusting men who justify it under
the bullshit guise of religion?

BRANDON
No way! Polyamory is mainstream!

KAE
(cumming)
Woowwwwahhhhhhhh!

INT. DIVE BAR - NIGHT

Nina and Janet are huddled closely, too scared to speak.

NINA
Say something.

JANET
You say something.

EMILEIGH
You guys sigma over there?

JANET
I, um-- Nina was just saying...

Nina busies herself fake-fixing her perfect makeup with a compact. Blaizeleigh waves to Nina to put the mirror away.

HADLEIGH

Girl stop. Seriously, you're mogging so hard. That face card of yours is all mutherfucking credit. Slay that black AmEx, girl. Slay.

BLAIZELEIGH

And your brows are on p. No cap.

EMILEIGH

And that jawline? She bussin'. Do you mew?

NINA

Is that like a cat thing?

A moment, then the youths burst into laughter. Emileigh turns her attention to Janet.

EMILEIGH

And you. In that fit. Snatched AF.

HADLEIGH

I am literally and metaphorically GAGGED over your waist.

JANET

(to Nina)

Ok, so that seems bad.

EMILEIGH

I'd unalive a total stranger to have an ounce of that good, good rizz you got going on.

NINA

(to Janet)

Ok, maybe gagged is good?

BLAIZELEIGH

Talk about drippity drip. So Gucci.

JANET

It's actually Valentino.

BLAIZELEIGH

Valentino is the most Gucci.

JANET

I think by default Gucci is probably the most Gucci.

NINA

Janet might be right on this one.

HADLEIGH

Bet.

JANET

Gagged.

EMILEIGH

Secondly, dubbed gagged.

Janet smiles. She's one of them -- kind of.

INT. DIVE BAR - LATER

Kae and Brandon exit the bathroom, sweaty and satisfied.

KAE

Man, I feel alive! I haven't fucked like that in three decades.

BRANDON

...I'm sorry, what?

KAE

And I didn't even need lube!

They join the group at the table. Janet and Nina are considerably more relaxed now.

JANET

Ok, so mine is five, which may not be a lot but-- I am on vacation, so I think that number might get a wee bit bigger if you know what I mean.

EMILEIGH

Snaps! We stan a 'miscuous queen.

KAE

Ok. I have learned so much in the last forty five minutes.

JANET

So did we! We were all just sharing our "body count" which means--

KAE

Wow, really? I cannot believe how accepting everyone is about literally everything now. Mine is two but trust me, they deserved it.

BRANDON

Wait, am I... your second?

KAE
Second, what?

Kae slurps up what's left of Nina's cocktail through a straw, really taking her time as everyone stares at her.

KAE (CONT'D)
What?

JANET
I think it might be time to go.

INT. CLUB CLUB - NIGHT

A DJ plays music for a CROWD OF YOUNG PEOPLE who sway on the dance floor. Janet, Kae and Nina make their way to the bar.

NINA
I can't believe we made it to 10:30!

JANET
I can't believe no one wears heels!

They look around. Everyone's in sneakers.

JANET (CONT'D)
I didn't own sneakers 'til I was 50.

NINA
My mom always said they were
"giving up" shoes.

They reach the bar. Janet stares at a WOMAN's Converse.

JANET
What size are those? Would you
switch shoes with me?

WOMAN
Oh, um-- I actually am actively not
supporting items of clothing
perpetuated by a patriarchal
paradigm governed by the male gaze.

JANET
I'll give you \$200.

WOMAN
I'll abandon my principles for that.

They switch shoes. Janet moans inside her new footwear.

NINA

Has anyone seen the bathroom?

Kae indicates a line wrapped around the corner. Nina sighs.

NINA (CONT'D)

I hate to admit it but there was a kind of freedom with the diapers.

BARTENDER (O.S.)

What can I get you?

KAE

Three dirty martinis, please.

BARTENDER works on the drinks. Then hands over the bill.

KAE (CONT'D)

\$89.50?! For three drinks?!

JANET

No wonder everyone's going sober.

Kae hands over the money and passes out the drinks.

KAE

Alright. Shall we dance?

Kae leads the way, weaving their way to the dance floor. EDM MUSIC blasts as they share a look between each other.

NINA

What now?

KAE

Um...

They mimic the swaying everyone else is doing. It's awkward.

NINA

Is this music bad?

JANET

Well, it's certainly not good.

Kae shoots Janet a look. Janet throws up her hands --

JANET (CONT'D)

It's not complaining if it's true!

KAE

Ok. Fair. You know what might help?

Kae delves into her purse and pulls out a handful of MOLLY.

JANET

Where did you get those?

KAE

I bought them off of one of the
"leighs."

JANET

Yeah, why the fuck not?

(takes a pill)

Actually... maybe two. And a couple
for the road.

Janet grabs more pills. Kae holds her hand out to Nina.

NINA

I've never done drugs. This is
drugs, right?

KAE

Yes, Nina. This is drugs.

NINA

Umm, you know what? I can barely
handle half a dose of Children's
Dimetapp, so I think I'll pass.

KAE

Great, more for me.

She palms the rest then washes them down with her martini.

KAE (CONT'D)

Let the games begi--

HARD CUT TO:

INT. LIVING ROOM, PENTHOUSE SUITE - NEW DAY

The penthouse is an absolute disaster. The women wake up
tangled with a bunch of STRANGERS.

JANET

Errhhhhggghhh. Whose touching me?

The FIRST STRANGER sits up on their elbows.

JANET (CONT'D)

Um. Hi? Who are you?

FIRST STRANGER

The bigger question is... who are
YOU? Your aura is electrifying.

(MORE)

FIRST STRANGER (CONT'D)
An aquamarine color. I could swim
in it like a dolphin on the waves.

He stares at Janet intensely. He never breaks eye contact.

JANET
Uh... Kae? Nina?

Here. KAE NINA
Here. Is someone cooking?

They look up to the kitchen and see a SECOND STRANGER is eating off of some reheated room service plates.

NINA (CONT'D)
Are those from yesterday?

SECOND STRANGER
I'm a freegan. The planet needs us.

THIRD STRANGER
Oh my god, what is this fridge? Did
you do a sponsorship or something?

A THIRD STRANGER is at the corn/jello fridge. They remove a corn, so focused on getting a photo of themselves, they don't see that in a glittery *POOF*, it's magically replenished.

SECOND STRANGER picks up the hourglass. She tips it upside down, but the glitter works independent of gravity.

NINA
No, don't touch that!

SECOND STRANGER
Whoa, what is this thing?!

FIRST STRANGER
I wanna see! Toss it!

The Second Stranger tosses the hourglass haphazardly. Nina braces for it to shatter -- but it's unharmed.

NINA
Right. Magical object. Unbreakable.

FIRST STRANGER
I feel its vibration.

The SECOND STRANGER heads for the Dream Horse Room door.

SECOND STRANGER
What's behind this door?

KAE
OK!!! EVERYBODY OUT!!! NOW!!!!

Kae is up on her feet. Everyone drops what they're doing and heads for the door. MORE STRANGERS appear.

SECOND STRANGER
Excuse me, do you mind telling us where exactly we are? I actually don't remember who you people--

KAE
Look at a map or ask Alan downstairs. Goodbye! Goodbye!!

Kae SLAMS the door in their faces.

JANET
What day is it? How much time do we have left?

HOURLASS
You have 3 days, 2 hours and 4 minutes remaining.

They all jump and shriek at the sudden hourglass projection.

JANET
Holy fuck, we lost almost three days?? What were we even doing?

INT./EXT VARIOUS LOCATIONS (FLASHBACK) - DAY/NIGHT

QUICK CUTS as the Janet and Kae do various drug-induced things, Nina mostly watches:

- They take shots and dance hard on the dance floor.
- They get matching tattoos. It's horse-themed.
- They skinny dip in the ocean at night.
- They ride horses under a full moon in the horse room.
- They're in the penthouse jacuzzi, this time with STRANGERS.
- An orgy happens. Big time.

INT. LIVING ROOM, PENTHOUSE SUITE - RESUMING

JANET
Oh, right. Yeah.

KAE
Yup.

NINA
Boy, the ocean was so cold.

JANET

I can't believe I put my hoo-ha on
a horse. What was in those pills?

Kae throws her hands up innocently. Janet then looks at Kae intensely, a question on her face.

KAE

Why are you looking at me like that?

JANET

Did you and I have sex?

A beat. They think --

QUICK FLASH: In the midst of an orgy, Janet and Kae kiss.

KAE

Yup. Yeah, we had sex.

JANET (CONT'D)

We sure did.

KAE (CONT'D)

God, I haven't fucked that many
people since I went to the wrap
party for *Planet of the Apes*. I'm
telling you, those monkey masks...

JANET

(moving on, to Nina)

What did you get to over there?

NINA

Oh. Well... I took my bra off.

QUICK FLASH: Nina takes her bra off, looks around, then puts it back on.

KAE

Wow. What a slut.

INT. LOBBY, NEXT STOP HEAVEN - DAY

Janet's daughter, Margaret approaches the vacant front desk at the nursing home. She *DINGS* the bell, but no one's in sight. She grows impatient and heads to Janet's room.

INT. HALLWAY / JANET'S ROOM, NEXT STOP HEAVEN - DAY

Margaret reaches for the doorknob when -- Death opens the door wearing scrubs. Death exits Janet's room, quickly pulling the door shut behind her.

DEATH

Can I help you?

MARGARET

All good. Here to see my mother.

DEATH

Shoot. She just laid down for a nap.

MARGARET

I'd like to see her. She hasn't taken any of my calls in days.

DEATH

I'm so sorry to hear that. One sec.

Death returns back inside Janet's room, closing the door.

INT. BALCONY, PENTHOUSE SUITE - DAY

Relaxing on loungers, Janet, Kae and Nina cheers with mimosas when *POOF!* Death appears. They SHRIEK!

JANET

What are you doing here?

DEATH

No time to explain. BRB.

Death grabs Janet before she can protest and *POOFS* her to --

INT. JANET'S ROOM, NEXT STOP HEAVEN - DAY

Her old bed. Janet, mimosa still in hand, IS OLD AGAIN.

JANET

AHHH! No! No! No! Put me back! Now!

DEATH

Calm the fuck down. It's only for a minute. Pretend to be asleep. Your daughter is here.

Janet freezes. Death grabs her mimosa then chugs it as Janet settles into bed. Death opens the door and Margaret enters.

DEATH (CONT'D)

See? Sleeping like a baby.

Margaret stares at her mother. She sighs.

MARGARET

Shit. We had plans to go to my daughter's gallery opening tonight and my birthday party is tomorrow but that was before-- she's just been quite... difficult lately. I'm not really sure what to do here.

DEATH

She's stubborn that one. Can't make her do anything she doesn't want to.

JANET

Pfft.

MARGARET

Did she wake up?

DEATH

Oh no. I think she let out a toot.

MARGARET

When she wakes up could you remind her to call me. Actually-- nevermind. I doubt she even cares.

Janet peeks an eye open, her face colored with guilt.

DEATH

Will do. Ok. Buh-bye now!

Margaret exits. Janet sits up, stuffing down her feelings.

JANET

So when are we gonna--

EXT. BALCONY, PENTHOUSE SUITE - DAY

POOF! Janet appears back at the suite besides Nina and Kae. Janet checks her hands. YOUNG AGAIN. She sighs in relief.

KAE

What happened? Where did you go?

JANET

On a guilt trip.

INT. LOBBY, HOTEL - DAY

The women exit the elevator and find the lobby's been totally transformed. Everything is now rainbow and sparkly.

ALAN
 Good morning, lovely ladies!
 Looking lovely today!

NINA
 What's going on?

ALAN
 It's Pride! It's mandatory all
 corporations become gay in June!
 Here, have a flag!

He hands Nina a rainbow flag. She stands with it awkwardly.

KAE
 We were actually hoping you could
 help us with some recommendations.
 But, don't sweat...
 (with a wink)
 We already got the cocaine.

ALAN
 Oh, um-- ok. That's-- uh-- nice.
 Well, you girls are in luck. I
 happen to have complimentary
 tickets to a new musical straight
 from Broadway -- *Shucked!*

JANET
 For the love of god, never mention
 that corn monstrosity again.

ALAN
 Oh. Sorry. Must have forgotten I
 suggested that. Besides the Pride
 parade, there's LACMA. Tar pits. An
 outdoor showing of everyone's
 favorite sexual awakening, the 1999
 classic, *The Mummy...*

Janet has an idea, but she doesn't love it. Begrudgingly --

JANET
 Or. We could go to Heidi's gallery.

	NINA	KAE
What?		Excuse me?

JANET
 I think there's an opening tonight.
 We should go.
 (off Nina's look)
 Don't look so surprised. You were
 the one who suggested I see her.

NINA

Yeah. But since when do you listen to me?

ALAN

...So, that's a no for *The Mummy*?

EXT. CITY STREET - DAY

The women join the growing CROWD for Pride just as a FLOAT with a gigantic mouth and long inflatable tongue passes by. It's a sight. Kae nudges Nina.

KAE

I bet you like that one, don't you?

NINA

Ha-ha. Very funny.

Nina then takes in her surroundings. Noticing all the love and affection among the couples -- she watches enviously.

JANET

It really is incredible, isn't it?

NINA

(touch of sadness)

Mhm.

Another float passes by with tiered stages full of Britney Spears-inspired Drag Queens. A sign reads "*Join us for Hamburger Mary's Presents: The Father, Son and Holy SPEARit.*" A GROUP OF HUNKS follow on foot dressed as SLUTTY NUNS.

The HUNKIEST HUNK (30s) approaches Kae and hands her tickets to the show and a rainbow colored crucifix. Kae immediately deep throats the cross, maintaining intense eye contact with him. It's basically love at first sight. Janet stares at her.

JANET

What is wrong with you?

KAE

Lots of stuff, but look--! Tickets for something other than fucking *Shucked!* Though I bet Nina would--

Kae stops short. It's obvious Nina is feeling some feelings.

KAE (CONT'D)

What's up with you? You look as grumpy as Janet.

JANET

Excuse me.

KAE

Is it because you didn't have sex with anyone yet?

NINA

No. It's just-- it's just a lot.

KAE

What is?

NINA

I don't know-- *this*.

She waves her rainbow flag sardonically.

KAE

You're mad at... the gays?

NINA

No, I'm mad at-- I don't know-- ALL OF THIS! It's hard to explain. And don't get me wrong, I'm happy for all of the people and I'm happy for the progress now, but... it's not fair. I had to spend my entire life pretending I wasn't gay. And now I'm too old to do anything about it. Why couldn't I have celebrated my life and my love out in the open? Why couldn't I have grown up on a street lined with rainbow flags?

(a moment, then weighted)

Where was my parade?

JANET

Honey, I think this is your parade.

NINA

I'm sorry. I can't be here right now. I need to be alone.

Nina walks off. Kae and Janet share a concerned look.

EXT. COFFEE SHOP - DAY

Nina somberly sits outside at a cafe, an untouched coffee in front of her. She stands to leave when TWO OLDER MEN (early 80s) take the table next to her. They politely hold out a CAMERA --

OLDER MAN 1
Do you mind taking a picture of us?

NINA
(takes the camera)
Oh. Um-- sure.

OLDER MAN 2
It's our 11th anniversary today.

NINA
Wow. Eleven years. Congratulations.

OLDER MAN 1
Thanks! We've actually been together
since the 70s. Met at the very first
pride parade here in LA.

They gaze at each other lovingly. For a beat, Nina stares at
them. Seeing their wrinkled hands in one another's.

NINA
That's really beautiful.

INT. RICHARD MILLER GALLERY - NIGHT

The gallery is immaculately curated. The artist's work
depicts erotic anatomical paintings spliced with natural
elements. In short, it's A LOT of genitalia. Janet and Kae
mill about among SOCIALITES and ART CRITICS.

JANET
Apparently there's usually
celebrities at these things.

KAE
If that's true, I hope Warren
Beatty shows up.

JANET
Isn't he dead?

KAE
No, Annette Bening keeps him young.
Fingers crossed they have an open
marriage.

JANET
You think Nina's ok?

KAE
(looking across the room)
Oh, I'd say she's just fine.

Nina stands at the entrance, wearing the wiggle dress Kae forced her to buy. Their jaws drop as Nina struts over.

KAE (CONT'D)

Um, excuse me? Have we met?

JANET

Boy, you should get mad more often.

NINA

It's not too much?

KAE

Absolutely not. Does this mean you're ready to...

Kae mimes scissoring with her fingers. Nina swats it away.

JANET

Or... maybe this means you're feeling better?

NINA

It means I realized I have to stop making excuses for myself because at some point, this part of the world that I live in began to move forward with love and acceptance and I... stood still. I could have had a life with Sharon or another woman but I was too scared-- and if I'm being truly honest, I'm still scared. But I'm ready to accept who I really am and what I really want. And I have to be because... hey, these are the last days of my life, so if not now... when?

A SERVER walks by with a tray of wine. Kae grabs two glasses, handing them to Janet and Nina, then takes one for herself.

KAE

Well, cheers to your "yes era!"

Kae looks through the crowd and spots a GREAT-LOOKING BUTT at the other side of the gallery. Kae makes her way toward it.

NINA

Aaaand she's off. Seen Heidi yet?

Janet shakes her head.

NINA (CONT'D)

Are you gonna tell her who you are?

A beat as Janet considers then --

RICHARD (O.S.)
Heidi.

Janet turns her head and sees her granddaughter approaching her boss, Richard. Nina silently urges Janet to follow him.

RICHARD (CONT'D)
You and I need to have a serious conversation about the amount of makeup we wear to work.

Heidi politely smiles at some ATTENDEES, maintaining airs.

HEIDI
What are you talking about?

RICHARD
You look like a sunburned sex worker. Go and wash your face.

HEIDI
Richard, I'm only wearing mascara.

RICHARD
That's it? This isn't a slumber party with your gal pals. You're the face of my gallery. You need to look professional.

HEIDI
Ok, which is it? Am I wearing too much makeup or not enough?

RICHARD
I don't have time for this.

Janet watches as Richard stomps away. Heidi huffs a sigh, her shoulders fall. Janet moves to console her, but stops and heads to the bar. This calls for some liquid courage.

ON THE OTHER SIDE OF THE GALLERY:

Nina quietly eyes a TOTAL BABE (20s) admiring one of the pieces. Nina nervously straightens and tries to be casual.

NINA
Hi.

TOTAL BABE
Hi.

NINA

Wow. This art... is so arty and beautiful, but the real art is um-- not on the walls, but your face...

(flustered, rambling)

I'm so sorry. I really thought that was going to come out so much better than it did. I can just see myself out and off a cliff.

TOTAL BABE

Would you like to give me your number?

Total Babe eyes Nina, charmed. Nina chuckles, glowing.

BACK TO JANET:

Janet stands before a painting of bananas that turn into a penis at the tips. She nods, impressed and sips her martini.

HEIDI (O.S.)

Do you have any questions?

JANET

(nervous, coughing)

Oh. Um. I... yes. I guess my question would be, "what? And then also probably, "why?"

HEIDI

The artist would say our bodies create an animalistic symphony with nature in a way that's been forgotten. This is his attempt to bring that focus back to the forefront of civilization. But between us, I think he loves the shock factor. Or, in regards to this section... the "cock" factor.

Heidi and Janet share a laugh as Kae and Nina bound toward them, each with huge smiles on their faces.

KAE

You'll never guess what just happened!

NINA

You'll never guess what just happened!

KAE (CONT'D)

You first.

NINA

I gave a woman my number and she said she'd call me tomorrow!

JANET

Nina!! Good for you!

KAE

Well, I just had the hottest man
I've ever seen go down on me!

JANET

How? We just got here?

KAE

He was only one person but somehow
made it feel like there were six
people down there! Then he invited
us on his yacht tomorrow!

JANET

Sorry, this is my friend Kae. She's
a-- 'miscuous queen.

HEIDI

Don't apologize. So, who'd you bag?

KAE

Him. There. With the good butt.
God, I wanna bite that thing.

She points. They all follow her finger. Heidi's jaw DROPS.

HEIDI

I'm sorry. Are you pointing at...
RYAN GOSLING??

Kae is indeed pointing at RYAN GOSLING (or another comparable
beloved Hollywood golden boy).

KAE

If that's his name, then yes.

HEIDI

You did dirty with Ryan Gosling??

KAE

What's the matter? Is he famous or
something?

HEIDI

Um... uh-huh. Yes. Quite.

KAE

Ah! Well good for me!
(to Ryan Gosling)
You! Hot buns! Get over here.

Ryan Gosling saunters over and slings a casual arm over Kae's shoulder. Kae sucks on his finger. Nina is grossed out.

RYAN GOSLING

Hi, lover.

KAE

Everyone. This is... Ryan? These are my friends--

RYAN GOSLING

Hi friends.

KAE

And this is--

HEIDI

Heidi Lebron. Gallery director.

RYAN GOSLING

Incredible show. Truly moving work. I'll take two of those.

He points to a LARGE PAINTING of a cross-section of a pregnant woman but instead of a fetus, there's a cat.

HEIDI

That's an original, so there's only one available but might I recommend the companion piece as well?

She points to another piece, also a woman pregnant with a cat.

RYAN GOSLING

Perfect. Two of each then. Alright, who's coming on the yacht tomorrow?

KAE

I know I'll be cumming...

RYAN GOSLING

And you, Gallery Woman?

HEIDI

Me? Uh-- yup. Yeah, I'll totally--

Heidi's boss Richard whisper-shouts from across the room --

RICHARD (O.S.)

HEIDI!!

HEIDI

(plasters on a smile)
If you'll excuse me.

RYAN GOSLING
See you tomorrow.

HEIDI
Ha, no I'll *seang* you. Like sea.
Like the ocean. Oh god...

Heidi walks off beat red.

NINA
Poor thing. I wish we could help.

KAE
She doesn't need our help. Because
you know what cures all? YACHTS!

EXT. MARINA BOATING DOCK - DAY

A BOAT HORN BLASTS from a massive yacht that's stern reads:
THE BOTEBOOK.

EXT. MAIN DECK, YACHT - DAY

The main deck is packed with RICH PEOPLE mingling. There's a huge food spread, including a giant Hidden Valley Ranch display. Ranch fountain included.

JANET
Oh my god. That looks--

KAE	JANET (CONT'D)
Absolutely disgusting.	Delicious.

Janet doesn't waste time digging in to test ranches.

KAE (CONT'D)
Does the world really need this
many different flavors of ranch?

Nina looks down at her phone. There's no missed messages.

JANET
She didn't call yet?

Nina disappointingly shakes her head just as Ryan Gosling takes to a SMALL STAGE in front of the crowd.

RYAN GOSLING
Attention everyone! Friends,
family. People I may or may not
have fucked yesterday...

KAE

Oh, that's me. That's me!

RYAN GOSLING

Welcome to my second home: The Botebook. Please enjoy the entertainment, food and refreshments. And don't forget... Hidden Valley. You either love it. Or you really love it.

JANET

I really love it. I do.

Janet throws back an entire cup of ranch like a shot.

KAE

Janet, get a hold of yourself.

JANET

Hey, at least I'm not complaining.

KAE

You know what? You're right. Enjoy your ranch. More power to you.

Janet's eyes then widen at something in the distance.

KAE (CONT'D)

What do you see? Another celebrity?

NINA

Is it Bon Jovi? I've always wanted to meet him.

JANET

No, it's...

They all turn and see --

JANET/KAE/NINA (CONT'D)

Death.

Death Brenda is wearing a fabulous glittering suit with a plunging neckline. They walk over to her carefully.

NINA (CONT'D)

Um... hi... Brenda?

DEATH

Hello, my young nonagenarians, having a nice time?

JANET

What are you-- I mean, did we get
the day wrong, are you here to--

DEATH

Oh, no. I'm not here for you.

They all sigh a breath of relief.

KAE

You're here for... someone else?
Please dear god say it's not Ryan.

NINA

She only does old people and
babies, remember?

DEATH

Or do I....

Death smiles ruefully and sashays away.

NINA

Ok, well, I hate that.

KAE

Could be fun. Like wouldn't it be
great if it were that guy?

She points to GRODY MAN who wipes his hands on a tablecloth.

KAE (CONT'D)

Or that guy.

A GREASY MAN chats up a YOUNG WOMAN who wants to be left
alone.

KAE (CONT'D)

Could be anyone.

JANET

(suddenly nervous)

You know what? I'm gonna find Heidi.

INT. SUN DECK, YACHT - DAY

Janet spots Heidi standing near the bar.

JANET

There you are.

Heidi turns to Janet, her face curious.

JANET (CONT'D)

I have to say, if you haven't visited the ranch fountain, I highly recommend it. Five stars.

HEIDI

Great advice, thanks. I'm Heidi.

JANET

Oh, yeah-- um-- we actually met yesterday at the gallery.

HEIDI

Oh, I'm sorry! If I'm being honest, I think I kind of blacked out when Ryan Gosling looked me in the eyes and invited me onto his yacht.

JANET

That's alright! I don't think we were properly introduced anyways. I'm... um-- Jjjj--olene.

HEIDI

Jolene?

JANET

(singing)

Jolene, Jolene!

(awkward)

My-- uh, mom was a big Dolly fan. Anyway. I couldn't help but notice last night that your boss is--

HEIDI

A total piece of shit? Yeah, I know.

JANET

Have you thought about quitting?

HEIDI

Every day. But that man owes me commission on my last nine sales. If I leave now, I'll never get it.

JANET

I've got money, let me pay you!

HEIDI

That's weirdly generous of you, but Richard needs to pay it. It's over 54k at this point.

JANET

54-- thousand-- *US DOLLARS?!*

HEIDI

It's not like he doesn't have it either. And he definitely wouldn't miss it. The amount of shit he sells off the books that never even makes it into the bank is insane.

JANET

So why don't you just go to his house and get it from him now?

HEIDI

I couldn't if I wanted to. He's getting Lasik today.

JANET

So what you're saying is... he's not home.

A sneaky smile blooms across Janet's face.

EXT. MAIN DECK, YACHT - DAY

Janet, Heidi and Kae stand out on the main deck. Kae sloppily eats shrimp, tossing the tails over the side.

JANET

What do you think?

KAE

I think it's a great plan.

HEIDI

This has gotten way out of hand. I'm not gonna-- steal from my boss.

JANET

You're not. I am.

KAE

Hon, I'm a lawyer. If I can't find a flaw in the logic, then you're fine.

HEIDI

Didn't you just do a line of coke a minute ago?

KAE

Yes. Which means I'm alert.

HEIDI

I don't think I'm drunk enough for
this conversation.

Ryan Gosling comes over eyeing Kae.

RYAN GOSLING

Hiya, gorgeous. Who might you be?

KAE

Insatiable.

Ryan Gosling and Kae make out. It's sloppy and spit-filled
and nobody likes it. They finally pull apart.

JANET

Is this boat leaving port or what?

RYAN GOSLING

Oh no. The Botebook never leaves
the dock. She can't endure the
elements like that.

JANET

Then what's the point of a yacht?

RYAN GOSLING

I don't understand the question.

Nina comes hustling over.

NINA

You guys! Ryan Gosling! A man fell
overboard!

They all look over the side. An ELDERLY MAN is overboard.

RYAN GOSLING

Oopsie doodle.

NINA

Shouldn't we do something?!

RYAN GOSLING

(waves it off)
Someone will find him.

KAE

(sotto to Janet)
Is *that* the death we're waiting for?

A SERVER comes over and hands Ryan a PELICAN CASE. He undoes
the latches and pulls out a HARPOON.

RYAN GOSLING
Alright, who's ready to party?

JANET
Whoa! What the fuck?! Is that a
fucking harpoon?

RYAN GOSLING
It's a *miniature* harpoon.

JANET
Is that... even legal?

RYAN GOSLING
There's no rules on the high seas.
Maritime law, bay-bee! Does anyone
know if dolphins are endangered?

A SCREAM from the other side of the boat.

HEIDI
What the fuck was that?

KAE
(sotto to Janet)
Is *that* the death we're waiting for?

Ryan Gosling shoots the mini harpoon and it loudly CLANKS
against the side of the yacht. Ryan throws the harpoon down.

RYAN GOSLING
BOTEBOOK!!!! NOOOOO!!!!!!

A GUNSHOT sounds from one of the upper decks.

HEIDI
Ok, I love Ryan Gosling and all,
but I maybe want to leave.

JANET
What do you say we get out of here
and steal your commission?

HEIDI
Yeah, fuck it. Let's go.

NINA
I'm sorry-- *what are we doing??*

INT. CAR (MOVING) - DAY

Heidi drives a Prius through the clean manicured streets of
Brentwood. Janet sits next to her. Nina and Kae in the back.

JANET

Really? Fake security cameras?

HEIDI

No one is cheaper than a rich person.

(then, nervous)

Are we sure this is a good idea?

KAE

Was Rasputin hung like a horse?

HEIDI

I'm sorry, what?

JANET

Ignore her. Now where's the safe?

HEIDI

There isn't one. Richard thinks putting money in a place meant to put money makes it easier to find.

KAE

That's pretty smart actually.

HEIDI

You'll wanna look anywhere cash can be shoved into. Kleenex boxes, oven mitts, under the mattress. So on.

JANET

And the security code?

HEIDI

One, two, three, four.

KAE

I take it back. He's an imbecile.

Heidi pulls the car over in front of a massive estate.

HEIDI

Ok, this is it.

JANET

It's probably best you stay here and let Grandma take care of this.

HEIDI

Grandma?

JANET

Yes, sweetheart?

She freezes, realizing her mistake. Nina jumps to the rescue.

NINA

It's a term of endearment. All the youths are saying it, so that's why we're saying it. Because we are also young youths and we talk in young youth slang. *Sssslaaaayyy*.

Heidi stares at them blankly. Kae pats Heidi on the shoulder then opens up her door, ready to do crime.

KAE

Honk twice if there's trouble.
(to Janet and Nina)
Let's go girls.

"MAN! I FEEL LIKE A WOMAN" by Shania Twain plays us into --

EXT. RICHARD MILLER HOUSE - DAY

Janet leads Nina and Kae to the side of the house.

JANET

So the key should be hidden in a--

KAE

Found it!

Janet and Nina turn to see Kae holding a HUGE ROCK. She grins then casually tosses it through the side door's glass pane. *CRASH!!!* Kae carefully reaches inside and opens the door.

INT. FOYER, RICHARD MILLER'S HOUSE - CONTINUOUS

They enter and Janet quickly keys the code into the beeping security panel. They take in the surroundings. Mouths agape.

JANET

What. The. Fuck.

Richard's house is chaos. Mixed in with oversized artwork and sculptures are boxes, lamps and every piece of furniture anyone in the neighborhood has ever left out on the street.

Kae picks up a vase full of dead flowers and hands it to Nina.

KAE

Smash it.

NINA

What? I don't think I can--

KAE
Smash the fucking vase!

Nina shrugs and throws it against a wall. It shatters.

NINA
Ok. Crime feels good.

Janet sifts through the pieces and holds up a ROLL OF BILLS.

JANET
Yeah. It looks fucking good, too.

INT. VARIOUS, RICHARD MILLER'S HOUSE - DAY

QUICK CUTS as Janet, Kae and Nina hunt around the house:

- Janet pulls the lid off a cookie jar. Inside is a BUNCH OF LOOSE HUNDREDS. *Fuck yeah!* Across the kitchen, Kae pulls out a carton of ice cream. She opens it: ANOTHER ROLL OF CASH. She tosses it to Janet, who adds it to her cookie jar stash.
- Nina tiptoes around a used condom on the bathroom floor. She gags as she fishes inside a Kleenex box. She pulls out a STACK OF CASH then peeks at the condom, gagging once more.
- Janet stands in the cluttered living room holding the open cookie jar. Kae plops a WAD OF CASH inside. Nina adds a bunch of crumpled bills too. Janet smiles at the growing pile.

INT. HALLWAY, RICHARD MILLER'S HOUSE - DAY

Feeling high on life from a little B & E, Janet, Kae and Nina giggle as they prance down the hallway. Kae spots a door.

KAE
Anyone check in here?

They shake their heads. Kae then grabs the knob and twists.

KAE (CONT'D)
Oh god. It's sticky.

She pushes and the door dry-crackles open. Janet flips on the light. But it's not just any light. It's a UV blacklight.

JANET
Something tells me the handle isn't
the only thing that's sticky here.

INT. SEX ROOM, RICHARD MILLER'S HOUSE - CONTINUOUS

The place is covered with so many STAINS that the stains have stains. A "KING DICK" neon sign hangs above a portrait of a very gross Greek God version of Richard. Janet and Nina watch as Kae steps inside and rummages around.

JANET

I feel like the money in here comes along with a complimentary STD that science has yet to find a cure for, so I think we're good here.

KAE

I'm not looking for money... BINGO!

She proudly holds up an open cigar box containing a HUGE BAG OF COCAINE and a BUMP SPOON. She wastes no time sampling the merchandise then holds out a spoonful to Janet.

Janet leans in and SNOOOOORRRRTTTT! As Kae closes the box --

NINA

Might I perhaps have some of that?

JANET

Is this baby's first drug?

KAE

Oh my god! Crime Nina is so fun!

NINA

I agree! Crime Nina is so fun!

Nina snorts two heaping bumps, one for each side. She smiles but their good time is cut short by -- HONK!!! HONK!!!

INT. LIVING ROOM, RICHARD MILLER HOUSE - DAY

The women rush into the living room, unsure of what to do or which way to go when suddenly -- THE FRONT DOOR CREAKS OPEN.

They panic as footsteps approach and quickly open up a closet door to find it packed to the brim with a tangle of lamps.

JANET

Shit! Shit! Shit!

There's no other option left but to squeeze together in a corner by the room entrance as Richard Miller hobbles in wearing huge sunglasses assisted by a YOUNG MAN.

YOUNG MAN
Is the couch ok, sir?

RICHARD
No, you fucking idiot. Take me to my bedroom.

YOUNG MAN
Sir, I'd prefer to set you up here.

RICHARD
Fuck you! Fuck you! Get me a glass of water and take me to my bedroom.

YOUNG MAN
Man, I'm just your Uber driver so I already think I've done more than--

RICHARD
I'll fucking kill you.

Fed up, Young Man turns to leave when -- he sees Janet, Nina and Kae huddled together. A tense moment. Janet quietly opens the cookie jar and holds out a HANDFUL OF CASH.

A beat -- then he grabs it and swiftly exits.

A sigh of relief. Janet, Kae and Nina speak in whispers --

JANET
Can you see anything after Lasik?

Richard pathetically wanders and SMACKS into the door frame.

KAE
I think that's a no.

He turns only to SMACK into the other side of the door frame, this time he drops a prescription. It RATTLES to the floor.

He feels around aimlessly on the floor, completely blocking their exit. Kae sighs, annoyed. Then -- CLEARS HER THROAT.

RICHARD
Who's there?

Janet smacks her and mouths, *"What the fuck?!"*

KAE
He's taking for fucking ever. We don't have all day.

RICHARD

Who is that? You should know I have a friend coming over to help me any minute now. He's strong and big.

KAE

Oh, pah-lease. You had to have an Uber pick you up from surgery. You have no friends.

RICHARD

Well, I... don't need friends because I have... I have a weapon.

He unsteadily stands, fumbling with a pocket knife keychain. He frantically stabs the air, nowhere close to hitting them.

KAE

You have a weapon? That's cute. So do I.

Out of nowhere, Kae withdraws the miniature harpoon.

JANET

What the FUCK, Kae?!

KAE

Shhh, it's just to scare him.

JANET

HE CAN'T SEE IT, YOU NINNY!

NINA

Where did you even hide that?

Nina can't stop looking at the size of Kae's person in relation to the size of the harpoon.

RICHARD

Hide what? What's going on? How many people are here?

JANET

Put that thing down! You're gonna shoot someone!

RICHARD

What do you mean shoot someone?! Does someone have a gun?!

NINA

Technically, it's a harpoon gun.

KAE
Mini harpoon gun.

JANET
I don't know, I'm pretty sure a
harpoon gun COUNTS AS A REAL GUN!

RICHARD
Why do you have a harpoon gun?!

KAE
Again, it's a *mini* harpoon gun and
I have it because you deserve it,
Richard. You've been a bad boy and
a little bitch. I've done it twice
before and I'll do it again.

NINA
Kae, c'mon stop messing around.

KAE
Calm down. I'm just playing. These
things have safeties on safeties--

Suddenly the mini harpoon inexplicably SHOOTs and lands
directly in Richard's leg. He crumbles, clutching his leg.

RICHARD
Ow!!! What the fuck!! What was
that?! Oh god! Is that a spear?!

NINA
Technically, it's a mini spear, so
it's not that bad.

BLOOD SPURTS. Janet starts to corral everyone to the door.

KAE
Oh, shit. Let's go.

RICHARD
You can't just leave me here!
Someone needs to call an ambulance!

Nina scrambles around and finds a CORDLESS LANDLINE on a side
table. She fumbles with the numbers, she's so nervous.

KAE
Just throw it!!

Nina badly throws the phone and WHACKS Richard on the face.

RICHARD
 AH! What was that? Was that another
 weapon?!

JANET
 EVERYBODY OUT NOW!!!

EXT. RICHARD MILLER HOUSE - DAY

The women burst out of the house and make a run for the car.

INT. HEIDI'S CAR (PARKED) - DAY

Janet takes the front seat, Kae and Nina pile in the back.
 All of them breathing heavily.

HEIDI
 What's going on?! Didn't you hear
 me honk? Is everything ok??

JANET
 Umm... yeah. Everything... went...
 (plasters on a smile)
 Great!

KAE	NINA
Yeah, totally great.	Smooth sailing.

HEIDI
 It did??

JANET
 Yup. Look!

Janet opens the cookie jar. Heidi looks inside and just gawks
 at the amount of money -- all she sees are hundreds.

HEIDI
 I can't believe it. Thank you.

JANET
 It's all yours.

HEIDI
 Ok. I'm taking you all out for the
 most lavish, expensive-- wait.
 Shit, I can't! I have to go to my
 mom's birthday party.

JANET
 Oh, right. It's the 1st.

HEIDI
Yeah. Wait-- what?

KAE
Yeah, WHAT.

Kae stares daggers at Janet. Janet blanches --

JANET
Uh-- you know... in astrology...
those who give birth to a daughter
are likely to be born on a date
divisible by 1?

HEIDI
Isn't that just... every date?

JANET
Oh, maybe. I'm not great with math.

HEIDI
Well, anyway, do you guys wanna
come? I know it sounds lame, but
it's usually pretty fun?

Kae and Nina exchange a look then turn to Janet.

NINA
Janet, why don't you go? And we'll
catch up with you later?

JANET
Ok. Yeah. That'd be nice.

Heidi smiles at Janet just as something catches her eye. She
examines a small STAIN OF BLOOD on Janet's shirt.

HEIDI
Is that blood?

JANET
Uhh... yeah. Period blood. I get a
lot of splash back.
(desperate to move on)
Should we get going? We did do a
crime after all. Time to go.

EXT. HAMBURGER MARY'S, WEHO - NIGHT

Nina and Kae stand in line outside a drag show entrance. Nina
does a not-so-sneaky bump then checks her phone. No messages.

KAE
Still nothing from that woman?

NINA
No, not yet. But it's fine! Because
all I want to do is dance and
compliment people and dance while
complimenting people.

KAE
See! Drugs are fun!

NINA
They really are!

They finally reach a BEEFY BOUNCER. Kae hands him the tickets.

BEEFY BOUNCER
Can I see your IDs?

KAE
Oh. I assure you, we're over 21.

BEEFY BOUNCER
Still need the IDs.

KAE
What if I told you I had sex with
Clint Eastwood?

BEEFY BOUNCER
Gross.

KAE
Not now. When I was younger.

BEEFY BOUNCER
What?? That's worse? And I still
need to see some ID.

NINA
How's this for ID?

She confidently hands him several hundred dollar bills.

BEEFY BOUNCER
Go right on in.

EXT. BACKYARD, MARGARET'S HOUSE - NIGHT

Heidi and Janet enter the backyard beneath a big banner of balloons. Margaret stands with her husband, PETER (70s), greeting various FAMILY and FRIENDS. She spots Heidi.

MARGARET

Thank god you're here. Can you hide this somewhere?

Margaret hands over a tin of chewing tobacco.

HEIDI

Ew, mom.

MARGARET

What? Do you think I recently took up the world's grossest habit? They're Jimmy's. That bastard has the nose of a bloodhound. He always finds it and I can't keep seeing him hock up that dribble of brown--

HEIDI

Yuck. Enough.

PETER

Give it to me, I'll do it.

MARGARET

Peter, you are terrible at hiding. I have found every Christmas present you've ever gotten me.

PETER

What? You have?

HEIDI

Give it to me. I'll take it.

MARGARET

Bless you. Now, who's this?

HEIDI

Mom, this is my new friend, Jolene.

MARGARET

It's lovely to meet you, Jolene. God, you look so familiar.

JANET

Ha, do I?

MARGARET

Yeah, I can't quite put my finger on it. There's something about you.

HEIDI

You know, you two kind of look alike actually.

JANET
 (laughs it off)
 How about a drink, hmm?

INT. HAMBURGER MARY'S - NIGHT

Kae and Nina sit at a table as a DRAG QUEEN lip-syncs Britney Spears' 2000 hit, "Lucky". Nina and Kae wave cash in the air.

NINA
 (calling out)
 Woo!! Oh my god, your hair is
 absolutely stunning! You're so
 beautiful!
 (then to Kae)
 I feel so free! And good! And just
 so delightfully unafraid!

KAE
 Honey, that's the drugs.

NINA
 No, I already felt that way, that's
 why I *did* the drugs.
 (dreamily)
 Can you imagine if I was this brave
 a decade ago, or a year ago, heck
 even a week ago? I'd have marched
 right over to Gertie and asked her
 to have a picnic with me and maybe
 I'd even try to hold her hand.

KAE
 (missing the point)
 Well, you can march up to anyone
 you want to here!

NINA
 I'm not like you, though I respect
 and admire this about your
 personality, a messy hook up in the
 bathroom is just not going to be
 satisfying for me. All I want is to
 live in this moment with--

KAE
 Nonsense. Everyone needs a messy hook
 up in a bathroom. Be right back.

Kae leaves Nina alone at the table.

EXT. BACKYARD, MARGARET'S HOUSE - NIGHT

Everyone sings "Happy Birthday" as a cake is brought out. Margaret puts on a big smile as she makes a wish. She looks completely deflated despite all the attention and applause.

JANET

(quietly to Heidi)

What's with your mom? She looks...

HEIDI

Fucking miserable? I know. It's because of my grandma. She's been such a fucking bitch lately.

JANET

That's um, some strong language--

HEIDI

It would be if it weren't true. My mom's constantly going out of her way to make things easier and safer for my grandma and all she does is fucking complain. My mom even bought her nursing home a sewing machine hoping she'd use it.

JANET

...She did that?

HEIDI

Yup. And then my grandma told the Activities Director, and us, to fuck all the way off. I feel so bad for her. Like... what is she supposed to do when her mother has turned into a complete toxic child?

Janet stares into her drink, hiding her face.

HEIDI (CONT'D)

Oh shit. I'll be right back. This is the time of night our neighbor decides to do his rendition of "Mister Cellophane" from *Chicago*. No one needs to hear that. Ever.

Heidi leaves. Janet notices Margaret watching the back gate. Janet decidedly walks toward her daughter. But before she reaches Margaret -- Peter puts a loving arm around his wife.

PETER

Sorry, honey, but I don't think she's coming.

Margaret huffs a sad sigh.

MARGARET

I know. It might be time to accept
that my mother is who she is and
it's never gonna get any better.

Peter gives Margaret a comforting hug.

PETER

I'm going to grab a drink. Do you
want anything?

MARGARET

I'm good.

Peter exits. Margaret takes a deep, calming breath then
notices Janet standing nearby.

MARGARET (CONT'D)

Hey, Jolene. Do you need something?

JANET

Oh, um-- no. Uh-- I'm just gonna
run to the bathroom.

MARGARET

Do you know where it is?

Before she can answer, Janet sprints for the house.

INT. BATHROOM, MARGARET'S HOUSE - NIGHT

Janet paces in the bathroom. Her breathing quick. She places
her hands on the countertop, hanging her head.

JANET

Why do you have to be such an
asshole?!

OLD JANET (O.S.)

Yeah, why are you such an asshole?

When she looks up, her reflection is not of her younger self,
but her old self. She stares at the familiar face. It's a
reminder that weighs heavy on her. She closes her eyes.
Shakes her head and opens them to find her young self again.

INT. HAMBURGER MARY'S - NIGHT

Nina waits impatiently as Kae chats up a WOMAN across the
bar. Kae comes rushing back, this woman now at her side.

KAE

Nina! This is Valerie. Look at her shirt! Stuff in common! Have fun!

The Woman wears a *Shucked!* t-shirt. Kae flits away. Nina is unsure but makes the best of it. They shout over the music.

NINA

Oh um... do you like corn?

VALERIE

I love porn!

NINA

No, not porn. Corn! You know... your shirt?

VALERIE

Oh. This is my roommate's.

NINA

Oh, ok. Um... do you want to dance?

VALERIE

Not really, I hate dancing.

No longer wanting to force conversation, Nina looks for Kae who is now draped across the Hunkiest Hunk we saw on the float from Pride. Nina saddens, realizing she's been ditched.

INT. LIVING ROOM, MARGARET'S HOUSE - NIGHT

Janet enters to find Margaret sitting on the couch, having a much needed moment to herself. Janet approaches her.

JANET

I owe you an apology.

Janet sits next to her, Margaret taken aback by the proximity.

JANET (CONT'D)

Probably hundreds of them, actually. But I am so sorry. I had no idea how much I was putting you through. All the shit I passed down to you. I always thought you had it so easy compared to me, but here you are-- exactly as I was. Giving up everything for everyone else. And it's all my fault.

MARGARET

What's going on? I'm lost--

JANET

Margaret. I'm your mother.

MARGARET

(a beat, confused)

Is this one of those TikTok pranks?

JANET

I don't know what that is. But I promise you, it's true.

MARGARET

How about I go find Heidi...

Margaret goes to get up, but Janet touches her arm.

JANET

When you were six, we were going to take you to Disneyland, but it was raining so hard we had to cancel. And you were so mad at your father and me that you took a shit in my shoe. Specifically, a red kitten heel. Which is ironic because you blamed it on the cat.

Margaret turns, a little shocked.

MARGARET

...Mom?

INT. LIVING ROOM, MARGARET'S HOUSE - LATER

Margaret aggressively paces the length of the room.

JANET

You haven't said a word in a... really long time.

MARGARET

I just-- I don't know what's harder to wrap my brain around. That you're my mother in a 20-something-year-old body or that you're apologizing for everything you've done the last 70 years.

JANET

Margaret.

MARGARET

What do you want from me?

JANET

What do you mean?

MARGARET

How do you want me to react to this? Am I supposed to just forgive you for all the shit you put me through? I mean, for years you didn't seem to care about how your actions affected me or Heidi or--

JANET

I don't expect you to forgive me right this second.

MARGARET

Really? Cause it feels like you're asking for absolution.

JANET

I just-- I need you to understand. Growing up when I did. It was really fucking hard to be a woman.

MARGARET

It's *always* hard to be a woman.

JANET

Let me finish-- in those years, I felt like a trailblazer. I had this unique, promising career in front of me. So when I gave that up--

MARGARET

For me.

JANET

Yes, for you. I felt like I was letting everyone down. But the truth is? I let myself down. I could have gone back. I could have juggled it. Been a working mom. "Done it all." But I chickened out. And then I put everyone else's needs before my own and... didn't let you forget it. I made everyone miserable because of *my* mistake. And I'm sorry. I'm so, so sorry.

MARGARET

Thank you. But I gotta say, this-- this is a lot to process.

Janet puts her head down defeated --

But then Margaret takes her mother's hand in hers.

MARGARET (CONT'D)
Can we continue this tomorrow?
Would you come back?

JANET
I'd love to.

They share a smile. Margaret stares at Janet a beat.

MARGARET
Goddammit, I really wish I had
gotten more genes from your side of
the family. Your skin--

JANET
I know.

INT. LIVING ROOM, PENTHOUSE SUITE - NEXT DAY

Janet walks in on cloud nine. She finds Nina quietly sipping coffee on the sofa. Lost in her own thoughts. Kae emerges from her bedroom with Hunkiest Hunk.

HUNKIEST HUNK
Remind me of your name again?

KAE
That's ok, the door's right there.

Kae shows him out then settles on the couch next to Nina, but Nina noticeably scoots away from her. Janet clocks it.

JANET
Everything ok? How was last night?

	KAE		NINA
Glorious.		Fine.	

NINA (CONT'D)
Did you have a nice time with Heidi
and Margaret?

JANET
It was-- it was really great. I'm
actually headed there now to wrap
things up since we're um... doing
the big sleep and all tomorrow.
Can't wait to explain that.

NINA
Give them both a kiss for me.

Nina's unusually robotic. All the niceties but none of the feeling. Janet looks at Kae for an answer, Kae just shrugs.

JANET
Alrighty, I'll see you in a few hours.

She steps towards the door but pauses, turning back --

JANET (CONT'D)
Did we make a mistake? With all this?

Nina considers, but Kae stands firm.

KAE
We wanted to go out with a bang, right? And I have managed to go out with over fifty of them, so I definitely consider this week a win.

JANET
(convincing herself)
Yeah, that's true. You're right. We got what we wanted.

EXT. FRONT PORCH, MARGARET'S HOUSE - DAY

Janet rings the doorbell, fidgeting with glee. Margaret opens the door. Janet moves to hug her, but Margaret steps back.

MARGARET
Woah, there. Can I help you?

JANET
What do you mean, can you help--
It's me...

MARGARET
I'm sorry-- are you a friend of Heidi's? Is she expecting you?

Just then, Heidi crosses behind Margaret, a phone pressed to her ear.

HEIDI
(into phone, smiling)
I'm sorry. He shot himself with a mini SPEAR?! How?!

MARGARET
Hey, Heidi...

HEIDI
(on the phone)
One sec.
(to Margaret)
What's up?

MARGARET
Do you know her?

Heidi quickly shakes her head "no" and resumes her call.

JANET
But last night...

MARGARET
I'm sorry, but I think you have the
wrong house.

JANET
You don't-- you don't know who I am?

Margaret looks blankly back at Janet.

JANET (CONT'D)
Oh my god.

Janet backs away from the porch. As Margaret watches with a
look of confusion. Janet hyperventilates.

JANET (CONT'D)
Oh my god.

INT. LIVING ROOM, PENTHOUSE SUITE - DAY

On the verge of a panic attack, Janet comes bursting into the
penthouse to find Nina and Kae. The atmosphere is still tense
between the two but Kae tries to play it off.

KAE
Oh, hey bestie-- what's happened?

JANET
Something is wrong. I just saw
Margaret and Heidi and they had no
idea who I was.

NINA
What do you mean? But last night--

JANET
No, I know, but... I don't think
anyone remembers us.

NINA
That's not possible. We've talked to
so many people. We talk to Alan
everyday! We're his "lovely ladies."

INT. LOBBY, HOTEL - DAY

They watch Alan behind his concierge desk. A group of THREE
YOUNG LADIES walk by. He calls out to them --

ALAN
There's my lovely ladies! Have a
lovely day!

Nina, Janet and Kae approach the concierge desk.

NINA
Hey Alan...?

ALAN
That's me. Would you like to know
what LA has to offer today? There's
a drone light show inspired by
Celine Dion and I also happen to
have tickets to Pantages must-see
musical, *Shucked!*

Nina turns to Janet and Kae, a look of shock on her face.

NINA
Fuck.

INT. LIVING ROOM, PENTHOUSE SUITE - DAY

Janet, Kae and Nina sit on the couch, wearing the same face.

NINA
But it doesn't make any sense.
We've met people! We've-- you've...
had *relations*. They remembered us.

JANET
Did they? Think about it. Sure,
we've fucked some people.

KAE
A lot of people.

JANET
But they've mostly been one-night-
stands. And even the ones that
stuck around seemed confused...

NINA

But they were just hungover.

JANET

Were they?

NINA

Oh my god. I bet that's why that woman never texted me. She didn't remember who I was.

KAE

Or she was dodging you...

Nina shoots her a look.

KAE (CONT'D)

Or she didn't remember you! But so what if no one remembers us? Does it matter? What's the big deal?

JANET

The big deal is all my family will remember of me is how big of an asshole I was to them. Then they'll get a call from the nursing home, "Oops, she died. No goodbyes."

KAE

That's kinda how life is, right? We don't get to choose our last words.

Janet turns to Nina for more sympathy.

JANET

That call you're planning on making to your niece and nephew? Doubt they'll even remember it. It's like everything we've done when we're young... didn't happen.

NINA

So our final day in the nursing home...

JANET

Was our last. No goodbyes. No amends. This is it. The last memory my family has of me is telling them to leave me the fuck alone.

Janet stands abruptly. Her head tilted towards the ceiling.

JANET (CONT'D)
Death! Get the fuck down here!

Suddenly the three women FALL THROUGH THE FLOOR INTO --

INT. DEATH'S CUBICLE, SOUL SUCKER ENTERPRISES - DAY

-- Death Brenda's cubicle. The entire office is now Pride themed. She sits before them in a bedazzled rainbow gown.

DEATH
You hollered?

NINA
(re: Pride decorations)
What's going... on here?

DEATH
It's mandatory all corporations
become gay in June! Here's a flag!

Death tries to hand them flags but Janet SLAPS it away.

JANET
We don't want a fucking flag, we
want you to fucking explain what
the fuck is happening.

DEATH
Ok, you're at like a nine right
now? Let's take it down to a two.

JANET
Why can't anyone remember us?

DEATH
Because that's the deal. What, did
you think you all could exist as an
old person *and* a young person? It's
against the rules of nature.

KAE
But it's magic.

DEATH
(mocking)
But it's magic.
(then)
You think we would just let y'all
run around telling everyone you've
transformed into your younger
selves? Without any consequences??

JANET

But you didn't warn us.

DEATH

Sure I did. It was in the contract.

Janet and Nina both dramatically turn to Kae.

KAE

What? No it wasn't.

Death rolls her eyes. And in a *POOF*, magically retrieves the contract in hand. Reading glasses now perched on her nose.

DEATH

Where is it? Death and stuff. Own your souls... yada yada yada. Here.

(reading)

According to Section A, paragraph C, it is to be recognized that while client is altered into a temporary youthful state, client shall not by any means be retained or recalled by those in which they meet, speak to, or interact with while under contract with Death.

KAE

Let me see that.

Death hands Kae the contract. A moment to read, then --

KAE (CONT'D)

Huh. Yeah. There it is.

JANET

But it's not fair.

DEATH

Fair? You signed it, baby.

NINA

What if you made us old again, just for the last couple hours?

DEATH

You're greedy little things, aren't you? You want to be young. You want a fancy place to stay, you want cash to burn. You want, you want, you want, gimme gimme, gimme.

NINA

Can't you make an exception? Is there a way to amend the contract?

JANET

No. I don't want to amend the contract. I want to go back.

Death stands from her chair and moves closer to face Janet.

DEATH

You want to go... back?

JANET

Yes. Back to being old. I don't want this shit anymore.

Death looms over them, her physical form seemingly expanding -- *it's a menacing sight*. The women shrink in her shadow.

DEATH

(snarling, serious now)
Do you think I'm the Ghost of Christmas Past here to guide you through some grand life lesson? You think I'm your friend? I'm Death. I take souls. And a deal's a deal. You have one more day and then I come to collect. Got it?
(back to fun and games)
Mmmmmkay? Ta-ta!

With that, they suddenly FALL THROUGH THE FLOOR AND INTO --

INT. LIVING ROOM, PENTHOUSE SUITE - DAY

The women land in an ugly pile, forced to detangle.

Kae still holds the contract. She takes one last look and shrugs before tossing it in the trash.

KAE

Well, I guess what's done is done.

NINA

What's that supposed to mean?

KAE

It means there's no point wasting what little time we have left worrying about what we can't have. Might as well take advantage of a little fun while we're still young.

JANET

Who cares about being young?

NINA

Maybe it wasn't the best idea to get into this deal after all.

KAE

You both seemed fine with it up until an hour ago.

JANET

That was before you ruined our lives!

KAE

Me?? You were the one that wanted this so badly!

JANET

I'm never gonna get to talk to my family again.

KAE

And why do you care? You hate your family.

JANET

Fuck you. You don't know anything.

KAE

I know all you do is complain about them. "They took my life away. Everything is their fault. Blah blah blah." You were unhappy then. You're unhappy now. The common denominator isn't your family, or your shitty circumstances, it's you! You're happiest when you get to bitch and blame everyone else for your problems.

Janet fumes, reddening.

KAE (CONT'D)

Oh, I'm sorry, did I hit a nerve?

NINA

Both of you, stop it.

JANET

At least I have a family I'm worried about making amends to.

KAE

Ow. That really stung. You got me.

JANET

Right, I forgot. You don't care about that. Or anyone. You only care about your career. Turns out you were only good at one thing in life. But you know what? You couldn't even get that right.

KAE

It's not my fault there was a loophole in the deal!

JANET

You cared more about making yourself hairless and not farting all week that you didn't bother to finish reading the contract!

KAE

We *all* didn't want to be farting!

NINA

This is getting vicious, guys--

KAE

Oh, and what about you?

NINA

Hey. Don't drag me into this.

KAE

Even with this opportunity, you still held back. You finally had a chance to live your fucking life and you never could actually seize the day and even kiss a woman. You'd rather just pine and regret your time with Sharon.

NINA

Hey! That's not-- just because I'm not throwing my cat around town doesn't mean I'm not living. At least I'm a good friend.

KAE

I'm a great friend. What about what I did for you last night?

NINA

What you *did* for me? You mean when you pawned me off on a stranger to go hook up with some guy you saw at the parade? You didn't care what I wanted. It was all about you.

JANET

Wow. Classic Kae. Putting herself before anyone else. You've literally never done a selfless thing in your entire fucking life.

KAE

Fuck you. And you.

NINA

Fuck you.

JANET

Fuck you!

They all storm off in different directions. Janet and Kae for their rooms, Nina for the front door.

INT. JANET'S ROOM, PENTHOUSE SUITE - DAY

Janet paces in her room. She mutters and grumbles to herself. She goes back and forth and back and forth until she just SCREAMS into the room! Then she plops on her bed. Wilted.

INT. KAE'S ROOM, PENTHOUSE SUITE - DAY

Kae lays on her bed, angrily flipping through Tinder when -- CHIME! She's got a match. She smiles ready for a distraction.

INT. LOBBY, HOTEL - DAY

Nina exits the elevator and stomps toward the doors.

ALAN

Have a lovely day!

Nina abruptly stops and turns herself back, curious.

NINA

Alan. What would you do if you had only one day left to live?

ALAN

Ah! What a fun question! And that's easy. I'd spend the day watching Joe Wright's *Pride and Prejudice*. What would you do?

Nina thinks, then straightens. Her eyes resolved.

NINA
Can you help me find someone?

INT. TAXI CAB - DAY

Nina sits anxiously, wringing her hands as the cab pulls up curb across from a gorgeous tudor-style home set against a perfectly manicured lawn. She hands a CAB DRIVER a few bills.

NINA
Thank you. Keep it running, ok?

EXT. SIDEWALK, SUBURBAN NEIGHBORHOOD - CONTINUOUS

With a deep breath, Nina steps out and begins to cross the street when -- the house's front door opens and an OLDER WOMAN (90s) appears in a gardening apron carrying tools.

Nina abruptly halts, overwhelmed by emotion. Tears immediately well. *There she is. The one that got away.* Barely a whisper --

NINA
Sharon.

Nina takes another step when -- another older woman, SHARON'S WIFE (90s), exits the house with a large sun hat. She gently places it on Sharon's head, then pulls her in for a kiss.

Sharon's GRANDSON (30s) steps onto the porch.

GRANDSON
Hey Grandma, where are the juice boxes for the girls?

SHARON
In the pantry behind the--

Suddenly, Sharon shifts her gaze and locks eyes with Nina.

GRANDSON
Behind the what?

Sharon doesn't hear him. Entranced at the sight of her first love after nearly six decades.

GRANDSON (CONT'D)
Grandma?

SHARON
 (back to reality)
 I'm sorry, what was it you needed?

SHARON'S WIFE
 They're in the pantry behind the
 door, sweetheart.

Her grandson disappears inside and Sharon looks back and Nina
 and the cab are now gone.

SHARON'S WIFE (CONT'D)
 What was that? Are you ok?

SHARON
 Yeah. I just thought I saw a ghost.

INT. TAXI CAB (MOVING) - DAY

Nina quietly watches Sharon as they drive away.

CAB DRIVER
 That was quick.

Nina leans against her seat. Overcome with emotion.

NINA
 I just needed to say goodbye.

INT. HALLWAY - DAY

Kae knocks on a door, quickly opened by another run-of-the-
 mill HUNK (30s). She immediately launches herself at him.

INT. BEDROOM, HUNK'S APARTMENT - CONTINUOUS

They crash into walls and knock shit over as they pull off
 each other's shirts. Kae plops down on his bed, grabs Hunk by
 his belt buckle and pulls him over to her, undoing it.

HUNK
 Alexa, play "Sex Playlist."

ALEXA
 (as Dame Judi Dench)
 Playing "Sex Playlist."

"THONG SONG" BY Sisqó plays.

KAE
 Was that Dame Judi Dench?

HUNK

Yep, it's a new feature. Neat, huh?

Kae pauses. A beat. Then she re-buckles his belt.

KAE

You know what? I can't do this.

HUNK

Wait, what do you mean?

KAE

I have to get back to my friends.

HUNK

Can't I at least go down on you?

KAE

(a beat, considering)

Ok, but be quick about it. No, I can't! Well, wait. Scale from 1-10 how good are you-- nope. Gotta go. Maybe just show me your tongue. No. No, no. I have to leave...

Kae puts her shirt back on and reaches the door.

KAE (CONT'D)

Could I just see-- no. Nevermind. I'm leaving. I. Am. Leaving. This is me going out the door.

Hunk dejected, turns to the Alexa perched on his nightstand.

HUNK

Alexa, play "Sad Playlist."

ALEXA

Playing "Sad Playlist."

Kae exits as "I WILL REMEMBER YOU" by Sarah McLachlan plays.

EXT. ECHO PARK LAKE - DAY

Janet sits down on a bench looking out at the water like it's her last chance to view the world. Her face placid. Then -- she hears excited chatter behind her.

A field trip of 80 to 90-YEAR-OLDS arrive. Each one of them with a loaf of bread and a weak throwing arm.

Janet's jaw drops with recognition -- before her are the residents of Next Stop Heaven with Megan and a few RAs.

Janet SCOFFS then her face softens, noticing how happy they are simply feeding ducks.

JANET

Ok, well that doesn't look terrible.

She can't help but get a little misty as she looks at the group. That is -- until they land on That Bitch Carol. Her jaw tightens. Annoyed, she wipes the tears away.

That Bitch Carol returns the glare and without thinking, Janet gives her the finger. Though confused, Bitch Carol also responds by giving Janet the finger. Janet chuckles.

DUCK TOM HANKS (O.S.)

Hi gorgeous. Nice gams. Quack quack.

Janet looks around and then down to see -- Duck Tom Hanks.

JANET

No. I definitely do not want this.

Janet backs up and speed walks away as he calls after her --

DUCK TOM HANKS

(saucy)

Hey! Hey! Who's the captain now?

INT. LIVING ROOM, PENTHOUSE SUITE - DAY

Janet walks through the door to find Nina waiting for her.

JANET

I'm so sorry we fought.

NINA

It was stupid. Though, I did need to hear some of it-- I'm pretty sure Kae could've been less of a...

KAE (O.S.)

Cunt?

Nina and Janet turn to see Kae lingering in the doorway.

KAE (CONT'D)

I fucked up. I'm sorry. I should've looked more closely at the contract and now, you guys won't be able to--

NINA

Hush. It doesn't matter. Come here.

They all get into a big group hug, squeezing tightly.

JANET

I wish there was a way out of this stupid thing. If I had one wish? It'd be for the three of us to be back at that nursing home playing fucking bingo. Even with Megan.

KAE

Actually. I may have an idea.

Kae goes out into the hallway and comes back pulling a laundry cart FULL OF POWER TOOLS behind her.

JANET

What's all this?

KAE

Well first, I went to fuck this man and you won't believe this, but we didn't have sex. Not even oral. Because I realized--

(gesturing to hourglass)
--that fucker is the key to our time on Earth, right? It's the gatekeeper between us now and us then. So, it got me thinking... if that thing is what's keeping us here, then maybe we try and... break the shit out of it?

JANET

But Death said it's impossible.

KAE

Maybe Death just wants us to THINK it's impossible.

NINA

Couldn't it kill us?

KAE

It's going to anyways.

Slowly, they turn to the hourglass on the kitchen table.

CUE "SISTERS ARE DOING IT FOR THEMSELVES" by the Pointer Sisters into a fabulous 80s inspired MONTAGE:

Little by little their outfits change into fun spandex and sequins. It's smokey, it's sexy, they've got power tools.

They put on goggles and throw their backs into destroying the hourglass. They bang at it with hammers, take a chainsaw to it, they drill it, sparks fly but inevitably -- nothing works.

The MUSIC STOPS as the women remove their goggles, exhausted.

KAE (CONT'D)

Wow. Not even a fucking scratch.

JANET

Fucking magic. Fucking Brenda.

Janet frustratingly throws a heavy tool to the ground.

KAE

Sorry our last night is a bummer.

Nina suddenly stands, full of gusto.

NINA

It's not. We're going out.

JANET

I don't know if I feel like--

KAE

Yeah, I'm kinda feeling--

NINA

Hey. I don't care. We're going out.
Now, come with me.

EXT. VENUE, DOWNTOWN - NIGHT

Janet, Kae and Nina approach a retro-looking ticket booth. Hair perfectly coiffed in outfits straight from the 50s. Exactly how they'd have looked as young adults in their day.

NINA

Three, please.

INT. HALLWAY, VENUE - NIGHT

They follow a BELLHOP down a hallway drenched in red velvet.

JANET

Hey Kae, you need a quick trip to
the bathroom for the--
(touching her nose)
--candy.

KAE

You know what, I'm good. If this is
our last night, I'd rather go out
as myself. Purely, 100% myself.

JANET

Wow, ok. Look at you. All grown up.

They reach the end of the hall. The bellhop opens the door and they're hit with a blast of BIG BAND MUSIC.

INT. GRAND BALLROOM, VENUE - NIGHT

A jaw-droppingly beautiful ballroom. Wood-paneled walls and crystal chandeliers. A SWING BAND plays as a CROWD OF OLDER DANCERS swirl about. Kae and Janet are in awe as Nina grins.

KAE

This is incredible.

JANET

And barely a youth in sight.

KAE

Nina. It's perfect. Thank you.

A DAPPER MAN (40s) approaches. He holds his hand out to Janet.

DAPPER MAN

May I have this dance?

JANET

Absolutely.

She takes his hand. Kae turns to Nina --

KAE

May I have this dance?

NINA

Well, you're not really my type.

KAE

Oh shush. I'm everyone's type.

She pulls Nina on the dance floor near Janet and Dapper Man. It's cute and fun and boy-- do they have some great moves.

INT. BAR, VENUE - NIGHT

Janet sidles up to the bar. A BARTENDER (40s) approaches.

BARTENDER

What can I get you?

JANET

I'll have a martini with-- wait!
No. Gimme a mint julep. Extra
minty. Extra julep-y.

BARTENDER

You got it.
(to the person beside her)
And for you?

MALE VOICE (O.C.)

I'll have a Shirley Temple and if
it's not too much trouble-- can you
make it a mocktail?

A moment as Janet and Bartender lock eyes. Janet turns to see who this complete idiot is, only to find: Hot Nurse Nick. And wow, does he look good in a vintage suit.

BARTENDER

Nope. Not too much trouble at all.

As he turns away, Janet touches his arm, handing him a \$100.

JANET

I'll get his. And keep the change.

HOT NURSE NICK

Oh! Ah, that's really unnecessary.

JANET

No, no. I insist.

INT. GRAND BALLROOM, VENUE - NIGHT

Kae and Nina sit chatting at a table as Janet approaches with Hot Nurse Nick. Their eyes widen at the sight of him. He pulls out a chair for Janet then joins the table himself.

JANET

Look what I found. This is Nick.

NINA

Oh wow. Definitely someone we've
never met before.

KAE

Don't make it weird. It's lovely to
meet you. I'm Kae and this is Nina.

HOT NURSE NICK
Really?! Janet, Kae and Nina?
You'll never believe this, but I
know a sassy trio of gals with the
same exact names!

JANET
Wow, imagine that.

HOT NURSE NICK
I think of them as little owls
because they are quite a... hoot!
Except sometimes Janet, she can be
a bit of a grump.

Nina guffaws but Janet can't help but grimace.

JANET
So where do you work, Nick?

HOT NURSE NICK
Actually, I gotta be honest. I
appreciate the drink and all but--

JANET
Technically, I bought you a juice
typically reserved for children,
but sure, we can call it a drink.

HOT NURSE NICK
I'm not really looking for
anything. I'm sorry. I realized
recently I'm in love with someone.

JANET
That's ok. You really don't need--

KAE
Shh, I wanna hear this-- so is this
someone you're with currently?

HOT NURSE NICK
No. I don't even know if she would
ever think of me like that. I mean,
look at me.

He gestures down to his very, very attractive body.

NINA
So will you tell her?

HOT NURSE NICK
I don't know if I can.

JANET
Fucking do it.

HOT NURSE NICK
What?

JANET
Can we give you some advice, Nick?

NINA
(sotto to Kae)
Won't he not remember--

Kae silently waves it off.

JANET
Life is too short to not go after
what you want. I wasted a lot of
years wallowing in all the things I
didn't do. Trust me, you're only
disappointing yourself by not going
after what you want.

NINA
Yeah, I spent my entire life not
living the life I wanted. Or being
who I truly was. You gotta live how
you want to live. Not anyone else.

KAE
It took me too long to realize that
life is worth sharing. You gotta
find the people who matter to you
and don't fucking let them go.

Hot Nurse Nick looks at them a beat --

HOT NURSE NICK
Are you guys sick or something?
You're talking like you're about to
die. You're what? 20s? 30s?

JANET
I'm ninety two.

NINA
Eighty nine over here!

KAE
One hundred and four.

JANET
The fuck? You looked amazing!

KAE

Oh, I know.

HOT NURSE NICK

What? I don't understand--

JANET

Don't wait to do or say the things
you want to do and say. That's all.

HOT NURSE NICK

Well, it's complicated. She's
amazing but... we work together.

JANET

At Next Stop Heaven?

HOT NURSE NICK

Did I tell you where I worked?

JANET/KAE/NINA

You did. Yeah. Yep. Mmmhmmm.

HOT NURSE NICK

She's in a senior position, so it's
a little delicate.

(impressed)

She's the Activities Director.

JANET

Megan? You're in love with Megan?!

HOT NURSE NICK

How do you know her name?

KAE

You... told us.

HOT NURSE NICK

Definitely didn't tell you that.

They all stare at each other.

HOT NURSE NICK (CONT'D)

I'm going to go...

JANET

Yeah. That's... yup.

Nick exits. Janet turns to Nina and Kae --

JANET (CONT'D)

Well. Should we have one last dance?

EXT. DREAM HORSE ROOM, PENTHOUSE SUITE - NIGHT

They all stand in the pasture, each petting their own horse.

NINA

Bye Baby Claire. Bye other horses.
I don't know if you really exist or
not, but-- take care of each other.

EXT. BALCONY, PENTHOUSE SUITE - DAY

Kae and Janet are bundled together on patio furniture as dawn breaks across the night sky. The hourglass is placed on the table before them, barely any glitter left in the top bulb.

Nina comes out with a tray of food. Corn and jello included.

JANET

What's this?

KAE

I think it's our last supper.

NINA

Does that make me Jesus?

JANET

I have no idea, but it definitely
makes Kae Mary Magdalene.

Nina pours wine and passes them around. Janet raises a glass --

JANET (CONT'D)

To being old and... barely wiser.

Janet, Kae and Nina cheers with tears in their eyes. Just then -- Death POOFS onto the balcony, but this time Janet, Kae and Nina don't jump in surprise.

DEATH

It's Brenda, bitch.

They stare at Death, mixed emotions on their faces. Death gestures to the pile of discarded tools inside.

DEATH (CONT'D)

Nice to see you didn't go down
without a fight.

(then)

Alright. Who's first?

Death holds out her hand ready to collect.

NINA

What? No, we still have time.

Nina indicates the hourglass, a few specks of glitter left.

DEATH

Ugh, c'mon. It's barely anything. A minute. Maybe two.

JANET

Hey, every moment is worth living.

DEATH

(rolls her eyes)

Fine. We will wait.

Kae eyes the hourglass -- then decidedly stands up.

KAE

Actually, I'll go.

Janet and Nina look to Kae, surprised. Kae turns to them --

KAE (CONT'D)

I hope to see you two on the other side one day.

A beat. Then Kae reaches out and grabs Death's hand.

The moment they touch, a duplicate of Kae's body separates from where she stands and falls to the floor -- dead. Kae looks at it in acceptance.

Janet and Nina GASP then reach for one another. Death thoughtlessly steps over Kae's body and holds out her hands for the other two. Janet and Nina timidly reach out, but just before they touch Death's hands --

KAE (CONT'D)

Hey girl, so before you do that, I've got a question. Two actually.

Annoyed, Death turns to the now-dead Kae who holds the contract in one hand, the other hand hidden behind her back.

DEATH

Can this wait? Kind of in the middle of something here.

KAE

No, no it really can't. So my first question is -- per Article 7, section 2B, it states --

(reading)

(MORE)

KAE (CONT'D)

"No object that pertains to the underworld shall be affected by those among the living..." Blah blah blah.

(back to Death)

Which is just so cute for me because... I'm no longer among the living, yeah?

Death's face drops, realizing, as Nina and Janet share a look.

KAE (CONT'D)

So, I guess that brings me to my second question which is... how's this for fucking fine print?

Kae pulls her other hand from behind her back revealing the hourglass. She smiles at Janet and Nina, tears in her eyes.

KAE (CONT'D)

Love you, besties.

And just as the last spec of glitter falls, Kae SMASHES the hourglass to the ground and -- EVERYTHING GOES BLACK!

INT. JANET'S ROOM, NEXT STOP HEAVEN - NEW DAY

Janet wakes up groggily -- *where is she?* She feels herself up just as she did before. She GASPS! Janet shoots up, excited -- *she's back in the nursing home. She's old again.*

INT. HALLWAY, NEXT STOP HEAVEN - DAY

Janet walks, very slowly, out to the hall. Nina does the same from her room. She's also back to her old self.

JANET

How do you feel?

NINA

Like I'm ready to be myself.

They look at each other. A beat of heartbreak.

NINA (CONT'D)

I can't believe Kae did that for us.

JANET

That 'miscious queen was a good fucking friend.

NINA
A great fucking friend.

They embrace tightly. Tears in their eyes.

JANET
We're not gonna waste it, ok?

They lean out of the hug and share a smile.

JANET (CONT'D)
Let's go live our lives.

"EVERYBODY'S GOTTA LIVE" by Love plays as we go into --

INT. HALLWAY, NEXT STOP HEAVEN - DAY

Nina stands outside a closed door, takes a nervous breath and straightens. She KNOCKS. When the door opens-- it's Gertie.

GERTIE
Hi Nina, what can I do you for?

NINA
Are you free for lunch today?

Gertie smiles brightly.

INT. LOBBY, NEXT STOP HEAVEN - DAY

Megan is behind the front desk starting on the newest activities calendar. Janet approaches her.

JANET
Megan, could you help me set up the sewing machine in the Hobby Room?

Megan looks up, unsure what she just heard.

MEGAN
You'd like... help? From... me?

JANET
Only if you're not busy.

Megan throws down what she was doing and meets her on the other side of the desk just as Hot Nurse Nick cruises by.

HOT NURSE NICK
Hiya Janet. Hi Megan.

Megan just breathes heavily in response.

JANET

Actually, that can wait. Hey Nick!

Janet smirks and beckons him to come back.

HOT NURSE NICK

Do you need something?

JANET

No, but I think the two of you do.

Janet takes both their hands and places them together. Megan and Nick look at each other, starry-eyed. Janet nods then moves back to the front desk. She talks to ANOTHER NURSE --

JANET (CONT'D)

Could you dial my daughter,
Margaret, for me? There's a few
things I need to tell her.

Janet smiles then glances back to Megan and Hot Nurse Nick but her gaze quickly focuses on something in the b.g.

CUE "DEVIL WOMAN" by Cliff Richard when -- down the hall, Janet sees Death, dressed in scrubs standing by That Bitch Carol's door. They share a look as Death places her hand on the door knob. Death smiles, then winks.

THE END.

INT./EXT VARIOUS LOCATIONS - CREDITS SEQUENCE

As we roll credits we see QUICK SHOTS of:

- Janet pinning white fabric onto a dress form next to a few newly sewn ensembles. She wasn't lying. She really is good.
- Nina (in the dress Janet was making) and Gertie on their wedding day. They kiss!
- Heidi stands in front of the newly-christened "Heidi Lebron Gallery", the cookie jar in the crook of her arm. Margaret and Janet by her side.
- Megan and Hot Nurse Nick wildly make out in the Hobby Room.
- Death in a mini-sub surrounded by rich men. A view of the Titanic ruins outside the porthole. She grins.
- Kae and Rasputin on a date in a fiery restaurant. Probably somewhere in Hell. They turn to camera and toast.

CUT TO BLACK.