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Episode #05010

Script #510

Hacks

"Hacks (Finale)"

#510

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Table Draft: 10/28/25
Concept Meeting Draft: 11/24/25
Production Meeting Draft: 12/18/25
White Shooting Draft: 12/31/25
Blue Pages: 01/08/26
Pink Pages: 02/11/26
Yellow Pages: 02/17/26

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Episode 510
Yellow Pages
02/17/26

CAST

DEBORAH VANCE
AVA DANIELS
JIMMY LUSAQUE, JR.
KAYLA SCHAEFER
MARCUS
JOSEFINA
DAMIEN
DJ VANCE
MARTY
KIKI
MICHAEL SCHAEFER
MAYOR JO
ROBIN
LORETTA
BOB LIPKA
RANDI
BARBARA
DAN
ALLAN
SILAS
ANDREW
JULIA
SAM
ARIEL
CONCIERGE
CHARLOTTE
VENDOR
STAGEHAND
SUZANNA ~~AMERICAN TOURIST~~
SOUND GUY (O.S.)
ROSEY (O.S.)
WILL.I.AM (O.S.)

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Episode 510
Yellow Pages
02/17/26

SETS/LOCATIONS

INTERIORS:

BOULANGERIE

CHARLES DE GAULLE AIRPORT

CHURCH

DANCE CLUB ON SEINE

THE DIVA
COMEDY CLUB
HALLWAY

GARE DE LYON TRAIN STATION

HÔTEL DE CRILLON
SUITE
DINING ROOM
LIVING ROOM

JIMMY'S HOUSE
KITCHEN

LATITUDE
JIMMY'S OFFICE
MAILROOM
OFFICE

LAX
PS SUITE

LOUVRE
GARDEN OF STATUES
ROOM 711
ROOM 801

OJAI VALLEY INN
AREA OUTSIDE BALLROOM
BALLROOM

RESTAURANT

SOUND STAGE

TINY PEUGEOT CAR

VERSAILLES
~~THE 1830 ROOM~~
~~BEAUTIFUL SPACE~~

EXTERIORS:

ARC DE TRIOMPHE

BOULANGERIE

CARBONE RIVIERA AT BELLAGIO
PATIO

CAROUSEL

CHAMP DE MARS

CHARLES DE GAULLE AIRPORT

CHURCH

DANCE CLUB ON SEINE *

THE DIVA

GOLF COURSE

HÔTEL DE CRILLON *

LAS VEGAS

LATITUDE

OJAI VALLEY INN

PARIS FLEA MARKET
ALLÉE 1/6 *
STAND 144 *
ALLÉE 5 *
STAND 204/245 *

PARIS MÉTRO

PARISIAN CAFÉ

PHARMACY

PONT DES ARTS

SEINE
RIVER BANK

BOOK STALLS *

SIDE STREET

1001 INT. SOUND STAGE - DAY

1001

As we did with Deborah in Episode 101, we start behind AVA, silhouetted by a bright light. We FOLLOW her as she moves through the set. She walks down the pathway between the back of sets and exterior walls. A hairstylist, ARIEL, approaches.

ARIEL

For scene 115, do you want her in the ash blonde or the sunset blonde?

AVA

Ash blonde is her around-the-house wig, so sunset.

ARIEL

Copy you!

Ava keeps walking. A propmaster, SAM, approaches, showing her two options.

SAM

Which plunger do you like?

AVA

Wood handle feels classic.

As Ava arrives at VIDEO VILLAGE, the director, JULIA, walks with her.

JULIA

They just sat in. You wanna rehearse?

AVA

Let's shoot the rehearsal.

JULIA

Okay.

(calling out)

Rosey, we're shooting rehearsal!

She sits down next to Ava. A BELL RINGS.

ROSEY (O.S.)

(yelling)

Ladies and gentlemen, welcome to Day One of *Who's Making Dinner?*!

The crew CHEERS.

JULIA

You wanna call it?

AVA

Sure!

SOUND GUY (O.S.)

Sound speeds!

Ava smiles. She puts on her headset and takes an excited breath.

AVA

ACTION!

TITLE CARD

1002 INT. THE DIVA - HALLWAY - NEW DAY

1002

DEBORAH, MARTY, and MARCUS walk through a hallway.

MARCUS

Okay, if you don't like the placement, it
can move, and the brightness can be
adjusted --

They walk into...

1003 INT. THE DIVA - COMEDY CLUB - CONTINUOUS

1003

The lit-up sign above the stage reads: **THE DEBORAH VANCE
COMEDY CLUB.**

DEBORAH

Wow.

MARCUS

(worried)

I know we talked about cursive, but
market testing said most people can't
read cursive anymore.

DEBORAH

No, I just -- it's perfect. I've never
been prouder to have anything with my
name on it. And I'm including DJ.

Marty puts his arms around Marcus and Deborah.

MARTY

You did it, you talented bastards!

Marcus and Deborah share a smile.

MARTY (CONT'D)

And I'm proud to be your employee! At
your service!

(MORE)

MARTY (CONT'D)

Though I do need June off, I'm doing the Mille Miglia -- it's an amateur classic car race in Italy!

(ALT)

Though I do need some time off in May to move my sailboat from Miami to Martha's Vineyard. Two to four weeks. Depends on the winds.

(ALT)

Though I do need some time off from May to June -- bought a vineyard in Provence, and I'm gonna pluck the first leaves! More of a ceremonial thing, but I'll bring you back a bottle of the good stuff.

	DEBORAH		MARCUS
No.		No.	

MARTY

No problem! Had to ask!

1004 INT. LATITUDE - MAILROOM - DAY

1004

JIMMY sorts mail, surrounded by recent COLLEGE GRADUATES.

ANDREW

Sucks we don't get to go to the retreat.

JIMMY

I know, but don't worry -- I've been before. It's just a lot of fancy food and free drinks, and sometimes they bring in exotic dancers but you're allowed to go back up to your room if you don't feel comfortable.

(ALT)

I know, but don't worry -- I've been before. It's just a lot of fancy food and free drinks and drugs, which sure sounds like fun but is it really worth the dehydration?

Jimmy picks up another envelope, and suddenly WHITE POWDER GOES ALL OVER HIM.

JIMMY (CONT'D)

Ahh -- ohhh GOD! ANTHRAX! ANTHRAX IN THE BUILDING! CALL HOMELAND SECURITY!

ALLAN and DAN, laughing, appear from around the corner.

JIMMY (CONT'D)

Seriously, guys?!

Allan takes a finger and wipes powder off the envelope. He licks his finger.

ALLAN

Pixie Stick dust. Yum. Almost as sweet as your mom's --

JIMMY

DON'T TALK ABOUT MY MOM!

DAN

Damn, Jimmy, chill. So stressed. You're really gonna need some R&R at the retreat.

ALLAN

Oh, no, Dan -- Jimmy can't come, the retreat is "No Little Bitches Allowed."

DAN

Aww. Sorry, Jimmy.

JIMMY

I'm fine with it, actually. I need a new mouthguard for my TMJ, and I'm going in for a fitting, so fuck off.

(ALT)

Don't be. It will be very relaxing to put my lunch in the fridge and know that nobody is going to take a photo of my sandwich with their balls resting on it. So fuck off.

Allan and Dan walk off, laughing. Jimmy is SO annoyed. He continues sorting mail -- his eyes then land on something. Hmm. OFF Jimmy, thinking...

1005 EXT. THE DIVA - DUSK (NEW DAY)

1005

ESTABLISHING SHOT of the Diva, in all its full glory.

1006 INT. THE DIVA - NIGHT

1006

JOSEFINA and DAMIEN talk to KIKI.

DAMIEN

Congrats on being made Head Dealer!

KIKI

Thank you. Technically I'm the "Pit Boss," but I've asked to officially change that to "Pit Mama," which just feels more me.

JOSEFINA

I so get that. I gave myself the title bump from "House Manager" to "Lifestyle Concierge," and Deborah didn't blink an eye. Pretty big pay bump, too.

DAMIEN

She took it out of my salary.

1007 INT. THE DIVA - LATER

1007

Marcus stands with a mic at a podium in front of the RIBBON. Deborah and Marty are next to him. He speaks to the CROWD -- which includes Ava, Jimmy, KAYLA, RANDI, Damien, Josefina, Kiki, DJ, MAYOR JO, ROBIN, and LORETTA.

MARCUS

So without further adieu, please welcome the Diva herself, Deborah Vance!

Everyone CHEERS. Deborah steps to the mic.

DEBORAH

Thank you, thank you all for being here. First of all, I want to say none of this would have happened without the genius Marcus Vaughn. He's been with me since he was a kid, but he's always been ahead of his time. This entire thing was his brainchild, and it wouldn't have happened without him. And quite frankly, a lot of things in my life wouldn't have happened without him. So thank you, Marcus.

Marcus smiles. The audience CLAPS for him.

ANGLE ON: Loretta and Robin, SO happy.

LORETTA

That's my baby boy!

ROBIN

What? That's my baby boy.

LORETTA

He's ours!

BACK TO: Deborah.

DEBORAH

A few months ago, a young international rock star who was *obsessed* with me gave me credit for bringing residencies to Vegas. He said this city needed me.

(MORE)

DEBORAH (CONT'D)

But the truth is -- I was the one who needed Vegas. This town embraced me when the rest of the world wouldn't. I was told I was too loud, too tacky, too much. They didn't want me in New York, and they didn't want me in LA -- but they wanted me here. There's nowhere else in the world quite like Las Vegas, and for me, there's nowhere else in the world that feels like home. That's why we've created the Diva. It's a spot for everyone: locals and visitors alike to drink, gamble, and make mistakes while drinking and gambling. But most importantly, it's a place to be who you really are, without shame, because that's what this city does better than anywhere else in the world!

(off CHEERS)

So welcome to the Diva, and let's have a great night!

APPLAUSE. Deborah comes from around the podium, and she, Marty, and Marcus take GIANT SCISSORS together to cut the ribbon. They cut it, everyone CHEERS, and MUSIC starts playing. Kiki CLAPS as her daughter, LUNA, starts breakdancing to the song. WOO!

KIKI

Look at my baby girl go!!!

Then, Mayor Jo approaches the mic with a BOTTLE OF CHAMPAGNE in hand.

MAYOR JO

Hello, hello! And now, we will officially christen this place!

MARCUS

No, no one asked you to do that --

MAYOR JO

They didn't have to! I'm the goddamn mayor! MOVE!

Mayor Jo SMASHES the champagne bottle on a pillar.

MAYOR JO (CONT'D)

Ahhh, SHIT!

Mayor Jo's hand is sliced and bleeding quite a bit.

MAYOR JO (CONT'D)

I'm bleeding out here! GodDAMNIT! Yep, hit an artery again!

1008 EXT. CARBONE RIVIERA AT BELLAGIO - ESTABLISHING - NEW DAY 1008

1009 EXT. CARBONE RIVIERA AT BELLAGIO - PATIO - DAY 1009

Deborah sits sipping coffee. Ava, holding her phone, excitedly enters the restaurant. As she sits:

AVA

Oooh! Carbone! I'm so excited. I couldn't sleep last night looking at the menu! Plus, I have AMAZING news.

DEBORAH

They're bringing Barneys back?!

AVA

Sorry, no. BUT, I heard from the network this morning -- they have like, no notes on the Pilot! Except they want the women to smile more. But we can do that!

DEBORAH

Fantastic! Congratulations.

AVA

Thank you.

DEBORAH

When do they decide on a pickup?

AVA

Oh, they have like three months.

DEBORAH

Oh, great. I was hoping we could take that trip to Europe sooner than later. If you want to have any authority as a boss, you need to have eaten real bread.

AVA

Perfect. I'm wide open.

Deborah smiles, but Ava notices something's off.

AVA (CONT'D)

You okay?

DEBORAH

Yes.

(shifts in seat)

There is something I want to talk to you about.

AVA

Okay...

DEBORAH

So that mass I had removed... It looks like they didn't get it all, and unfortunately, it's spread.

AVA

Oh my god.

DEBORAH

Yeah. Probably shouldn't have double-dosed my progesterone drink packets. But the Tahitian grapefruit was so delicious. They want me to start treatment immediately.

AVA

Shit. Okay, okay! Let's get it going ASAP. Forget lunch, I'm calling an Uber.

DEBORAH

And you're not going to like this next part.

AVA

UHHH, I didn't like the last part!

DEBORAH

Honey, I don't want to do chemo. I'm not putting myself through that.

AVA

I get that, but don't worry, you won't be alone! I'll go with you to the appointments, I can help with medicine -- whatever you need!

DEBORAH

I don't want to put you through that.

AVA

Okay, so, what -- what are you saying?

DEBORAH

You know I like to do things on my own terms.

AVA

Okay...

DEBORAH

I've done it all. I just did the best show of my life. And I broke a record.

AVA
(getting it)
That's why you needed to do it that weekend.

DEBORAH
Yes. And it's not going to get better than this. I want to go out on top.

AVA
Well, sure. It's a high for your career, but that's not all life is! If anyone can beat something, it's you. And you said yourself -- you're gonna live 'til you're 109!

DEBORAH
I'm not. So I want to call my own light.
(off her look)
At the end of the trip, I plan to take the train from Paris to Zurich. There's a place there called Dignitas --

AVA
One of those assisted-suicide places?

DEBORAH
Well not "one of," the best one, but yes.

AVA
Deborah, listen -- I know this must be so overwhelming and I'm so sorry you're going through this, but I think you're not thinking straight. This is crazy!!!

DEBORAH
It's actually not. Comedians have a long, rich history of taking our own lives. It's a classic for a reason!

AVA
Your whole thing is fighting against the odds! This is so not you!

DEBORAH
But it is. I'm doing this my way.
(then)
And I'd like for you to come with me. We'll have a fabulous vacation first -- and you can go shopping and use my suitcase on the way back!

AVA
Stop. This isn't funny!

DEBORAH

But you're always joking about killing yourself! Are you being territorial?

(ALT)

You can walk the walk, but you can't swallow the pills?

(ALT)

You can tie the noose, but you can't kick the chair?

AVA

Deborah!

DEBORAH

Okay, okay. It's not funny. But I do want you to come with me. Will you?

AVA

No! I'm not going to be a part of this! Please don't do this! I'm begging you!

DEBORAH

Ava, keep your voice down.

AVA

(realizing)

Oh my god, you told me this here so I wouldn't scream at you, didn't you?!

Silence.

AVA (CONT'D)

I knew something was up when you said you wanted to go on vacation, but I didn't know it was a fucking suicide mission. So no. I'm not coming.

DEBORAH

Ava...

Ava storms out.

1010 EXT. LAS VEGAS - LATER THAT DAY

1010

Ava is alone, pacing.

AVA

She won't even consider treatment! I can't get through to her. She's being insane! I want power of attorney -- is that what it's called? What did Britney's dad have?!

She's on the phone with...

1011 INT. JIMMY'S HOUSE - KITCHEN - INTERCUT

1011

Jimmy in his kitchen.

JIMMY

I -- I don't know. But --

AVA

Something is affecting her brain. I need a tranq gun. I need to shoot her in the neck with a tranq gun and get her into chemo before she wakes up. Jimmy, how can you facilitate?!

JIMMY

Just take a breath. Okay?

Ava does. She tries to calm down.

JIMMY (CONT'D)

Listen. I know this is awful. And I'm sorry. But you know Deborah. You're not going to change her mind. And you're not going to shoot her with a tranq gun.

AVA

Well... Can you talk to her? Please? She needs to hear from someone other than me --

JIMMY

I have.

AVA

You have?

JIMMY

Yeah, and I tried, but I couldn't convince her either. This is what she wants to do. And I hate it, too... but I think we have to respect it.

AVA

I can't believe you knew --

JIMMY

She asked me to make sure her affairs were in order. And she asked you to be there with her. So just go and try to make it a good trip.

AVA

"A good trip"?? How can a suicide-themed vacation be good? She's gonna fucking die!

JIMMY

We're all gonna die. The whole thing is about trying to enjoy the time we have. She's not dead yet, and neither are you. She asked you to be there with her for a reason.

Ava sighs.

AVA

What if I chloroform her when we're on the plane and I re-route to Johns Hopkins??

JIMMY

Ava. It's, ya know, her body, her choice.

AVA

(emotional)

How dare you turn that around on me!

JIMMY

I'm sorry. But don't make her face this alone.

AVA

Ugh... I just -- I don't think I can.

JIMMY

And I understand that, too.

AVA

I gotta go.

Ava hangs up.

1012 EXT. LATITUDE - NEW DAY

1012

ESTABLISHING SHOTS of Los Angeles and the Latitude building.

A1013 INT. LATITUDE - OFFICE - MORNING

A1013

Jimmy enters the office. It's completely quiet and empty. Still, he looks around to make sure he's alone, then closes and locks the door, then gets back to "work."

1013 INT. LATITUDE - MAILROOM - MORNING

1013

QUICK CUTS IN A MONTAGE:

-- He RIPS and STEAMS open envelopes.

-- He inspects RECEIPTS and INVOICES.

-- He makes PHOTOCOPIES OF CHECKS.

-- He carries LEDGERS in from another room.
-- He cross references an EXCEL SPREADSHEET.
-- He picks up his cell phone.

JIMMY
Kayla? We need to talk.

1014 INT. LAX - PS SUITE - DAY

1014

Deborah sits with luggage in the swanky private terminal at LAX. A CONCIERGE approaches.

CONCIERGE
Miss Vance, we're ready to board.

The Concierge takes her luggage. Deborah nods and starts to follow when Ava walks in. Deborah smiles.

AVA
I'll come to Europe. For you. But
please don't kill yourself.

DEBORAH
I'm going to kill myself.

AVA
Okay. I'll still come.

CONCIERGE
(awkwardly)
Should I give you two a second?

DEBORAH
No, we're ready.

AVA
You have to do hard drugs with me.

DEBORAH
(patting her back)
Sure, sweetie, we can do an 8-ball
if it'll make you feel better.

They walk toward the exit, then out onto the tarmac.

1015 EXT. CHARLES DE GAULLE AIRPORT - NEW DAY

1015

PLANES landing an hour from the City of Light!

1016 INT. CHARLES DE GAULLE AIRPORT - DAY

1016

Deborah and Ava walk down a hallway in the airport. Deborah stops an AIRPORT WORKER who is passing them.

DEBORAH
Excusez-moi, where are the rental car
desks?

The AIRPORT WORKER points in the right direction.

DEBORAH (CONT'D)
Merci.

They keep walking.

AVA
(with disdain)
We're renting a car in Paris??

DEBORAH
What a snob you've become.
(then)
We're renting a car because someone needs
to finally learn how to drive stick.

AVA
No, no, no --

SMASH CUT TO:

1017 INT. TINY PEUGEOT CAR - MOVING - DAY

1017

Ava is FREAKING OUT driving.

AVA
I HATE THIS!!!

DEBORAH
LET OFF THE CLUTCH!

AVA
WHICH ONE IS THE CLUTCH!

DEBORAH
LEFT! LEFT!

AVA
WHAT'S THAT SOUND!

DEBORAH
SHIFT THE GEARS! STEP ON THE CLUTCH!

AVA
"OFF THE CLUTCH," "ON THE CLUTCH," --
MAKE UP YOUR MIND!!! WHY AM I IN THE
ROUGH DRAFT OF CAR?!

1018 EXT. ARC DE TRIOMPHE - DAY

1018

The tiny car with all their luggage strapped to the top of it
drives around the traffic circle.

1019 INT. TINY PEUGEOT CAR - MOVING - CONTINUOUS

1019

Ava is now near tears. Deborah is filming on her phone.

AVA

If you post this, I'll kill you!

DEBORAH

No, you won't! I'm getting professionals
to do that!

ALT:

AVA

Deborah! Help me! We're gonna crash!

DEBORAH

You know what? That doesn't scare me
anymore. Isn't that interesting?

AVA

NO!

The car zips around the Arc de Triomphe as Deborah CACKLES.

A1020 INT. BOULANGERIE - NEW DAY (OUTFIT 1)

A1020 *

Deborah and Ava point to a PETIT BAGUETTE and exit.

1020 EXT. BOULANGERIE - CONTINUOUS (OUTFIT 1)

1020 *

Deborah and Ava exit. Ava takes a bite of the baguette.

AVA

Oh my god. Okay! Oh my god.

DEBORAH

Told ya.

AVA

Great. You have just turned me into a
bread and butter snob. I hate when your
palette gets better and you can't enjoy
crappy things anymore. Damn!

MONTAGE (VARIOUS DAYS):

1021 EXT. PONT DES ARTS - NEW DAY (OUTFIT 2)

1021 *

Deborah and Ava walk across the Pont des Arts.

AA1022 EXT. SEINE - RIVER BANK - DAY (OUTFIT 2)

AA1022 *

Deborah and Ava walk down the river bank.

AB1022 EXT. SEINE - BOOK STALLS - DAY (OUTFIT 2) AB1022 *

Deborah and Ava peruse the stalls by the Seine. *

BA1022 EXT. PHARMACY - NEW DAY (OUTFIT 3) BA1022 *

Deborah and Ava exit a pharmacy with a BAG.

DEBORAH
This is for face, this is for neck --

AVA
Something different for face and neck?

DEBORAH
Yes. You might need to write this down.

CA1022 EXT. SIDE STREET - NEW DAY (OUTFIT 4) CA1022 *

Deborah and Ava walk down a cute side street.

DA1022 EXT. PARIS MÉTRO - DAY (OUTFIT 4) DA1022 *

Deborah and Ava exit the Métro to see a kiddie carousel.

AVA
Oh my god, can we, please?! It's my dying wish.

DEBORAH
What?

AVA
You're dying, and it's my wish.

DEBORAH
Oh my god...

SMASH CUT TO:

EA1022 EXT. CAROUSEL - MOMENTS LATER (OUTFIT 4) EA1022 *

Deborah and Ava ride the motorcycle together. It's fun.

FA1022 MOVED TO SCENE AB1022 FA1022 *

GA1022 INT. RESTAURANT - NEW NIGHT [SHOT AS 1021 PT6] GA1022 *

Ava and Deborah enjoying dinner. Then...

HA1022 INT. RESTAURANT - A LITTLE LATER [SHOT AS 1021 PT6] HA1022

Ava, SO jet lagged, falls asleep at the table. Deborah laughs and takes PHOTOS of her on her phone.

A1022 RESTORED TO SCENE 1026

A1022

1022 OMITTED

1022

1023 EXT. PARIS FLEA MARKET - NEW DAY

1023

Deborah and Ava walk under the entry arch that reads: **PAUL
BERT SERPETTE.**

DEBORAH

We'll do a circuit and double back for
anything of interest. Stay cool -- don't
show too much enthusiasm for anything.

AVA

Won't be an issue, I'm not an antiques guy.

DEBORAH

These aren't merely antiques. They're
works of art. Every object has a story.
And not even you, on your most cynical,
lowest-serotonin morning, can escape
their magic.

AVA

O-kaaaay, sounds like I'm gonna meet the
teapot from *Beauty and the Beast*.

Deborah rolls her eyes as MUSIC kicks off a **MONTAGE:**

-- Deborah and Ava walk around the market admiring artwork,
stacks of flatware, antique furniture.

-- Deborah points things out, giving Ava a lesson in design.

-- Ava holds a mask up to her face; Deborah laughs.

1024 EXT. PARIS FLEA MARKET - ALLÉE 5 - STAND 204/245 - DAY

1024 *

Ava admires a PETITE BRIDAL BOX from Normandy.

AVA

This is cool.

DEBORAH

Beautiful. Bridal box, I think. Ask how
much: *C'est combien?*

Ava nervously approaches the VENDOR with the box.

AVA
(meekly)
C'est combien?

VENDOR
Mille six cents.

DEBORAH
(to Ava)
1600.

AVA
Oh. Wow.

DEBORAH
(sotto)
Offer half.

AVA
No! That's insulting!

DEBORAH
No, it's not. You just got an opening
offer. An opening offer is never final.
This is standard -- and it's part of the
fun. Stay calm and unemotional. Offer
half: *huit cents*.
(then)
He's French, show him some cleavage. Mine
is better, but it won't work in this shirt.
(ALT)
Are you prepared to spit? You need to be
prepared to spit.

Ava rolls her eyes, turns to the Vendor.

AVA
Huit cents...

VENDOR
(talking so fast)
*No, no, no. Nous sommes à la fin du
XVIIIe siècle. La quincaillerie
métallique a été entièrement travaillée à
la main. Mille quatre cents!*

AVA
(French accent)
No, no, no. I don't not think, no.

DEBORAH
J'agree. That's too much. Come on, Ava.

They start to go.

DEBORAH (CONT'D)
(under her breath)
Just wait...

VENDOR
(then, in English)
Okay, okay! One thousand.

Deborah turns back, smiling.

DEBORAH
Deal.

1025 EXT. PARIS FLEA MARKET - ALLÉE 1/6 - STAND 144 - DAY 1025 *

Now at another stand, Deborah spots two large ROCOCO SALT SHAKER FIGURES in porcelain. She gasps. Deborah turns them over to see the signature.

DEBORAH
They're Meissen. Look at the crossed swords -- that's their signature. Probably eighteenth century. Look at the detail... just beautiful.

CHARLOTTE, the vendor, approaches.

CHARLOTTE
Are you interested? They're two thousand for the pair.

DEBORAH
That's actually a very good price.
(beat)
They're lovely.

AVA
You should get them!

Deborah thinks.

DEBORAH
Not today. Thank you.

Deborah puts them down and walks on. Ava briefly looks back at the shakers as Deborah just walks away.

1026 EXT. OJAI VALLEY INN - ESTABLISHING - DUSK 1026

1027 INT. OJAI VALLEY INN - BALLROOM - NIGHT 1027

The LATITUDE STAFF (dozens of white men but only a few women) sit in a ballroom while The Black Eyed Peas perform for them.

WILL.I.AM (O.S.)
I gotta feelin' / Wooo-hooooooo!

Randi leans into SILAS.

RANDI
So what we're doing now is considered
work? Fascinating.

She starts SINGING along.

1028 INT. OJAI VALLEY INN - AREA OUTSIDE BALLROOM - NIGHT

1028

Jimmy and Kayla find MICHAEL, where he's going over his
speech on index cards.

JIMMY
Michael! We need to talk to you.

MICHAEL
Well, I'm about to give my keynote
address to the entire fucking company. I
don't have time to negotiate you getting
a cot in Kayla's room.

KAYLA
I never told Mommy when I saw you with Ms.
Mae, my guidance counselor. And I never
told Mommy when I saw you with Aunt Sarah.
But this time? I'm blowing the whistle.

MICHAEL
What the hell are you talking about?

JIMMY
We know you've been selling the voice and
likeness of deceased clients to AI
companies without their consent and
keeping the money.

MICHAEL
...Me?

JIMMY
Yeah. The estates of Peter Sellers, Gina
Lollobrigida, Peter Buckingham? His voice
has been used to dub hundreds of Korean
movies! And he famously hated Korean
people, so I don't like defending him,
but still!

KAYLA

Jimmy tracked down over ten million dollars you've billed that you've kept yourself! So you didn't just steal from the clients' families -- you also stole from Latitude.

MICHAEL

(shrugging)

A clerical error.

JIMMY

(typing on his phone)

Oh, okay -- well, we'll just alert the rest of the Board, I'm sure they'll believe you.

MICHAEL

Stop, stop. How much do you want?

KAYLA

No money, Daddy. The most valuable thing we have is the Schaefer name, remember?

JIMMY

We want Latitude. You can step down, and hand over the reins to the children of the founders.

MICHAEL

(laughs)

Get fucking real. I'll just pay the money, take a slap on the wrist from the Board.

JIMMY

Okay. But when *The Hollywood Reporter*, *Variety*, and *Deadline* get wind of it, that's not great PR-wise, no?

MICHAEL

Well, you're fired. And now, you're just a disgruntled former employee with no proof.

JIMMY

Who you probably shouldn't have put in the mailroom. Because that gave me a lot of access to invoices. Too much access to the entire billing department, really.

He hands Michael a STACK OF PAPERS, which he looks through.

JIMMY (CONT'D)

What's your legacy going to be, Michael?
A disgraced manager who can never show
his face at Mr. Chow for fear of an angry
widow seeing you, or an all-time great
who retired when his career peaked?

MICHAEL

Kayla, sweetie. You don't really want to
go through with this, do ya, baby girl?
It's your name, too. You wouldn't turn
your back on your family for him...

KAYLA

Jimmy is my family, Daddy. We're actually
married.

MICHAEL

WHAT?

JIMMY

We are, but just on paper for a discount
at a pickleball club. We're getting it
annulled as soon as I can figure out how
to cancel the membership. But yes -- even
after our divorce, Kayla and I are family.

KAYLA

So either you agree to our terms, or we
take this public. Jimmy already had that
LA Law actor draw up papers.

JIMMY

And it was FULLY vetted by Legal-Zoom-dot-
com.

He sneers at this.

MICHAEL

You want it? Sure. Take it.
(off their surprise)
This industry's in the fucking shitter,
that's why I needed to do --
(re: papers)
-- this in the first place.

JIMMY

You have three homes.

KAYLA

Four.

MICHAEL

Yeah, and you know what the monthly carry is?

JIMMY

Unload one, you selfish fucker.

MICHAEL

Whatever. I don't need to hear your socialist bullshit anymore. And I need a fucking vacation.

A STAGEHAND comes over to Michael.

STAGEHAND

You're on in ten, Mr. Schaefer.

MICHAEL

Can't wait.

(turning to them)

You think because I sign a piece of paper, that'll make you the boss? Those people out there? They don't respect you. And they never will. You'll be gone in 6 weeks.

(shit-eating grin)

Ready?

He heads toward the stage.

MICHAEL (CONT'D)

(to Stagehand)

These fuckers are gonna talk.

STAGEHAND

Oh -- uh -- I only have one other headset.

MICHAEL

That's fine, they barely have one brain between them.

Jimmy and Kayla look at each other, uncertain.

1029 INT. LOUVRE - GARDEN OF STATUES - DAY

1029 *

Deborah and Ava walk through the massive gallery all alone.

AVA

This is amazing!

DEBORAH

Private viewing was the only option. I'm dying soon -- I'll tell you one thing I'm not doing? Waiting in line.

AVA

Though perhaps waiting in line is the
most human experience of all, and
therefore, the most important.

DEBORAH

Here's some advice for after I'm gone:
stop saying stuff like that.

AVA

Will consider.

1030 RESTORED AS SCENE B1032

1030 *

1031 INT. OJAI VALLEY INN - BALLROOM - NIGHT

1031

Michael comes out on stage.

MICHAEL

Hello! Thank you, thank you. I'm going to get right into it -- my keynote address is going to be a little different this year. I know this may come as a shock, but I've decided to step down.

The crowd is abuzz.

MICHAEL (CONT'D)

It's the right time. And I'm confident that the future of the company will be in the best hands possible with my successors --

Dan and Allan sit up, expectantly.

MICHAEL (CONT'D)

My spirited daughter, Kayla Schaefer, and her unrelenting business partner, Jimmy LuSaque, Jr. Come on out here, guys!

The crowd MURMURS. Dan and Allan are pissed. Randi and Silas are shocked. Kayla and Jimmy come out. (NOTE: Kayla has the headphone mic on, but she and Jimmy switch throughout the scene to share.)

MICHAEL (CONT'D)

And now I'll hand over the reins, and the company, to them. I'm sure you'll be in great hands with these two kids in this constricting industry. Have fun!

He exits with his mic. Silence.

KAYLA

Hello, Latitude! How we feeling tonight?
New era loading!!!

The crowd is in disbelief. Dan stands up.

DAN

Is this a fucking joke? How the fuck are we going to survive with these two jokers in charge?

JIMMY

By doing good work!

ALLAN

Gay!

DAN

Fuck this. We're going to Mosaic.

JIMMY

Okay, anybody else who thinks doing good work is "gay" can leave.

About a fourth of the crowd gets up and leaves.

JIMMY (CONT'D)

(sotto)

Jesus Christ.

KAYLA

(yelling to them)

FUCK OUTTA HERE!!! SEE YOU NEVER!!!!

Except you Allan -- I'll see you at the Oakwood reunion!!! And Chris!!!!

JIMMY

(to crowd)

All right, look. The industry is constricting. And our entire business is changing faster than a...

Kayla leans into his headset mic.

KAYLA

Cougar!

JIMMY

...Sure, it's changing faster than a cougar. But we don't NEED to be a juggernaut that buys *The World Slapping Competition* or random companies to grow for growth's sake. We should get back to just representing artists. And yeah, we'll have to adapt, and that may mean no Sugarfish for lunch anymore.

Another handful of managers walks out.

KAYLA

I agree -- that does fucking suck, guys!

JIMMY

Okay. And we may need to limit expense accounts, and retreats like this may not be possible.

More managers walk out. Kayla grabs the headset.

KAYLA

Okay, okay, I'm gonna stop you from listing more things. But this is good! If they don't want to be here, they shouldn't be!!!

JIMMY

That's right -- anyone's welcome to leave,
but you should stay if you want to get
back to why we all did this in the first
place -- to help artists make great work.

KAYLA

Like *The Legend of Bagger Vance*!

JIMMY

Yes! A great movie! Well, I actually
haven't seen it, but I've heard good
things. But that general idea -- yes!
Because even in a changing world, the one
thing that will never change is that
people want great stories. And we get to
help find the storytellers and empower
them. And if that sounds good to you,
then we want you to be a part of the new,
mid-sized Latitude.

Nobody leaves. Randi stands up and CLAPS. Then Silas stands up
and CLAPS. Then everyone joins. Jimmy and Kayla share a smile.

KAYLA

THAT'S WHAT I'M FUCKING TALKING ABOUT!
(to backstage)
Get back out here, Peas! I'll take the
Fergie part!

The Black Eyed Peas come back out as "Let's Get It Started"
starts playing. Kayla, into her mic:

KAYLA (CONT'D)

Let's get RETAAAR--

JIMMY

NO!

A1032 INT. LOUVRE - ROOM 801 - DAY

A1032 *

Deborah and Ava walk through the Louvre.

*

B1032 INT. LOUVRE - ROOM 711 - DAY

B1032 *

Ava and Deborah stare at the *Mona Lisa*.

*

AVA

Why'd this pop?

*

*

She looks to Deborah, who is emotional.

*

DEBORAH

I'm sorry?

*

*

AVA

Yeah, I mean, but she's kind of mid, no?

*

*

DEBORAH
"The *Mona Lisa* is mid."

*
*

AVA
Like, no disrespect, it's like, way
better than I could do. I just don't
totally get how she became "that girl."
Like -- it's good for sure, but I don't
know I get it.

*
*
*
*
*
*

DEBORAH
I defy you to find anything more
beguiling anywhere else in Paris.

*
*
*

AVA
I'll keep an eye out.

*
*

1032 INT. LOUVRE - ROOM 846 - DAY

1032 *

Deborah leads Ava to a painting called *The Carousing Couple*.

*

AVA
Oh, I love this. When two busted people
are super in love, it's extra romantic
'cause you know it's real.

DEBORAH
It was painted by Judith Leyster. She
even signed it, see? But it was
attributed to Frans Hals. She went along
with it because she knew the only way it
would be judged on its merits is if
people thought it were painted by a man.

*

Ava considers that for a bit.

AVA
Have you ever wondered how people would've
judged your comedy if you weren't a woman?

DEBORAH
Sometimes.

They walk some more.

DEBORAH (CONT'D)
But I still did it, you know? I had the
career. Even if I had to be a female
comedian.

Ava nods. They keep walking.

AVA
All right, we should head back to the
hotel for disco naps.

DEBORAH
Why do we need to nap?

AVA
Oh, 'cause we're going dancing tonight --
remember, Miss Thang?

DEBORAH
Ah, yes.

AVA
(exiting)
And don't forget -- I get to dress you.

DEBORAH
That was never part of the deal!

A1033 EXT. DANCE CLUB ON SEINE - ESTABLISHING - LATER THAT NIGHT A1033 *

1033 INT. DANCE CLUB ON SEINE - NIGHT 1033 *

Ava and Deborah dance. Deborah's wearing a MESH SHIRT and BIG
CARGO PANTS. Ava and Deborah drink out of plastic water
bottles with molly.

1034 OMITTED

1034

A1035 EXT. HÔTEL DE CRILLON - SUNRISE

A1035 *

Ava and Deborah can be seen in the window of the suite.

*

1035 INT. HÔTEL DE CRILLON - SUITE - DINING ROOM - CONTINUOUS

1035 *

Ava and Deborah, still in their party clothes, watch the sun rise. Ava smokes a cigarette, deep in thought.

*

*

AVA

It's beautiful, huh.

(ALT)

*

Okay, now this is pretty beguiling.

*

DEBORAH

Yeah.

(beat)

Marie Antoinette had her head chopped off right there.

AVA

'Kay.

DEBORAH

All right, time for me to go to sleep.

AVA

Okay. Goodnight.

Deborah leaves Ava alone. She thinks to herself...

1036 INT. HÔTEL DE CRILLON - SUITE - LIVING ROOM - AFTERNOON

1036

Deborah, just waking up, comes out into the living room to find Ava waiting for her.

DEBORAH

I'm surprised you're up already.

AVA

Yeah, I haven't slept yet. But ya know, if Kelly Ripa's day is already done and yours hasn't started, you're in trouble.

Deborah smiles and pours herself a coffee. Ava has a STACK OF PAPERS in her lap.

DEBORAH

What's all that?

AVA

*

I didn't think a hotel this luxurious
that caters to generational wealth would
have a business center for the toiling
proletariat, but it's actually quite
lovely, and the printer's fast.

Deborah starts flipping through the papers.

AVA (CONT'D)

I've been doing research ever since you
told me. You know, there have been a lot
of advancements in the last two years
alone in treatment --

DEBORAH

Ava. I told you. I don't want that.

AVA

There are clinical trials on new experimental drugs that --

DEBORAH

Oh God, most clinical trials end up finding off-label benefits for *men*. You think I want to be a guinea pig so I can waste away only for my doctors to discover the meds help ninety-year-olds keep their erections? Absolutely not.

AVA

Fine. Traditional treatment --

DEBORAH

(interrupting)

For someone who's always saying, "Listen to women," you're having a hard time hearing me: I am not doing treatment.

AVA

That was your opening offer. And an opening offer is never final.

Deborah sighs, having no retort to this.

AVA (CONT'D)

How about this: You do three rounds of treatment. See how you feel and how it progresses. Then, if the results aren't positive, you can stop.

DEBORAH

Just because it seems promising doesn't mean it will work. It might start to give me hope for nothing, and I don't want that.

AVA

Or it might start to give you hope for *something*. Like remission!

DEBORAH

No.

AVA

Fine. One round of treatment. Just to see how you feel!

DEBORAH

That's the thing, I feel fine right now.
I feel good! I don't feel sick. And I
don't want to. The medicine is always
what makes you feel sick.

AVA

But it's not the same for everybody. And --
and --

(searching)

-- don't knock it till you try it!

DEBORAH

It's not an exotic food or a new sex
position. I don't want to get weak and
gray. I don't want to lose my hair --

AVA

YOU WEAR A WIG ALREADY! They sell it at
Halloween stores!!!

DEBORAH

I don't want to wither away. And I don't
want to be remembered like that.

AVA

You won't be remembered like that.

DEBORAH

My friend Gino from *Who's Making Dinner?* --
he was so funny and so full of life. But
that's not how I remember him. I can't get
the image out of my head of him being sick.

AVA

But that was AIDS. This is different! Even
with traditional intervention the survival
rate is forty percent! You're a fighter!
If anyone can beat this, it's you!

DEBORAH

And I don't wanna fight anymore. This is
what I want. It's my decision.

AVA

Of course it is. It's all about you!
There's a lot of people you should be
thinking about, but you are so selfish!
And so stubborn!

DEBORAH

Ava, honey, please.

AVA
NO, you "please"!

Ava, who has been composed, suddenly can't restrain it:

AVA (CONT'D)
Please -- don't leave me.

Long beat.

DEBORAH
I'm sorry.

Ava just gets up and leaves. Deborah looks down at the stack of papers.

1037 EXT. CHURCH - AFTERNOON 1037

Ava walks alone. She passes a church. In spite of herself, she walks toward it... And inside.

1038 INT. CHURCH - CONTINUOUS 1038

Ava walks through the church, over to a niche with candles. She tries to pay with cash but doesn't have any, and sees they have a CREDIT CARD MACHINE. She pays for it and takes one. She lights it, then sits down in a pew and thinks.

1039 EXT. PARISIAN CAFÉ - AFTERNOON 1039

Ava finds Deborah sitting outside at a café. Ava sits down next to her. They sit in silence for a beat.

AVA
I hate this.

DEBORAH
Me, too.

AVA
But I'll support you.

DEBORAH
Thank you.

AVA
How can I do it without you?

DEBORAH
You'll be okay. You're a big, brave girl.

Deborah smiles at Ava. Ava leans her head on Deborah's shoulder. Just then, an American tourist, SUZANNA, spots Deborah and approaches. *

SUZANNA

Oh my god! Deborah Vance??

*

Deborah smiles, nods.

SUZANNA (CONT'D)

What are you doing here?

*

DEBORAH

Killing myself.

SUZANNA

(confused)

...You're so funny! Can I get a selfie?

*

DEBORAH

Now's the time.

Suzanna takes a selfie and leaves. Deborah and Ava laugh.

*

AVA

That was good.

1040 INT. LATITUDE - DAY

1040

Jimmy, Kayla, and Randi enter. They all carry personal items in boxes. People shake their hands. Maybe an ASSISTANT claps. Jimmy and Kayla take it in, look to each other and smile.

Randi takes a seat at Kayla's old desk. Silas approaches.

SILAS

Mr. LuSaque! We had your office turned over this weekend. Let me know if there's anything else you need.

JIMMY

It looks great, Silas. And please, call me Jimmy.

KAYLA

You can call me Mrs. Schaefer. Where's mine?

SILAS

You'll be taking over your dad's. Follow me.

Silas leads Kayla off as Jimmy enters his office and takes a seat at his desk. He arranges a few things. Sits back and takes in the view. He smiles. Suddenly, he hears Kayla.

KAYLA (O.S.)

Jimmy! Okay, I don't like the corner office. It's too small.

JIMMY

"Too small"? It's the largest office in the building.

Jimmy comes back out as Kayla puts her stuff at her old desk.

KAYLA

Well, the whole hallway used to be my office. Plus, I think our workflow will be better if I can see you.

RANDI

Oh. Well, where will I go?

KAYLA

You can have the corner office.

RANDI

Started in the biz last year, didn't know my ass from my elbow, and now look at me, corner office! I don't know what everyone's complaining about -- it's easy as hell to succeed in this industry!

Randi heads off as Kayla takes her throne. The Head of Latitude's Human Resources, BARBARA (Martha Kelly), enters.

BARBARA

Welcome back, Jimmy. Welcome back, Kayla. I have some paperwork I need you to fill out regarding your marital status. Congratulations by the way.

KAYLA

No need Barbara. We're having it annulled.

BARBARA

Oh. Too bad. I was always pulling for you guys.

JIMMY

You were? You're HR...

KAYLA

(whispering to Barbara)
There's still time!

Before Jimmy can respond, Kayla's phone RINGS.

KAYLA (CONT'D)

(into headset)
Latitude. Kayla Schaefer, President speaking. Hold please.
(MORE)

KAYLA (CONT'D)
(surprised)
I have... Bob Lipka for you.

Jimmy heads back into his office and takes the phone.

JIMMY
This is Jimmy.

1041 EXT. GOLF COURSE - INTERCUT

1041

BOB LIPKA, on the phone in the middle of a round of golf.

BOB
Hey, Jimmy. It's Bob.

JIMMY
Oh hey, Bob.

BOB
Listen, I saw your Fatty Arbuckle movie
at Toronto. Loved it. We'd like to talk
about distribution.

Jimmy smiles -- the war is over. Kayla is humping the air.

JIMMY
Sure. I can definitely bring that to the
team.

BOB
And your mom was fantastic in it, by the
way.

JIMMY
Oh, isn't she? Well, it was written for her.

BOB
You can tell. Okay, I'll have my BA send
something over.

JIMMY
Okay, great. Talk soon.

KAYLA
(listening)
VERY SOON!

JIMMY
Kayla!

1042 INT. GARE DE LYON TRAIN STATION - NEXT MORNING

1042

Deborah and Ava have croissants and coffee as they wait for
their train to Zurich.

AVA

Okay, so what are you going to ask if you get to, y'know, meet your maker?

DEBORAH

My plastic surgeon??

AVA

Ha. No, really.

DEBORAH

(thinks)

Burt Reynolds called me in 1980 and I called him back, but he never returned. What was that about?

AVA

That's what you want to know?

DEBORAH

Well I have pretty much everything else figured out. I'm sure he or she or they/them will have a few questions for me, actually!

AVA

Okay -- nonbinary God, love that.

DEBORAH

I meant more of an energy. I don't think a gender-fluid barista is waiting for me at the pearly gates.

AVA

Too bad -- I'd love a matcha when I get there.

They both laugh.

DEBORAH

Speaking of my maker, it's probably about time I showed you something.

She holds up her hand and brings Ava's to hers. Deborah's hands are larger.

AVA

WHAT! The whole time?! Insane!

DEBORAH

What's insane is that you never noticed!

They laugh.

AVA

I will never get over that. Oh my god.

Deborah points to Ava's croissant.

DEBORAH

Are you gonna finish that?

AVA

No. Go for it.

(then)

Wow. I guess the best part of dying for a person with disordered eating is having a second croissant.

DEBORAH

No, the best part of dying is not having to save receipts because you'll never be audited again.

Ava laughs.

AVA

Actually, the best part of dying is knowing how pissed everyone's gonna be when they find out how much you left your dogs.

They laugh.

DEBORAH

And the worst part of dying is not getting to see how my dogs decide to spend that five hundred and fifty thousand!

They chuckle.

AVA

I'll keep you updated via Ouija board.

DEBORAH

Thank you.

AVA

(checking watch)

I'm going to use the bathroom before we board.

She exits. Deborah sits for a moment, then takes out her red notebook and writes something down. She smiles to herself, then looks at the PEOPLE hurrying by.

TIME CUT TO:

1043 INT. GARE DE LYON TRAIN STATION - A LITTLE LATER

1043

Ava rushes back.

AVA
I just saw the line for our train is
crazy -- we better go.

Ava grabs her things and hurries off. We STAY WITH Ava as she weaves through the crowd. She looks back to search for Deborah but doesn't see her.

AVA (CONT'D)
Deborah!

Suddenly, Deborah is in front of her.

AVA (CONT'D)
Oh --

DEBORAH
Stop. The worst part about dying is I
can't even enjoy being bone-thin. That's
a better joke.

AVA
Yeah, that is better...

DEBORAH
Shit.

AVA
What?

Deborah shakes her head, bemused.

DEBORAH
Shit shit shit!

AVA
What?

DEBORAH
Oh God.

AVA
WHAT?!

DEBORAH
I may not have 30 years... but I might have
another hour.

AVA
So... what are you saying to me right now?

DEBORAH

Goddamnit.

(then)

Would you help me write it?

Ava hugs her.

AVA

Always.

1044 EXT. CHAMP DE MARS - DAY

1044

Ava is on the phone.

AVA

She called Dr. Cole -- she's gonna start treatment on the 21st. So, yeah, we're flying back tomorrow.

She's talking with...

1045 INT. LATITUDE - JIMMY'S OFFICE - INTERCUT

1045

Jimmy in his office.

JIMMY

Ugh, I'm so relieved.

AVA

Me, too.

JIMMY

Well, you know, you saved her life once. Makes sense you'd save it again.

Ava smiles. She sees Deborah approaching.

AVA

Gotta go.

Ava hangs up. Deborah has her notebook in her hand.

DEBORAH

Okay, maybe it's... "I was born for this. I mean, I don't eat, I have a closet full of wigs, and I love attention."

AVA

Or -- "I don't eat, I have a closet full of wigs, and I love experimenting with injectables."

They laugh hard and walk, side by side down the the Champ de Mars. Their riffing is overtaken by MUSIC. As we PAN UP to reveal the Eiffel Tower, MUSIC SWELLS, and we --

MATCH CUT TO:

1046 EXT. LAS VEGAS - NEW DAY

1046

The Eiffel Tower in Vegas. We PAN DOWN and LAND ON Deborah and Ava, still walking, still riffing. They laugh as Deborah puts her arm over Ava's shoulders. Ava puts hers around Deborah. They continue on, writing new material as the CAMERA CLIMBS skyward. Deborah and Ava become smaller and smaller as we FLOAT OVER the Strip -- that gaudy, shimmering mirage rising from the Mojave. We see all of Las Vegas now, proof that life can flourish in the most unlikely places. Its very existence a testament to survival -- and a sparkly, defiant survivor at that.

END OF SERIES