

**Assisted Living**

by  
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INT. BALDWIN HILLS MALL - MACY'S - DAY (1998)

Holiday season. A large Christmas tree looms in the center. Train tracks snake around the aisles.

A SECURITY GUARD hustles toward SHOPPERS gathered around a screaming 12-YEAR OLD AMBER JOHNSON (clever, adorably chubby).

AMBER

(French)

*Ou est mon chien? La salle de bain est au bout du couloir. Est ce fromage? Ca pue!!*

(translation)

Where is my dog? The bathroom is down the hall. Is this cheese? It stinks!

SECURITY GUARD

What is she saying?

CONCERNED HUSBAND

It's French.

CONCERNED WIFE

How do you know? You don't speak French.

CONCERNED HUSBAND

*Vule Vucu Shay Avenue.*

CONCERNED WIFE

Shut up, Carl.

(loud, to Amber)

Are you lost, little girl?

Amber CRIES harder.

AMBER

*Le vert est ma meilleure couleur!*

(translation)

Green is my favorite color!

SECURITY GUARD

Where are your parents?

Amber's eyes quickly fleet to --

ANGLE ON.

SAVANNAH JOHNSON (20s, a total train wreck) steps around a display case full of expensive watches just as the SALES CLERK wanders over to help Amber.

Savannah takes out a switchblade. She picks the lock, then slides the glass case open. She dumps the watches into her purse.

BACK ON.



EXT. MALL PARKING LOT - DAY (1998)

Savannah and Amber rush out of the mall and into an awaiting vehicle. DRAGON (40s, Savannah's boyfriend, tattoos, grills, gold chains) is in the driver's seat.

SAVANNAH

Let's go, let's go.

The car peels off. Savannah and Dragon kiss, hard. Amber is grossed out in the backseat.

DRAGON

Open that shit, lemme see what ya'll got.

Savannah shows him her haul. Dragon sifts through the jewelry while driving.

DRAGON (CONT'D)

Where's my Gucci? You know I gotta rock the Gucci.

SAVANNAH

I would have gotten it for you, baby, but Amber didn't give me enough time.

AMBER

(quietly)

How was I supposed to know that Sales Lady spoke French?

Savannah turns to Amber.

SAVANNAH

It's all good. You just gotta think on your feet. A job ain't always gonna go how you expect.

Amber nods, deflated. Savannah squeezes her knee.

SAVANNAH (CONT'D)

But you had fun though.

AMBER

(smiles)

Yeah. Next time I'm gonna use my Mandarin.

Dragon turns to Savannah.

DRAGON

Damn, she knows Mandarin?

SAVANNAH

All she does is read. She doesn't have any friends.

Amber's smile fades. She stares solemnly out the window.

INT. CICELY'S INGLEWOOD HOUSE - DAY (1998)

The house is pristine. CICELY (60, a regale, genteel Southern Belle) puts up Christmas decorations. Amber and Savannah ENTER. Amber races to Cicely.

Grandma! AMBER

Shoes. CICELY

Sorry. AMBER

Amber takes off her shoes then goes in to hug Cicely.

There's my baby girl. CICELY

Savannah plops down on the couch. Her shoes are still on.

Savannah. CICELY (CONT'D)

Ma. (dry) SAVANNAH

Our favorite show that comes on at 7:30. CICELY  
(to Amber)

What is *Jeopardy*? AMBER

Cicely and Amber high five. She caresses Amber's cheek.

Go wash up. I'll make the popcorn. CICELY

Extra butter? AMBER

You know it. CICELY

Amber sprints off. Savannah takes out a cigarette. Cicely stares, noticing something on Savannah's wrist...

Where'd you get that watch? CICELY (CONT'D)

SAVANNAH

This? This... is... for you. Merry Christmas, Ma.

Savannah takes off the new watch and hands it to Cicely.

CICELY

You bought me an expensive watch?

SAVANNAH

It's nice, right? It's a TAG Heuer. You can wear it to Church on Sundays, on Wednesdays, on Fridays --

CICELY

Cut the crap, Savannah. You stole this, didn't you?

Cicely gives the watch back.

SAVANNAH

What?

(off her blank stare)

Alright. So maybe I went to the mall and grabbed a few things. Is that a crime?

CICELY

Yes. It is literally a crime. It's called stealing. You're a thief.

SAVANNAH

Woah, I'm an artist. Like Picasso.

CICELY

Picasso? Really? Picasso never stole a TAG whatever it is watch.

SAVANNAH

You don't know that. He cut his own ear off. The man had problems. He could have stolen some shit.

CICELY

Goddamn it, Savannah!

(calming breath, to Jesus)

Father, forgive me for taking your precious name in vain.

(then, to Savannah)

Was Amber with you when you Picassoed this watch?

SAVANNAH

No.

Cicely turns to see a guilt-ridden Amber in the doorway. Back to Savannah, Cicely shakes her head, disappointed.

CICELY

You never had sense and I don't think you're ever gonna get sense. Worst part is, you want Amber to end up wasting her life just like you.

Savannah blanches, pissed and hurt. A moment, then...

SAVANNAH

What am I doing? I don't need to be here. I have Dragon.

CICELY

What is Dragon?

SAVANNAH

My man. We can go live with him. He'll take care of us.

CICELY

Who is we?

Savannah hands Amber her coat. Amber looks to Cicely, scared. Cicely realizes what is happening.

AMBER

Grandma?

CICELY

Now wait a minute --

SAVANNAH

Save it, Ma. I can't live in this fucking house anymore.

CICELY

Watch your language.

SAVANNAH

See what I'm saying? Why do I have to watch my language? You watch my language. It's always 'no shoes in the house, Savannah,' 'no smoking in the house, Savannah,' 'why can't you keep a job, Savannah?' 'Don't have sex on the couch, Savannah.' I'm sick of this. I'm sick of you.

Cicely crosses her arms.

CICELY

Fine. Go. When you fall on your face, and you will, you'll be back.

Savannah stares at Cicely for a beat.

SAVANNAH

You know you spend so much time looking down on me, you don't even realize you made me.

(then)

Amber, let's go.

AMBER

(horrified)

No... Grandma please. I don't wanna go.

Cicely, stone-faced, turn away as Savannah leads Amber out. Off Amber, heartbroken, we...

CUT TO:

INT. FANCY JEWELRY STORE - LOS ANGELES - DAY

THROUGH A MAGNIFYING LENS: a diamond necklace.

WOMAN (O.S.)

(British accent)

Perfect symmetry. You can barely see the inclusions.

WIDER REVEALS: The woman, in a black wig, studying the necklace with a pair of Binocular Loupes, is GROWNUP AMBER (30s. Think Natasha Rothwell).

Amber sits across from a WEALTHY COUPLE. A tray of champagne flutes is beside her. A framed picture of the store owner, a man with long hair and a goatee, hangs behind her.

Amber bites the necklace.

WEALTHY WOMAN

Goodness, is that really necessary?

AMBER

A chipped tooth is cheaper than a chipped diamond.

WEALTHY MAN

How much is it worth?

AMBER

Ten maybe twenty thousand dollars.

WEALTHY MAN

Are you fucking serious? Twenty grand. I make more than that in my sleep.

AMBER

(to herself)

Where do you sleep?

WEALTHY WOMAN

Maybe we don't sell it then.

WEALTHY MAN

Oh no, you made me come down to this shithole cause you found a bunch of your great aunt's junk and are feeling too sentimental to toss 'em. We're selling it.

The wealthy woman shrinks. Amber clocks this. The guy rises, pulls out his cell phone.

WEALTHY MAN (CONT'D)

Finish this up. I need to make a call.

He steps away. Amber notices his expensive TAG Heuer watch.

AMBER

He's a real gem. Maybe I ought to bite him.

WEALTHY WOMAN

Don't bother. He doesn't taste very good.

They share a polite chuckle.

WEALTHY WOMAN (CONT'D)

She practically raised me. My aunt. I don't care how much the necklace is worth. I can't bare to part with it.

Amber nods.

AMBER

Help yourself to some complimentary champagne. It's the really bubbly kind.  
(re: necklace)  
I'll sort you out.

Amber takes the necklace and heads into --

INT. FANCY JEWELRY STORE - BACKROOM - DAY

Amber steps inside. She's about to walk to the back door with the necklace when she stops. Torn.

AMBER

(to herself, no accent)  
Come on, you can't bitch out... Left foot, right foot. You have the necklace. There's the door. Walk out. Just walk out. That was the plan.



AMBER

Champagne?

He reaches over, not bothering to look at Amber. His TAG Heuer watch glistens. He takes the glass. Amber lightly grazes his wrist. Blink and you miss it.

AMBER (CONT'D)

Enjoy.

(turning, under her breath)

Asshole.

Amber slips his watch into her pocket and walks to the back room.

EXT. STREET - HOLLYWOOD BLVD. - DAY

Amber exits onto a busy street. She moves through a flurry of TOURISTS, stopping at a parked HOT DOG CART.

In one motion: she slips off her wig, pulls on a hat and apron then slides the watch into a vat of raw hot dogs.

Her cell phone RINGS. Unknown number. She picks up.

FEMALE VOICE (V.O.)

Hello? Amber Johnson?

AMBER

Who's asking?

FEMALE VOICE (V.O.)

My name is Rhonda. I work at Meadow Lane Assisted Living Facility. I'm calling about your Grandmother, Cicely Johnson --

AMBER

Not interested.

Amber hangs up. She pushes the cart down the street.

AMBER (CONT'D)

(Jamaican accent)

Street meat! Get your street meat!

TITLE UP: **"ASSISTED LIVING."**

EXT. THE INFERNO - NIGHT

A swanky night club. Amber, face beat, in a sexy red dress, confidently struts past the long line.

A group of hot white 20-SOMETHINGS take selfies when they notice her pass by.

HOT GIRL 1  
Gross, they're letting old people in now.

HOT GIRL 2  
She's like forty.

Amber overhears them. She musters up some courage and walks over to the young hot girls.

AMBER  
Was that for me?

HOT GIRL 1  
Nope.

AMBER  
What are you? Twenty-five, twenty-six?

HOT GIRL 2  
Twenty-one.

AMBER  
Well you look older. You both do. Might wanna cut back on the cum shots and drink more water. Hydrate ya skin.

Feeling confident, Amber turns, ready to walk off when --

HOT GIRL 2  
Whatever, *grandma*.

The girls snicker.

AMBER  
(to herself)  
Angela Davis, give me strength.

Amber turns back and starts -- dancing. She twerks, pops, and drops it like it's burning hot. She kills it. The PEOPLE in line whoop and holler. Amber finally stops.

AMBER (CONT'D)  
(to the girls)  
All of that, that's thirty-three.

Amber strolls past the BOUNCER who high-fives her and lets her into the club.

INT. THE INFERNO - NIGHT

Music BLARES. The club is packed. Amber ENTERS and collapses against the nearest wall.

AMBER  
(gasping)  
Oh-my-gah. I can't breathe.  
(MORE)

AMBER (CONT'D)  
These spanx are digging into my spine.  
That so wasn't worth it!

She grabs a drink out of the hand of a PASSERBY.

AMBER (CONT'D)  
It's an emergency.

She downs the drink.

INT. THE INFERNO - BASEMENT - NIGHT

HENCHMEN stand around as JAMIE (30s, intense, sweats testosterone) pummels the shit out of some GUY.

JAMIE  
I say 'don't touch the merchandise. Don't touch the fucking merchandise.

Jamie then looks up to see Amber's blown up face on the monitor. She's staring into a camera. Jamie grins.

JAMIE (CONT'D)  
Open the door.

A Henchman opens the door. Jamie straightens his bloody shirt. Amber ENTERS. Excited, Jamie goes in for a hug.

JAMIE (CONT'D)  
C'mere --

AMBER  
What the hell, Jamie. Who's blood is that?

Jamie points to the beaten-up guy.

JAMIE  
His.

Amber winces. Jamie SNAPS his fingers.

JAMIE (CONT'D)  
Rag.

PAM (30s, could be Amber's twin) rushes over. She glares at Amber as she hands Jamie a towel. Jamie wipes the blood off his hands. He gives Amber a once over. She adjusts her dress, uneasy.

JAMIE (CONT'D)  
You're looking good. And you smell like peaches.

AMBER

They're in season. Trader Joe's was having a sale. I had a couple on my way over here.

Jamie chuckles as he steps in behind Amber. She goes stiff. He begins massaging her shoulders.

JAMIE

You're so tense. You're not using the neck pillow I got you.

AMBER

(protesting)

Jamie, I didn't come here for --

Amber can't help, but get into the massage.

AMBER (CONT'D)

Ooo, that's actually really good. I have been sleeping weird. Oh my gosh, yeah right there.

Amber's cell phone RINGS. She looks at the caller. Then ignores the call. The massage continues.

JAMIE

(sexy whisper)

Who was that?

AMBER

Meadow Lane. This nursing home is up my ass about my Grandma.

JAMIE

Speaking of...

(kisses her neck)

... why don't we go christen my new Bugatti?

AMBER

(eww, to herself)

Zora Neale Hurston, take the wheel.

Amber pulls away.

AMBER (CONT'D)

No, I don't wanna have sex in your small ass car.

PAM

It's that small.

Amber looks at Pam. Pam just shrugs.

JAMIE

Okay, no Bugatti. We can do it on my California King.

AMBER

We can't do it on a bed, on a train, in a plane, on a boat, or a moat.

Jamie's Henchmen snicker. Jamie shoots them a look. They instantly stop laughing. Jamie pulls Amber aside.

JAMIE

Amber, it's been months. How long are you gonna act like this?

AMBER

We're not Ross and Rachel, we're not on a break. We BROKE up.

JAMIE

And I've apologized a thousand times. Me fucking all those other girls was not that deep. What you and I have, that's deep. Like the ocean.

Amber rolls her eyes, *this dumbass*. She takes the TAG Heuer watch out of her purse and hands it to Jamie.

AMBER

Here. It's a TAG Heuer Connected Modular 45 Full Diamond. 23 karats. It's not the necklace, but it's worth more.

JAMIE

Oh so it's all business now?

AMBER

It's always been business with us. That's how this whole thing started. I stole from you. You caught me. I've been working for you ever since. But with this watch, I'm all paid up.

Jamie looks at Amber for a moment. Then he goes to his desk, puts the watch away then takes out a picture of a jewel incrusted Golden Bird. He shows it to Amber.

AMBER (CONT'D)

Shiny. What is it?

JAMIE

A chance to make some real money. It's the Golden Bird. I was hired to lift it from Wells downtown.

AMBER

Wells? As in the most secure facility in Los Angeles? Must be a pretty big pay day.

JAMIE

Two million.

AMBER

Fuuuuck!

JAMIE

It's going down tomorrow night. I could use someone with your set of skills.

PAM

Skills? Really?

They turn to Pam.

PAM (CONT'D)

Amber, what you do is more like a party trick.

AMBER

Pam, what I do is an art.

PAM

A street art. You play dress up and pick pocket. It's not that hard.

AMBER

What is your problem with me?

PAM

Well since you asked, I think you're a fucking --

JAMIE

Pam, shut up!

PAM

Shutting up.

JAMIE

(to Amber)

So, you in?

Amber looks around the room - guns, drugs, stacks of cash, the guy bleeding to death in the corner. She shakes her head.

AMBER

Nah. I'm out.

Amber leaves. Jamie watches her go, hurt. Pam walks to Jamie and places a comforting hand on his shoulder. He shakes her off and walks away. Pam plays off the diss...

PAM

Yeah, of course. Everyone get back to work.

EXT. KOREATOWN - NIGHT

Amber walks up to her shitty apartment building.

INT. APARTMENT BUILDING - HALLWAY - NIGHT

Amber passes an apartment. The door is open as TOPHER (20s, Amber's neighbor) welcomes a group of FRIENDS. Music pours out of the apartment.

TOPHER

Get in here. Wine goes in the cooler. Charades is about to start.

As they ENTER, Topher spots Amber.

TOPHER (CONT'D)

What? Music's too loud?

AMBER

No, it's cool. It's a party so volume is important...

TOPHER

Yeah, game nights can get a little rowdy. We'll try to keep it down.

Amber nods, but doesn't walk off. An awkward beat.

TOPHER (CONT'D)

Come in.

Amber brightens at the invitation. Then two more PARTY GUESTS squeeze past her and enter the apartment. Topher closes the door leaving Amber out.

AMBER

Yup, that makes more sense.

Amber continues on to her front door, when --

FEMALE VOICE (O.S.)

Hey!

Amber turns, startled to see someone with the head of SWAMP THING (a monster face with stringy tentacles) and the body of a teenage girl. She JUMPS, raising a fist.

AMBER  
Holy fucking shit!

NELL  
Amber, it's me, Nell.

AMBER  
I almost punched you in the face.

Nell pulls her latex mask off revealing a very pretty 17-year old Black girl.

NELL  
Sorry. Didn't mean to scare ya.

AMBER  
Then maybe don't roll up on me looking like -- what is that supposed to be?

NELL  
Swamp thing?  
(off Amber's blank stare)  
DC Comics anti-hero? First appeared in issue ninety-two of House of Secrets volume one?

AMBER  
Why would you think I know that?

Nell shrugs, sheepish.

NELL  
It's effects makeup for my Youtube Channel. Which no one watches. But I did double my subscribers. I went from one to two.

AMBER  
Congrats.

Amber unlocks her door. Nell looks at Topher's apartment as more people arrive.

NELL  
You going to Topher's?

AMBER  
I would, but I just came from a thing and I've got a ton of stuff to do.

NELL  
Okay, well my dad's ordering pizza if you wanna --

AMBER

Super busy. You know. Raincheck?

Before Nell can respond, Amber enters her apartment and closes the door.

INT. AMBER'S APARTMENT - NIGHT

The space is an eclectic mix of junk. There's a dead plant next to a stack of BILLS and OVERDUE NOTICES.

In a MONTAGE, we see Amber's 'busy' night --

-- Amber uses scissors to cut herself out of her spanx. She changes into pajamas.

-- Amber heats up some old Chinese food. Her fridge is full of old Chinese food take out.

-- Amber watches *Clueless* on TV. It's the scene where Josh (Paul Rudd) kisses Cher (Alicia Silverstone) on the staircase. Amber slurps her noodles as she cries over the scene.

-- Amber is sprawled out, sleeping on the couch.

INT. AMBER'S APARTMENT - NEXT DAY

A phone RINGS. Amber reaches for her cell phone and falls off the couch as she answers the call.

AMBER

Oww.

NURSE (V.O.)

Is this Amber Johnson?

AMBER

Yes. I mean, no. Who's asking?

NURSE (V.O.)

It's Rhonda from Meadow Lane Assisted Living Facility. I called the other day. You're listed as Cicely Johnson's emergency contact --

AMBER

Oh my God, stop blowing up my phone. This is harassment. I should get your name.

NURSE

I told you. It's Rhonda.

AMBER

Okay then, Rrrohhndaa, since you're so freaking curious, I'm only Cicely's emergency contact because my mom's dead. I have neither seen nor spoken to my grandmother since I was twelve.

A beat of silence. Then:

NURSE (V.O.)

Mrs. Johnson suffered a minor stroke. She was in the hospital, but has been re-admitted to our facility. You have a pleasant day.

The nurse hangs up. Amber looks at the phone. Thinking. The guilt sets in. She screams into her pillow.

INT. MEADOW LANE ASSISTED LIVING - DAY

OLD RESIDENTS and NURSES mill about. The place is drab. The TV is always on the news or *Matlock*.

Amber ENTERS. She's instantly overwhelmed by the sight of old people walking and breathing. It's all too much.

MARTY (40s, creepy, a punchable face) reprimands FLORENCE (70s, plump, friendly, a housewife).

MARTY

Don't think I didn't see you go for a third pudding cup, Florence. I've got eyes in places you can't imagine.

Florence drops the pudding. Marty notices Amber.

MARTY (CONT'D)

Can I help you?

Amber reads his name tag.

AMBER

Yeah, Marty, is there like a sign in sheet or something?

MARTY

Who are you here to see?

AMBER

Cicely Johnson.

Marty looks at her, curious. He walks to the front desk. Amber follows.

MARTY

Cicely's never had a visitor before.  
What's your name?

AMBER

Amber Johnson. She's my grandmother.

INT. MEADOW LANE ASSISTED LIVING - CICELY'S ROOM - DAY

Amber and Marty ENTER. The room is clean. The TV is on with the local news.

Cicely is in bed. Older, grayer, and more fragile than we last saw her. The bed next to her is empty.

AMBER

Is she --

MARTY

Resting. I'll give you a minute.

Marty leaves. Amber takes in Cicely. She's never seen her so small and helpless.

Amber notices a picture on her wall.

CLOSE ON PICTURE: Cicely, Savannah and Amber during happier times.

Amber, perplexed, stares at this when her attention suddenly turns to --

A breaking news banner pops up on the TV. **Headline: Suspect in Golden Bird Robbery Identified.**

NEWS ANCHOR (ON TV)

Last night, The Golden Bird statue, believed to be worth two million dollars, was stolen from the Wells Center in Downtown Los Angeles.

A grainy surveillance video comes up. A Black woman appears to be walking out of a secure vault.

NEWS ANCHOR (CONT'D)

Police are searching for this woman --

A picture of Amber pops up on screen.

Amber's eyes widen. *WTF!*

NEWS ANCHOR (ON TV)

(CONT'D)

Amber Johnson, who is the prime suspect in this case. Please contact the LAPD with any information.

AMBER

No fucking way.

Amber beelines for the door when she hears FOOTSTEPS coming. *Shit.*

She panics. Goes to the window, but the latch is locked.

AMBER (CONT'D)

This is such a fire hazard!

Someone's at the door now. Turning the knob.

Amber sees a lab coat on a chair. She throws it on. She then pulls the curtain divider, separating Cicely's side of the room from the other --

Just as the door opens and in walks, VICTOR GREEN (40s, handsome, straight-laced, an adult eagle scout). He's carrying an empty cardboard box. He sees the divide.

VICTOR

Is someone there? Mrs. Johnson? It's Victor Green, Octavia's son.

Amber (on the other side of the curtain divide) looks at the name tag on her lab coat. It says: **Dr. S. Williams.**

AMBER

(British accent)

No, Mrs. Johnson is resting. I'm Dr. Williams... Serenaa Williams.

VICTOR

Serena Williams?

AMBER

With 2 A's.

VICTOR

Oh. Is Mrs. Johnson okay?

AMBER

She will be.

VICTOR

Good. My mother really liked her. I came to grab the rest of her things.

Victor places the cardboard box on his mother's empty bed. He looks around, then sits. Getting emotional.

VICTOR (CONT'D)

I can't believe she's gone. 81 years. Then one day, poof. Gone. But I guess that's enough, right? That's enough time on earth?

AMBER

It's more than most people get.

VICTOR

Yeah. But I should have come around more. I should have called more. I should have told her I loved her more. But that's what it's like. You think about all the 'should haves' once the person is gone.

Amber looks at Cicely. A wave of emotion hitting her.

VICTOR (CONT'D)

Sorry. I'm talking too much. I've been doing that a lot. I just got divorced and my therapist said -- Nope. I'm stopping now.

Amber looks for a way out. But finds none. Victor packs up a few books. Thinking out loud:

VICTOR (CONT'D)

You know what, I'm gonna cover the fees for whoever moves into this bed. My mother would have liked that. Dr. Williams, what do you think --

Amber can't hide any longer. She has to go. She swings the curtain open and without looking at Victor, books it out of the room.

VICTOR (CONT'D)

Dr. Williams?

But she's gone. Victor, thrown for a loop, looks at the door, then at a sleeping Cicely.

INT. MEADOW LANE ASSISTED LIVING - HALLWAY - DAY

Amber races down the hall. She ducks out through an emergency exit door.

INT. MEADOW LANE ASSISTED LIVING - DAY

Marty takes another pudding cup away from Florence when he sees Amber's picture on the news.

INT. STREET - DAY

Amber, incognito in a jacket, dodges traffic.

INT. THE INFERNO - BASEMENT - DAY

Henchmen load guns into bags. STACKS OF CASH flow through a money counting machine. The Golden Bird (the height of a cell phone, 7 inches tall) is on the table.

BANGING rattles the door. Jamie checks the monitor to see a livid Amber. Jamie gestures for Pam to open it. Pam does. Amber CHARGES at Jamie.

AMBER

You son-of-a-bitch, you set me up and you used her.

Amber points to Pam.

PAM

Like I said your little party trick isn't that hard.

Amber LUNGES at Pam. Jamie pulls her off.

JAMIE

Relax.

AMBER

How could you do that to me?

JAMIE

It's business.

Amber is beside herself. Jamie looks at her, feeling a pang of guilt. He grabs a stack of cash from the counting machine. Hands it to Amber.

JAMIE (CONT'D)

Your best option is to skip town.

AMBER

Fuck you. I don't want your money.

Amber throws the cash in Jamie's face. Then in a rage, she kicks the counting machine over. Money goes flying.

JAMIE

Are you out of your mind?

Jamie SHOVES Amber aside. She tumbles back, knocking into the table. Something falls beside her.

Jamie, his men and Pam scramble to collect the scattered bills.

With everyone distracted, Amber looks to her side to see what fell. It's The Golden Bird. She thinks fast. She grabs the bird, hides it in her coat, and slips out of the room.

Jamie turns to see she's gone.

PAM  
She's so fucking dramatic.

JAMIE  
(annoyed)  
Pam, I swear to God.

PAM  
What?

EXT. APARTMENT BUILDING - NIGHT

POLICE CARS are outside. Amber darts across the street to the alley behind her building.

A HOMELESS GUY sleeps by his cart. Amber looks up at her fire escape. The ladder is too high for her to reach.

She grabs the Homeless guy's cart, climbs into it, uses it to reach the ladder. Amber dangles there, kicking her legs for momentum. She's got no upper body strength.

The cart goes rolling down the alley, into the street and out of sight.

Amber finally pulls herself to the fire escape. The homeless guy wakes up. He looks around, but doesn't see his cart.

HOMELESS GUY  
Not again.

EXT. APARTMENT BUILDING - FIRE ESCAPE - NIGHT

Amber reaches the fifth floor outside Nell's bedroom window. She sees Nell and taps on the glass.

AMBER  
Nell? Nell?

Stunned, Nell opens the window...

INT. APARTMENT BUILDING - NELL'S ROOM - CONTINUOUS

Amber tumbles in, struggling to catch her breath.

NELL  
What are you doing out here?

AMBER

Cardio.

(then)

You haven't heard the news?

NELL

Oh I heard. There's a Detective lady talking to my dad right now.

AMBER

Wait, what?

Amber goes to the door, she opens it slightly. She watches --

INT. APARTMENT BUILDING - NELL'S APARTMENT - CONTINUOUS

DETECTIVE AUGUSTINA SPENCER (30s, killer instincts) hands her business card to CLYDE (40s, perpetually put out).

DETECTIVE SPENCER

Give me a call me if you hear anything.

CLYDE

I certainly will. I always knew Amber was a trouble maker. She's late on her rent and I think she smokes marijuana. I know it's legal, but it's about character, you know.

Amber turns to Nell.

AMBER

No offense, but your Dad is a fucking asshole.

Nell nods. Amber turns back to see Clyde and Detective Spencer advance to the door.

Amber backs away. Clyde turns the handle, about to enter the room when Nell shoves the door shut.

NELL

Dad, no... I'm naked.

CLYDE (O.S.)

Sorry, sorry.

(then to Detective Spencer)

Maybe another time. I'll walk you out.

(then)

Goodnight, sweetheart. I'm off to work.

NELL

Night Dad.

Nell listens as his footsteps fade. Then:

NELL (CONT'D)

I thought you'd be half way to Mexico by now.

AMBER

My face is all over the news. I can't go anywhere. I didn't do this. I didn't steal that Golden Bird.

NELL

I believe you.

AMBER

(then, remembering)  
Shit. Shit. Shit.

Amber takes the Golden Bird out of her jacket. She's freaking out. Nell's eyes widen.

NELL

Wait, you just said you didn't steal it.

AMBER

I didn't. Not the first time. That wasn't me. But this time. Yes. I did steal it this time. The second time.

NELL

WHY?!

AMBER

I don't know!

NELL

What do you mean you don't know?

AMBER

Stop yelling at me.

(then)  
Fuck! Jamie's gonna kill me.

NELL

Who's Jamie?

AMBER

The psychopath who set me up.

Amber sits, helpless. Nell watches her, sympathetic.

NELL

Do you have anyone who can help. Any friends, family?

AMBER

I don't... I'm going to jail. I'm gonna have to get cornrows and learn how to fight. I'm so fucked.

Amber just sits there for a moment. Then she looks around the room, finally noticing the mad science lab. Plaster molds, casts, mirrors, wigs, makeup, clay, etc. A nerd's paradise.

She stands. An idea is forming. She touches the masks hanging on Nell's closet. They feel like flesh.

AMBER (CONT'D)

It feels so real.

A beat. Amber pulls Nell into a hug.

AMBER (CONT'D)

C'mere, you beautiful Black girl magic genius.

NELL

Huh?

AMBER

(re: mask)

You can make me one of these.

NELL

Gandalf?

AMBER

No not this. An old lady. Can you turn me into an old lady?

Nell stares, confused.

AMBER (CONT'D)

I *do* have family. My grandmother is at Meadow Lane. We aren't close. Not anymore. But she's there.

NELL

Okay.

AMBER

It's better than hiding under your bed.

NELL

You were gonna hide under my bed?

AMBER

Can you do it? Can you make me an old lady?

NELL

I've only ever done comic books and movie creatures.

AMBER

Please, Nell. I can't be Amber right now.

NELL

Okay, I can try.

Off Nell's uncertain expression, a MUSIC CUE takes us into a makeover MONTAGE:

-- Nell makes a mold cast of Amber's head.

-- Nell fits Amber with a new prosthetic face.

NELL (CONT'D)

It's made out of foam latex, so try not to get it wet.

AMBER

That's what she said.

Nell makes a face.

AMBER (CONT'D)

I know that was bad. I heard it when I said it.

-- Amber tries on different wigs, teeth, contacts, etc.

-- Nell opens her closet. There are hundreds of costumes and body suits inside. Amber takes it in, stunned.

-- Amber, in her disguise as a 71-year old, is dressed like a librarian. Nell gives a thumbs up. Amber frowns.

AMBER (CONT'D)

I look like the old lady in the opening credits of *Fresh Prince*. Nope. Next.

-- Amber is now dressed in a Baby Phat track suit and hoop earrings. She stares at herself, getting emotional.

NELL

Are you okay?

AMBER

I'm just so beautiful.

Nell shakes her head. The transformation is complete.

END MONTAGE.

INT. MEADOW LANE ASSISTED LIVING - DAY

Nell and Amber (in her disguise) ENTER. Spry MALE RESIDENTS check her out. Amber smiles back, flattered.

AMBER

That guy just blew me a kiss. What a gentleman.

The same MALE RESIDENT makes a lewd gesture. Amber recoils.

AMBER (CONT'D)  
Ewww. No, he did not just do the two-finger v thing. Ole freak nasty behind.

NELL  
Amber, focus.

AMBER  
Okay, okay.

They approach Marty at the front desk.

NELL  
Hi, I'm Nell. We spoke on the phone. My mom couldn't make it, but I wanted to help my grandma check in.

MARTY  
Of course. You're the family that got the open bed. And you must be, Mrs --

AMBER  
(distinct voice)  
Layne. Doris Layne.

MARTY  
Well, aren't you... vibrant.

AMBER  
I've had a lot of work done.

Amber smiles. They shake hands and Marty studies her face. She seems familiar to him somehow.

INT. MEADOW LANE ASSISTED LIVING - HALLWAY - DAY

Marty carries Amber's bags as Nell and Amber follow.

MARTY  
The gym is open till eight. The pool, till six. We have quite a robust retirement community. Our residents are here voluntarily. They can come and go as they please.

AMBER  
Got it, this isn't a prison.

MARTY  
I feel obligated to tell you, your new roommate, Mrs. Johnson... her granddaughter is wanted by the police.

Amber and Nell exchange a look.

                                  AMBER  
Ya don't say?

                                  MARTY  
She was here yesterday. I'm only telling  
you so you can keep your eyes open.

                                  AMBER  
I will. Thank you. You can't ever be too  
careful nowadays.

INT. MEADOW LANE ASSISTED LIVING - CICELY'S ROOM - DAY

Marty drops Amber's things by the empty bed.

                                  MARTY  
I'll let you get settled and say your  
goodbyes.

Marty leaves. Nell looks around the room.

                                  NELL  
What's that smell?

                                  AMBER  
I'm pretty sure it's Elizabeth Taylor  
perfume and denture cream.

Amber hands Nell a BURNER PHONE.

                                  AMBER (CONT'D)  
My number is programmed in here. Call if  
anything happens. And keep the you-know-  
what somewhere safe.

                                  NELL  
I got it.

Amber unpacks her things.

                                  NELL (CONT'D)  
Hey, so there's this senior showcase  
coming up at my school. It's like a big  
deal. All the seniors share our projects  
in front of everyone. I'm gonna show some  
of my effects makeup. It'd be cool if you  
came.

                                  AMBER  
Yeah, sure.

                                  NELL  
(beaming)  
Awesome.

Nell looks out the window at the SENIORS milling about in the open yard. She looks at Amber, uneasy.

NELL (CONT'D)  
You sure this is a good idea?

AMBER  
When Whoopie Goldberg needed to hide out from Harvey Keitel, they sent her to a convent. Think of Meadow Lane as my convent. Besides, they're a bunch of old people. How bad could it be?

Just then, Cicely ENTERS in all her poised elegance. She coolly takes in Nell and Amber.

NELL  
Okay, bye grandma.

Nell gives Amber a quick hug then bolts.

AMBER  
Bye... sweetheart.

It's just Cicely and Amber now. Amber stares at Cicely. It's been years since she's seen her. An awkward beat.

CICELY  
Why are you looking at me like that?

AMBER  
Sorry. I'm Doris Layne. It's nice to meet you, Ci--

CICELY  
The woman who lived here before you, she and I had an understanding.

AMBER  
Okay?

CICELY  
Keep your things on your side. I sleep promptly at 7. So that's lights out at 6:30. I wake up early for my walks. And I need things quiet. No TV, no loud talking, no music, you wanna hum, there's the hallway. Do we have an understanding?

Amber slowly nods, speechless. *What has she gotten herself into?*

EXT. ABANDONED LONG BEACH SHIPPING YARD - NIGHT

Jamie, his men and Pam wait as cars pull up creating a semi-circle of black SUVs with tinted windows.

Three ARMED MEN and one suave gentleman (the leader) exit the SUVs and approach carrying BLACK DUFFEL BAGS.

Jamie stares at the duffel bags, salivating.

JAMIE

Is it all there?

THE LEADER

Yes. And the bird?

Jamie SNAPS his fingers, expecting a henchman to come forward with The Golden Bird, but no one moves.

Jamie SNAPS his fingers again. Nothing. The Leader raises an eye brow. Jamie turns to his men, speaks discretely.

JAMIE

(snaps fingers)

When I do that, stuff happens. In this instance, you give me the bird so I can give it to the nice man with the bags of money. Who has the bird?

The Henchmen look at each other confused. Jamie turns back to The Leader.

JAMIE (CONT'D)

Excuse me, just one second.

Jamie walks to his men and they huddle.

JAMIE (CONT'D)

Where's the fucking bird?

HENCHMAN 1

I don't have it. I thought he had it?

HENCHMAN 2

Don't look at me. I don't fucking have it.

JAMIE

Then who has it!?

HENCHMAN 3

Last time I saw it was on the table next to the counting machine...

It slowly dawns on Jamie. He takes a calming breath then turns back to The Leader. A smile crosses his face.

JAMIE

This is embarrassing. There's been a bit of a mix-up.

THE LEADER

You don't have the bird?

JAMIE

Oh I do. I have it. The Golden Bird is in my possession. For sure... But I can't give it to you right this second --

The Leader NODS to his men. They take the duffel bags of money and return to the SUVs.

THE LEADER

No bird means no money.

JAMIE

(clenched teeth)  
I'm very aware.

THE LEADER

No bird also means you owe me money.  
(then)  
Bring me the bird or two million. You have one week.

The Leader gets into an SUV. The cars drive off. Jamie turns to his men, fuming.

JAMIE

Find me Amber Johnson.

PAM

Why?

JAMIE

Because, Pam, she has my FUCKING bird!

INT. MEADOW LANE ASSISTED LIVING - CICELY'S ROOM - EVENING

Amber (as Doris) watches the news on TV.

NEWS ANCHOR (V.O.)

The search continues for the Golden Bird thief, Amber Johnson. A warrant has been issued for her arrest...

Cicely ENTERS. She sees what Amber is watching.

CICELY

It's 6:30, you mind turning that noise off?

Amber cuts off the TV. An uneasy beat.

AMBER

Amber Johnson. She's your granddaughter?

Cicely doesn't answer. She walks over to her side of the room where Amber's shirt lays at the foot of her bed.

CICELY  
Is this yours?

Amber rushes to grab it.

AMBER  
How'd that get there?

Cicely turns off the light and kneels to do her prayers. Amber is left sitting there in the dark.

Off this moment, we move through a SERIES OF SHOTS establishing Amber's new normal --

INT. MEADOW LANE ASSISTED LIVING - CICELY'S ROOM - EARLY MORNING

Amber sleeps when sunlight hits her face. She wakes up, groggy, to see Cicely up and dressed.

CICELY  
Early bird gets the worm.

Amber rolls over, covering her head with her pillow.

INT. MEADOW LANE ASSISTED LIVING - OPEN AREA - DAY

Amber watches SENIORS dutifully take their pills.

INT. MEADOW LANE ASSISTED LIVING - ACTIVITY ROOM - DAY

SENIOR RESIDENTS play quiet board games. Amber dozes off. It's all so painfully dull.

INT. MEADOW LANE ASSISTED LIVING - TV ROOM - DAY

Marty oversees. Amber and the SENIORS watch *Cocoon*. She notices several are asleep. She can't stand it here.

INT. MEADOW LANE ASSISTED LIVING - BATHROOM - NIGHT

It's late. The showers are empty. We SEE a prosthetic body suit, a leathery face, and a wig on a bench.

Then we FIND Amber, sans disguise and in a towel. She's on the burner phone.

AMBER

We've watched *Cocoon* four times! Four fucking times! I've only been here for two days. I'm gonna find Ron Howard and kick his ass.

NELL (V.O.)

It can't be that bad.

AMBER

Did you not just hear me?

INT. APARTMENT BUILDING - NELL'S ROOM - INTERCUT

Nell is on the phone. Amber continues ranting:

AMBER

It's worse. My Grandmother sucks. She's so mean. And not the fun mean like ya sassy grandma. But mean like I wanna fight her.

NELL

Have you tried talking to her?

AMBER

Oh talking? Great idea, Nell. Why didn't I think of that?

(then)

Yeah, I tried talking. She shuts me down. I can't believe I forgot she was like this.

NELL

You're not giving her a chance.

AMBER

You're young so you don't get it, but people are fucking disappointing. That's just a fact of life.

(then)

I have to get out of here.

NELL

The cops are still looking for you.

AMBER

Good. Let them find me. In fact, come get this suit. I'm turning myself in. I'd rather be in jail.

NELL

You don't mean that. Amber, it's like in *Empire Strikes Back* when Luke was trying to use the force to lift his X-wing Star Fighter from the swamp on Dagobah --

AMBER

Oh-my-God, get to the part I understand.

NELL

This is your hero's journey. It's hard, but you just gotta get through it. Plus if you leave now, you'll be doing exactly what your grandma did to you.

Amber puts the phone down and lets out a silent scream. Then she takes a calming breath. Into the phone:

AMBER

I have to go.

She hangs up.

INT. MEADOW LANE ASSISTED LIVING - DAY

Amber (as Doris) strolls into the main lobby to find a swarm of LAPD OFFICERS waiting. She panics. Senior residents gossip within earshot.

SENIOR RESIDENT 1

What do you think she knows?

SENIOR RESIDENT 2

Maybe she helped her escape.

Amber sidles up to them.

AMBER

What's going on? Somebody die?

SENIOR RESIDENT 2

No, that was yesterday.

SENIOR RESIDENT 1

Poor Eugene. Rest his soul.

(then)

Police are here for Cicely Johnson.

AMBER

What!?! Why?

SENIOR RESIDENT 1

She's aiding and abetting a fugitive. Her niece came by last week. She's wanted for murder.

SENIOR RESIDENT 2

It wasn't murder. She stole some billion dollar statue from the Mayor's office.

AMBER

That's definitely not right --  
(then)  
Where is Cicely now?

SENIOR RESIDENT 2

TV room.  
(then)  
Honestly, this is the most exciting thing  
that's happened since our syphilis  
outbreak.

The gossiping residents move along. Amber hides her face from the cops as she races down the hallway.

INT. MEADOW LANE ASSISTED LIVING - HALLWAY - CONTINUOUS

Amber inches close to the TV room. There's a window on the door, so she can see inside.

INSIDE. Cicely sits across from Detective Spencer.

Detective Spencer glances towards the door. Amber ducks down and out of sight. She has to know what's being said.

Amber looks around. The room next door is labelled: **OUTDOOR SPORTS EQUIPMENT**. Amber tries the handle. It's unlocked. Amber ENTERS.

INT. MEADOW LANE ASSISTED LIVING - OUTDOOR SPORTS EQUIPMENT ROOM - CONTINUOUS

Old camping and exercise equipment lay around. A stack of rolled up inflatable life rafts are in a corner.

Amber sees an AIR VENT on the wall. It's high up. She arranges several boxes into a small tower. Then hoists herself up. Craning her neck, she can hear.

DETECTIVE SPENCER (O.S.)

Is this her signature on the visitation sheet?

CICELY (O.S.)

If you say it is, then I guess it is.

As Amber listens, we MOVE through the vent, landing in --

INT. MEADOW LANE ASSISTED LIVING - TV ROOM - INTERCUT

Cicely eyes the ARMED OFFICERS guarding the door. Detective Spencer notices. Softens her approach.

DETECTIVE SPENCER

I know this is scary, Mrs. Johnson. If my Grandchild got in trouble, I'd do anything to help her. That's why I'm here. Let me help you help Amber. Tell me where she is.

CICELY

I already told you. I don't know where she is. I haven't seen her since --  
(voice cracks)  
Since she was a little girl.

Detective Spencer regards Cicely, who maintains her composure.

ON AMBER.

Amber leans in closer. The box tower shakes. She grips the wall.

BACK TO.

Cicely composes herself. Then:

CICELY (CONT'D)

Now, I've never had a problem with the law. Even though I see what you people are doing to our community.

DETECTIVE SPENCER

Mrs. Johnson --

CICELY

I let you say yours now you let me say mine. I saw the news. I know what you say my granddaughter did. But I can't help you. I don't know anything. Even if I did, that's my family and I wouldn't help you.

Cicely sits back, politely defiant. Detective Spencer considers this. She nods towards the officers.

ON AMBER.

Amber beams, proud. She throws her hands up.

AMBER

Fuck yeah, Grandma!

Her foot slips. She TOPPLES down with a loud CRASH as --

INT. MEADOW LANE ASSISTED LIVING - HALLWAY - CONTINUOUS

Detective Spencer and the officers pass the equipment room. They stop, hearing the crash. After a second, they continue on.

INT. MEADOW LANE ASSISTED LIVING - CICELY'S ROOM - EVENING

Cicely is up reading her Bible when Amber ENTERS. She goes to her bed, but can't stop smiling at Cicely.

CICELY  
(suspicious)  
What's got you so tickled?

AMBER  
Nothing.

CICELY  
Mhmm.

AMBER  
It's 6:30.

Amber nods to the light. Cicely rolls her eyes, slightly amused. She puts her Bible away and turns the light off. They sit in the dark for a beat.

CICELY  
I can still hear you smiling.

AMBER  
Goodnight, Cicely.

CICELY  
Night, Doris.

INT. MEADOW LANE ASSISTED LIVING - CAFETERIA - DAY

Amber (as Doris), in a blue sweater, scans the room carrying a tray of food.

She spots a seat next to Florence (from earlier with the pudding) who's sitting with several sleepy, wheelchair bound 90 year olds.

AMBER  
Mind if I...

FLORENCE  
Not at all.

Amber sits.

FLORENCE (CONT'D)

I'm Florence.

AMBER

Doris Layne.

FLORENCE

I know. I've seen you around. I love your jumpsuits. Wish I could pull off velvet.

AMBER

You're welcome to borrow it. You can wear it to the TV room. Or the activities room. Or any number of rooms in this God forsaken place where we all just sit and wait to die.

A beat. Florence bursts out laughing. Amber smiles.

FLORENCE

I know it takes some getting used to. But, it's not so bad around here once you know where you fit.

AMBER

Fit?

FLORENCE

Yeah, like your friends. In a place like this, you can't get through it without your friends.

(then)

Like over there...

Florence points to BETTY LAURENTS (70s, vivacious, think Jane Fonda) sits with a group of chatty dolled up women.

FLORENCE (CONT'D)

Those ladies with the lip stick and the eye shadow. They're the --

AMBER

The whores.

FLORENCE

(giggles)

You're so bad.

(then)

I call them The Laurents. After Betty, the Marilyn Monroe bottle blonde, she's Betty Laurents. She's this hoity toity actress. She was in a revival of *Cats* on Broadway.

AMBER

Booo.

FLORENCE

And those guys.

Florence gestures toward HARRY FOY (70s, a charming Vietnam vet). He's surrounded by some dashing older gentlemen. A few horny dogs in the mix eye The Laurents.

FLORENCE (CONT'D)

Those fellas are all widows. And very handsome. Especially the gentleman in fatigues. That's Harry Foy. He fought in Vietnam. Don't mention the word 'war' around him though.

AMBER

A lot of trauma?

FLORENCE

That and once he hears it, he won't shut up about it.

Amber chuckles. Then notices Cicely, a few tables over, eating alone.

AMBER

What about her?

FLORENCE

Cicely Johnson? I don't know much about her. She mostly keeps to herself.

(then)

Now if you don't mind, that was a lot of gabbing. My lasagna is getting cold.

Florence resumes eating her food. Amber watches Cicely. She sees Harry approach.

ON CICELY AND HARRY.

HARRY

Hi Cicely.

Seeing Harry, Cicely brightens.

CICELY

Hey Harry.

HARRY

Heard the law visited you yesterday. Did they arrest you for being too good looking?

Cicely giggles. Harry smiles. Amber watches this exchange, tickled. They're flirting?

Then Betty crosses over to them. She drapes her arms territorially over Harry.

BETTY

Harry Darling, come here. I saved you a piece of pie.

HARRY

I'm stuffed. Maybe Cicely would like some.

Betty looks at Cicely, surprised by her presence.

BETTY

Oh, I didn't notice you sitting there.

CICELY

I've sat at the same table for three meals a day, everyday for years, Betty.

BETTY

(sweetly)  
Well good for you.

Betty links arms with Harry as she leads him away.

BETTY (CONT'D)

I'm dying to try my new swimsuit for class today. I can't decide between bikini or g-string...

Cicely watches them go. Her smile fades. She returns to her food. Amber frowns, feeling sorry for her. She glares at Betty. Then turns to Florence.

AMBER

There's a swim class?

FLORENCE

Every Monday. And it's mandatory. Marty's a real stickler... you don't want to get on his bad side.

Amber's face falls. Florence misreads her terrified expression.

FLORENCE (CONT'D)

I know. Wearing a swim suit in public is my nightmare. Never quite got rid of my baby weight. I dreaded going to the beach. And lord knows my late husband didn't make it any easier on me. But at a certain point you just gotta say, 'screw it,' right? What's cellulite and a few hundred wrinkles? We all have it.

Florence giggles. But Amber is now panicking. She gathers her tray and leaves the table.

FLORENCE (CONT'D)  
(calls to her)  
If you're scared of the water, it's a  
beginners class.

Amber's already gone.

INT. MEADOW LANE ASSISTED LIVING - CICELY'S ROOM - DAY

Amber rushes in. She digs through her closet.

AMBER  
Swim suit. Did I even pack a swim suit?

She grabs her burner phone and texts Nell.

Text: **Can I swim?**

Nell text's back. Text: **I don't know, can you? ;)**

AMBER (CONT'D)  
Nerd.

Amber text's back. Text: **Stop being funny. Can I swim  
with this body?**

Nell text's back. Text: **Absolutely not.**

Off Amber, screwed.

INT. MEADOW LANE ASSISTED LIVING - HALLWAY - DAY

Amber (not in a swim suit) nervously walks to the pool.  
She rounds a corner passing the Outdoor Sports Equipment  
room. She gets an idea.

INT. MEADOW LANE ASSISTED LIVING - POOL - DAY

Marty leads the seniors in pool aerobics. We see Cicely,  
Harry, Betty and Florence.

Amber ENTERS. She's still wearing her normal clothes, but  
she's carrying something under her arms.

The seniors and Marty stop what they're doing and turn.  
Amber casually moves to the edge of the pool.

She unfurls a life raft and begins pumping. Slowly and  
patiently. The raft grows. The seniors watch Amber in  
disbelief.

Amber gets the giant life raft to size. She carefully  
places it into the pool. Then awkwardly climbs inside.

Using her hands, Amber paddles toward the group of seniors. The boat smacks a few people in the head.

AMBER

Excuse me. So sorry. Excuse me. Thanks.

Marty stares at Amber as if she's lost her mind.

MARTY

Go.

AMBER

Me?

MARTY

Out.

AMBER

What?

MARTY

Now!

The seniors, including Betty, Harry and Florence are openly laughing now. Cicely tries to stifle a laugh.

AMBER

Okay. Well you gotta give me a minute to get this thing to --

Amber tries to paddle, but struggles. Then she lays flat on the raft and body surfs to the edge of the pool. She accidentally knocks Betty in the face.

BETTY

Oww.

AMBER

Lady, you saw me coming.

Cicely now loses it, laughing hysterically.

INT. MEADOW LANE ASSISTED LIVING - DAY

Happy not to be in swim class, Amber strolls down the hall when she hears:

VICTOR (O.S.)

Yes, it's Serena Williams.

Amber turns to see Victor with a bouquet of roses talking to a NURSE who is searching through files. He's gorgeous.

NURSE

Sorry, I'm new here. I don't see that name --

Amber rushes over, interrupting the Nurse.

AMBER

Hey... you.

VICTOR

Hi. I'm sorry have we met?

AMBER

No. I'm Doris Layne. I believe you're my benefactor.

VICTOR

You're the resident in my mother's old room.

Victor gives Amber a big hug. She wasn't expecting that, but she leans into him, inhaling his scent.

AMBER

Yes, hold me.

They separate.

VICTOR

It's a pleasure to meet you. I'm Victor Green. My mother would be so thrilled.

AMBER

(dreamy, to herself)

Rosa Parks, if this man ain't fine.

VICTOR

Excuse me?

AMBER

(quickly, then re: flowers)

You're here to see Dr. Williams?

VICTOR

Uh, yes. Last time I was here she ran off pretty quickly. I wanted to make sure she was okay. She seemed nice, easy to talk to. And well, my mother taught me never to meet a lady empty handed. But I guess she's not here.

(then)

Sorry, I'm rambling. Why don't you take these.

Victor hands the flowers to Amber. Victor turns to go. Amber can't help herself. She blurts out:

AMBER

She's working tomorrow.

Victor turns back around.

AMBER (CONT'D)

At... four o'clock. Dr. Williams will be here at four.

VICTOR

Okay. I'll stop by. Thank you.

A chipper Victor walks off. Amber watches him go. A FEMALE RESIDENT also watching Victor leave, whistles.

FEMALE RESIDENT

Now that's an ass.

AMBER

Back off, Ethel. That tenderoni's mine.

INT. MEADOW LANE ASSISTED LIVING - HALLWAY - NIGHT

Heading back to her room, Amber stumbles on Marty and Florence. He's holding her wrist, tightly. Florence looks terrified.

MARTY

I'm not gonna repeat myself.

Marty spots Amber. He lets go of Florence. She massages her bruised wrist as she scurries past a concerned Amber.

MARTY (CONT'D)

Doris.

AMBER

Marty.

MARTY

That stunt you pulled today isn't gonna fly here. You understand? We have rules. You break them, I enforce them.

(then)

Now where are you supposed to be?

AMBER

My room.

MARTY

Get there.

Marty walks off. Amber flips him the bird.

INT. MEADOW LANE ASSISTED LIVING - CICELY'S ROOM - NIGHT

Amber ENTERS. Cicely watches *Jeopardy*. She's into it.

CICELY

That white man blinks every time he presses the buzzer. I think he's cheating.

AMBER

Can't trust a colonizer.

Cicely smiles. There's a thawing between them.

CICELY

That's a nice sweater.

AMBER

Is that a compliment? Is Cicely Johnson actually warming up to me?

CICELY

What you did at the pool today was something else. Usually Marty forces us to do the breast stroke, the back stroke, all the strokes, but you got him so turned around that after you left, he just let us be.

AMBER

Glad I could be of service.

A beat. Amber looks at the framed picture of her and Savannah.

AMBER (CONT'D)

Is that your family?

Cicely looks at the picture. She smiles, sad.

CICELY

My beautiful girls. That's my daughter, Savannah. And my grandbaby, Amber.

AMBER

The Amber from the news?

CICELY

(sighs)

I haven't seen her in many years, but she has a good heart. The lord will work it out...

It's too much to bare. Amber changes the subject.

AMBER

So Harry. He's a cutie and a little flirt. I saw the way he was looking at you at lunch.

CICELY

Harry has cataracts. He looks at everyone like that.

Amber laughs. Cicely laughs too.

CICELY (CONT'D)

Harry's my friend. Besides Betty has her claws in him. He's not interested in me.

AMBER

But you're interested in him.

CICELY

I'm not going to make the first move.

AMBER

Why the hell not?

CICELY

Cause if a man wants you, he'll make it known.

AMBER

That's not always true. You ever heard of "ghosting?"

CICELY

Like a spirit?

AMBER

Umm, yeah it's an evil spirit that forces men to stop texting you back.

CICELY

Young people kill me with that texting mess. It's a phone. Why not just call?

AMBER

The only people who actually wanna talk on the phone are the census bureau, collections, and people asking for donations to the local fire department.

CICELY

I miss the days when folks took their time.

Amber goes to turn off the light.

AMBER

If you know what you want, why wait?

CICELY

Cause it's romantic. When I was young, men would ask a lady out. You'd go dancing. Talk all night.

(MORE)

CICELY (CONT'D)

And maybe share a kiss. I guess I was always used to taking things slow.

Amber now inches toward the light.

CICELY (CONT'D)

What are you doing?

AMBER

Taking it slow.

Cicely laughs, tossing a pillow at Amber.

INT. MEADOW LANE ASSISTED LIVING - ACTIVITY ROOM - DAY

Marty, his boss, SUSAN (50s, eager to please, Director of Nursing) and three STUDENTS from Tyson High School stand in front of the room. A TV is set up behind them.

Amber, Cicely, Florence, Harry, Betty and the other seniors file in.

SUSAN

Settle down. Grab a seat.

They take their seats. Amber is next to Cicely. She spots Florence and smiles. Florence looks away, embarrassed.

SUSAN (CONT'D)

We have a treat for you. These students from Tyson High School drama club --

ON AMBER AND CICELY.

AMBER

Nell goes to that school.

CICELY

Who?

AMBER

My uh... granddaughter.

BACK ON SUSAN.

SUSAN

They're volunteering with us today. Isn't that exciting? They're gonna lead us in some -- drama stuff.

STUDENT 1

(enthusiastic)

Hey, I'm Kemi, this is Brandon and AJ. And that's my grandpa Phil. Hi grandpa.

Kemi waves to an old guy, PHIL. He waves back.

KEMI

We put up a production of Dreamgirls last fall and it was awesome. We're gonna get you guys moving, having some fun with some competitive karaoke --

SUSAN

But everyone's a winner.

KEMI

Uh-huh and one team *will* win. The audience reactions will decide. Now let's get two teams up to give it a try.

Everyone looks around.

Then out of nowhere Betty SINGS, hitting a high-note that's so powerful, Susan CLAPS.

BETTY

Thank you.

Betty and two of her friends stride to the front.

KEMI

Oh great --

BETTY

Betty Laurents. As you may have just heard, I was on Broadway. *Cats*, *Chicago*, an understudy in *West Side Story*.

(then)

We'll be singing, "One night only," the disco version made famous by Sheryl Lee Ralph, Jennifer Holliday, and Ms. Loretta Devine.

KEMI

Cool.

(then to the room)

Any challengers?

No one even bothers stepping forward. They're all scared. Betty winks at Harry. Amber sticks her finger in her mouth, gagging. She turns to Cicely who noticed the wink from Betty to Harry and looks sad. Amber gets an idea.

AMBER

You have to challenge her.

CICELY

Oh no, no, no. No thank you.

AMBER

Why not? You have a great voice.

CICELY  
How would you know?

AMBER  
(quickly, covering)  
You're Black and old. I guessed.

CICELY  
That's Betty's thing. I don't want to  
embarrass myself.

AMBER  
But she's eye fucking your boyfriend over  
there.

CICELY  
Oh Doris, stop.

Amber checks the clock. It's **3:30pm**. Thirty minutes until  
she has to meet Victor as Dr. Serena Williams.

But... she stands and raises Cicely's hand anyway.

AMBER  
Challenge accepted.

CICELY  
What are you doing?

AMBER  
(ignoring Cicely, to Kemi)  
We'll go. And we're also singing "One  
night only," made famous by Beyonce,  
Anika and J-hud when she was thick.

KEMI  
Awesome!

Harry CHEERS. Cicely, mortified, stands.

KEMI (CONT'D)  
We've got a battle.

SUSAN  
Where no one dies and everyone has fun.

Cicely and Amber walk to the front of the room. Betty and  
her girls glare. It's on. Kemi hands everyone a mic.

The music comes on --

AMBER  
(sings)  
*You want all my love and my devotion.  
You want my love and soul, right on the  
line.*

Cicely is too shy to sing. Amber nudges her.

BETTY  
(sings)  
*I have no doubt that I could love you,  
forever. The only trouble is, you really  
don't have the time.*

The crowd CHEERS. Amber sees she's losing them.

AMBER / BETTY  
(sings)  
*You've got one night only, one night  
only. That's all you have to spare.  
One night only. Let's not pretend to  
care.*

Cicely starts to back away, embarrassed. Harry stands  
claps off beat, but into it. He smiles at Cicely. She  
smiles back. Then steps forward as the beat drops and --

CICELY  
(singing loud as fuck)  
*One night only, one night only. Come on,  
big baby, come on. One night only. We  
only have 'til dawn.*

Betty, Amber, and everyone stares at Cicely, shocked.

The SENIORS stand and CHEER. Cicely and Amber are the  
clear winners. Everyone dances. It's joyous.

INT. MEADOW LANE ASSISTED LIVING - ACTIVITY ROOM - LATER

The residents congratulate Cicely and Amber on their win.  
Amber anxiously keeps an eye on the clock. It's **3:50pm**.

AMBER  
(to Cicely)  
I'm feeling a little sick. I need to go  
back to the room. Can you cover for me?

Before Cicely can respond, Betty approaches.

BETTY  
Cicely Johnson, where have you been  
hiding those pipes?

CICELY  
(stunned)  
Oh, I've --

Amber steps in to protect her.

AMBER

Umm, excuse me, Betty La-Rat, we're good here. Your fan club is over there.

Betty stares, confused. Cicely places a hand on Amber.

CICELY

Doris, it's fine.  
(to Betty)  
She's only trying to defend me.

BETTY

Defend you. From who? Me?

CICELY

It's because of Harry. But I will not disrespect a woman over some man.

A beat. Then Betty lets out a big laugh.

BETTY

You think I want Harry?

AMBER / CICELY

Yeah, bitch. / You don't?

BETTY

No. God no. Harry's just the only man in this place who doesn't fall asleep every five minutes. He's entertaining.

CICELY

Oh I thought you two were an item. I feel like such a fool.

BETTY

Don't. I did sleep with Harry. When I first moved in. Huge cock.

Cicely and Amber stare, mouths open. Then Cicely laughs. Amber slinks out the door, letting the two women chat.

INT. MEADOW LANE ASSISTED LIVING - CICELY'S ROOM - DAY

Amber strips off her disguise, stuffs it deep in the back of the closet.

She opens a suitcase revealing an array of wigs, prosthetics and the white Doctor coat. She sees a box of TAMPONS. Touches her stomach. She has cramps. She grabs the box.

INT. MEADOW LANE ASSISTED LIVING - DAY

Amber emerges as Dr. Serena Williams. She's unrecognizable in a curly wig, glasses and false nose.

Amber spots Victor enter with a pie. She grabs a folder. Then walks over and 'accidentally' BUMPS into him. Her folder falls along with his pie.

**\*Note: every time Amber is Dr. Serena Williams, she speaks with a British Accent.**

VICTOR

Oh, I'm so sorry. Are you okay?

AMBER

I'm the clumsy one.

Victor immediately recognizes her voice.

VICTOR

Dr. Williams? It's me, Victor. Victor Green. We met a couple days ago in Mrs. Johnson's room.

AMBER

The over-sharer. I remember. What are you doing here?

VICTOR

I actually came to see you. Mrs. Layne told me you were working today. I brought pie.

They look at the pie, now smashed. Then laugh.

A RESIDENT with a walker comes close to Amber, but she doesn't notice him. Too busy lost in Victor's smile.

VICTOR (CONT'D)

I think someone wants your attention.

AMBER

You already have it.

VICTOR

Not me. Him.

Amber finally sees the resident. She jumps, startled.

AMBER

Ahh.

RESIDENT W/ WALKER

(in pain)

Doctor, it's time for my walk, but the pain in my leg is too much. Can you give me something?

AMBER

Uh, why don't you wait for the medication nurse? I thought I saw someone around --

RESIDENT W/ WALKER

I've been waiting for hours.

AMBER

Then what's a few more minutes?

RESIDENT W/ WALKER

Please. I really want my walk.

VICTOR

He sounds pretty bad. Why don't I let you take care of him.

Amber looks around, desperate. She spots a wheelchair.

AMBER

Or we can take this gentleman on his walk now. How about that?

Amber grabs the wheelchair. The old man sits.

RESIDENT W/ WALKER

This is great!

Amber smiles at Victor. He smiles back.

INT. MEADOW LANE ASSISTED LIVING - ACTIVITY ROOM - DAY

Cicely stands with Betty and her gals.

CICELY

I wouldn't have done it if Doris hadn't pulled me out of my seat. She's out of her mind, I swear.

BETTY

How about that life raft in the pool? I nearly peed myself. Actually, I did pee myself.

SENIOR RESIDENT

And the way she talks. She cusses more than my grandkids.

BETTY

But you have to admit, this place was a cemetery before she got here.

They laugh. It trails off as Cicely spots Harry.

CICELY

But she is strange.

BETTY

How so?

CICELY

I'm not sure. Just a feeling.

(then)

Excuse me.

Cicely walks over to Harry. Betty watches her, smiling, impressed. She turns back to her gals.

ON CICELY AND HARRY.

HARRY

Well if it isn't Patti LaBelle.

Cicely takes a bow. Then:

CICELY

Harry, would you like to get a coffee with me?

HARRY

(beams, surprised)

I'd like that very much.

EXT. MEADOW LANE ASSISTED LIVING - YARD - DAY

Victor and Amber walk. He pushes the wheelchair. The old guy is asleep.

AMBER

(valley girl voice)

Like as if, whatever.

VICTOR

Nope.

AMBER

(sings)

*Rolling with the homies.*

VICTOR

Nah.

AMBER

What planet are you from? *Clueless* is a perfect film. The way Paul Rudd loved Alicia Silverstone got me through puberty and my twenties and the early bits of my thirties. How have you never seen it?

VICTOR

I don't know I guess I was too busy watching *Do The Right Thing* and *Boys In The Hood*.

AMBER

Okay, Brotha man.

(then)

And I was this close to fancying you.

VICTOR

Oh I missed my chance?

AMBER

Maybe.

A smile between them. A spark.

VICTOR

So what brought you here? From the UK.

AMBER

I was on the run from the law.

Victor laughs.

AMBER (CONT'D)

No, my life was falling apart. Figured I could use a change.

Victor smiles. Then he stops, takes out a bottle of water. Open it, he's about to drink --

AMBER (CONT'D)

He's really out cold. Should we check for a pulse?

Victor laughs, spilling the water all over his chest. His shirt sticks to his sculpted body. Amber drools.

AMBER (CONT'D)

(to herself)

Oh my Michelle LaVaughn Robinson Obama.

VICTOR

Sorry. I missed my mouth.

AMBER

Let me help you. Water is just so... wet.

Amber pats his chest, "helping" him dry. She's very close. Inches from his face. Victor backs away.

VICTOR  
Serena, I have to tell you something.

AMBER  
My breath?

VICTOR  
Minty.

AMBER  
Kids?

VICTOR  
Dog.

AMBER  
Herpes?

VICTOR  
Celibate.

AMBER  
Shit... But to be clear, is that a yes or no on the herpes?

INT. MEADOW LANE ASSISTED LIVING - CICELY'S ROOM -  
EVENING

Cicely and Harry BURST into the bedroom making out.

HARRY  
I wasn't expecting this at all.

CICELY  
Harry, I'm 81 years old. A really smart person told me if you know what you want, why wait? I know what I want and I don't want to wait.

They resume kissing when Cicely backs Harry into her closet. Something falls. Amber's box of TAMPONS. Harry and Cicely stop kissing. Harry picks up the box.

HARRY  
Is this yours?

CICELY  
I haven't needed one of these since the LA riots.

HARRY  
Well they can't be Doris'.

Cicely takes the tampons from Harry.

CICELY

Probably belongs to one of the nurses.

Doubt settles on Cicely's face.

EXT. MEADOW LANE ASSISTED LIVING - YARD - EVENING

Victor and Amber sit on a bench beside the sleeping old man in the wheelchair.

VICTOR

I realized that most of the problems with my ex-wife stemmed from the fact that we didn't really know each other. The next woman I sleep with, I want to really know her.

AMBER

(shit)

Right. Yeah. That sounds swell.

VICTOR

You're something else. Every time I tell a woman that I'm celibate she either calls me gay or tries to have sex with me.

AMBER

People are the worst.

VICTOR

But it does get hard.

AMBER

So hard.

Victor and Amber are close. Tempting each other. Their lips nearly touch. Amber backs away this time.

AMBER (CONT'D)

Let's take it slow. Old school. I heard that's romantic.

VICTOR

Old school. Okay.

Victor takes out a piece of paper and a pen. He writes something down. Hands it to Amber.

VICTOR (CONT'D)

That's my number. My name is Victor Green. I come with a lot of baggage. I had an online gambling problem in college.

(MORE)

VICTOR (CONT'D)

Which wasn't great, even though low key it did help me pay for my books. I have anger issues. Nothing bad, but I did punch a hole in the wall after the Patriots won their sixth Super Bowl.

(then)

Now you. Tell me something no one knows about you?

AMBER

Umm, a couple times a week, I have sex dreams about Michael B. Jordan and Lupita Nyong'o. And that was before *Black Panther*.

Victor and Amber crack up. The old man jolts awake.

RESIDENT W/ WALKER

Where am I?!

INT. MEADOW LANE ASSISTED LIVING - HALLWAY - NIGHT

Amber (still as Dr. Serena Williams) strolls down the hall day-dreaming about Victor. Then she spots Marty.

She ducks into a corner. Marty walks up to the corner then stops. He looks around before lighting a cigarette. He blows the smoke. Amber is only a few inches away. She holds her breath. After a moment, Marty continues on. Amber lets out a small cough.

AMBER

Asshole.

She sprints down the hallway and into --

INT. MEADOW LANE ASSISTED LIVING - CICELY'S ROOM - NIGHT

A wide-eyed Cicely staring aghast at the Doris body suit and face mask. Cicely turns to Amber, spooked.

AMBER

(to herself)

Harriet Tubman, be my guide.

(then)

Cicely, relax. I can explain.

CICELY

Who... who are you? What is this? Where's Doris? I'm going to scream.

AMBER

Please don't scream.

CICELY  
Answers now.

AMBER  
It's me.

CICELY  
Who's me?

Amber slowly takes off the lab coat, then her fake eyebrows, nose, teeth, glasses, and wig.

Cicely stares, mouth open, stunned.

CICELY (CONT'D)  
Amber?

Amber nods. Cicely starts to tear up, overwhelmed.

CICELY (CONT'D)  
But the police. The robbery? I don't understand. How are you here?

AMBER  
I can explain everything.

INT. MEADOW LANE ASSISTED LIVING - CICELY'S ROOM - LATER

Amber sits on the bed, like a child. Cicely paces.

CICELY  
You've been Doris and this Doctor person this entire time?

Amber nods.

CICELY (CONT'D)  
(sad)  
You ended up just like her.

AMBER  
What?

CICELY  
You're a thief.

A beat.

AMBER  
Maybe I wouldn't be if you hadn't kicked us out.

CICELY  
I never kicked you out. Savannah chose to leave.

AMBER

And you let us go.

CICELY

What was I supposed to do?

AMBER

Make her stay.

CICELY

How? She never listened to me.

AMBER

You're the mom. You're supposed to make her listen.

CICELY

She was so stubborn.

AMBER

So were you. Grandma, you knew she could barely take care of herself, let alone a twelve year old.

CICELY

I know, but --

AMBER

You never even tried to find us. Not even when she died. I've been on my own since I was eighteen.

CICELY

I know and I'm sorry. I'm so sorry. I should have fought for her. I should have fought for you. Amber, not a day, not a second goes by when my heart doesn't break for what I did.

AMBER

I don't believe you.

Cicely goes to her dresser. She pulls out her Bible. Opens it. Inside the pages are pictures of Amber, notes about Amber, prayers for Amber.

Amber takes the Bible and flips through it, at a loss.

CICELY

Every night I pray that you're safe. And you know you're loved.

Amber stares at the tableau. She wipes tears from her eyes. Then looks at Cicely who is also a wreck.

AMBER

(re: picture)

I look like a sour patch kid. You  
couldn't find better pictures of me?

They share a small laugh. Then embrace, reunited at last.

CICELY

I missed you, baby girl.

AMBER

I missed you too, Grandma.

(then)

You can't tell anyone about me.

CICELY

Of course not. But can't we fight this?  
You said you didn't steal that Gold Bird.  
That crazy Jamie fella did. He's the one  
who should be going to jail.

AMBER

I know Jamie. He'd kill me, kill you and  
kill everyone before that happens.

CICELY

But we need to figure this out. You gotta  
clear your name so you can get your life  
back. You can't do this Mrs. Doubtfire  
thing forever.

Amber hesitates.

AMBER

Until the cops and Jamie stop looking for  
me, I need to keep my cover. Promise,  
Grandma, promise this stays between us.

CICELY

Okay, I promise.

INT. APARTMENT BUILDING - AMBER'S APARTMENT - NIGHT

The place is a mess. Police tape is up. Jamie, Pam and  
two Henchmen dig through Amber's scattered things.

HENCHMAN 1

I found a receipt. China Wok Palace.

HENCHMAN 2

Here's something. Oh it's a receipt for  
Bamboo Chinese.

HENCHMAN 3

Got a receipt too. Le Oriental King.

Pam opens a closet, a mountain of CHINESE FOOD boxes fall on her.

HENCHMAN 1  
Shit if we don't kill Amber, the MSG will.

Pam throws the boxes off, pissed.

PAM  
This is fucking stupid. There's nothing here. Amber obviously took off.

JAMIE  
Keep looking. We just need something to point us in her direction. Anything.

Then the front door SWINGS open, in walks --

Topher (Amber's neighbor). He freeze when he sees Jamie and his crew draw their guns on him. Topher, scared shitless, drops to his knees. Hands up.

TOPHER  
I knew this was a bad idea. My friends dared me to do this. Am I under arrest?

Jamie looks to Pam and smiles. *They found something.*

INT. MEADOW LANE ASSISTED LIVING - KITCHEN - DAY

Amber (as Doris) discretely talks on the phone as she searches for a place to hide.

AMBER  
I didn't tell her. She found out.

INT. TYSON HIGH SCHOOL - CLASSROOM - INTERCUT

Nell is on her burner phone as she eats her lunch by herself.

NELL  
But what does it mean? Do you have to leave now? Is your cover blown?

AMBER  
No. She's my Grandma. This isn't *Narcos*.  
(annoyed)  
Shouldn't you be at recess? Why'd you call? Did something happen to the bird?

Nell looks around the empty room.

NELL

No, it's safe.

AMBER

Then what? I'm busy. It's Monday. Which means swim class. Which means I gotta find someplace to be besides the pool.

NELL

Okay, guess I'll let you go then.

(then)

And don't forget my showcase is on Wednesday at three.

Amber spots a pantry. BINGO. Perfect spot to hide.

AMBER

Yea. Wednesday. Got it. I'll even set a reminder.

Amber hangs up. Nell puts the phone away. She goes back to eating her lunch alone.

INT. MEADOW LANE ASSISTED LIVING - PANTRY - CONTINUOUS

Amber ENTERS to find Florence, in her bathing suit, on the floor with an open can of Pringles.

FLORENCE

Swim Class?

AMBER

Yup.

FLORENCE

Pringle?

AMBER

Sure.

Amber takes the can as she sits. Then she notices bruises up and down Florence's arm. Florence clocks what Amber's looking at. She covers her arm.

AMBER (CONT'D)

Did Marty do this to you?

A beat. Florence says nothing. But Amber knows.

AMBER (CONT'D)

That's why you're hiding. And the other night when I saw you two in hallway --

FLORENCE

(re: bruises)

Cellulite I can handle, but these...

(MORE)

FLORENCE (CONT'D)

All my years of practice with my late husband, I still don't know how to cover these up.

(then)

This is my fourth assisted living facility in two years. My children are tired of dealing with me. I can't complain. They'll think it's my fault.

After a silent beat, Amber tosses the Pringles can and charges out of the pantry.

FLORENCE (CONT'D)

Doris, Doris, where are you going?

AMBER

Marty can't get away with this. Guys like him can't keep getting away with this.

Florence chases after her.

FLORENCE

Doris. Wait.

INT. MEADOW LANE ASSISTED LIVING - HALLWAY - DAY

Amber barrels down the hall. Harry, Cicely and Betty are up ahead, in their swim clothes. They see Amber. Florence runs behind her.

FLORENCE

Stop Doris.

CICELY

What's going on?

FLORENCE

She's going to kill Marty.

Harry, Cicely and Betty grab Amber. She fights them off.

AMBER

Let go of me.

They wrestle her into an empty room. Florence follows.

INT. MEADOW LANE ASSISTED LIVING - ROOM - CONTINUOUS

Amber finally shakes them off.

AMBER

(to herself)

These old fuckers are strong.

HARRY

You got a screw loose or something,  
what's the matter with you?

AMBER

Florence, tell them.

CICELY

Tell us what?

Florence shrinks back. She can't say it.

AMBER

Marty's been hurting her. Look at her  
arm. That son of a bitch did that to her.

Harry, Cicely and Betty look at Florence. They're  
sympathetic, but not surprised.

BETTY

Darling, welcome to long term care. It's  
not all cruise ships and Boca Raton.

CICELY

It's not like that everywhere.

AMBER

I don't care. We have to do something  
about Marty. This is like how everyone  
knew about R. Kelly and Aaliyah and did  
nothing. Fuck that.

CICELY

Watch your lang --

Cicely catches herself treating Doris like Amber.

HARRY

At my last facility, this guy, Albert,  
didn't get his Percocet for months. Kept  
complaining about pain. Everyone said the  
poor guy was 'drug seeking.' Come to find  
out the morning nurse was taking his  
Percocet and giving him Tylenol.

AMBER

That's actually not a bad racket.

(then)

No, it's bad. It's very bad. Sorry.

HARRY

Director of nursing caught her stuffing  
pills in her wallet and fired her. Maybe  
we can get Marty fired.

BETTY

I can set him on fire.

FLORENCE

Susan. Susan can fire him.

CICELY

We can't just tell her. It would be our word against his. We have to catch him in the act.

AMBER

Then it's gotta be me.

CICELY

Doris, are you sure that's a good idea?

AMBER

No. But it's what we're going with.

INT. MEADOW LANE ASSISTED LIVING - POOL - DAY

Cicely, Harry, Betty, Florence and the other seniors receive instructions from Marty.

MARTY

The breast stroke is simple. All you need to do is lean --

Marty trails off when he sees Amber (as Doris) ENTER. She's dressed in sweats and covered from her neck down in SARAN WRAP. She looks ridiculous. The seniors laugh.

MARTY (CONT'D)

Get out.

AMBER

I missed the last class. I want to learn how to swim.

MARTY

Out.

AMBER

No!

MARTY

Now.

AMBER

What? Are you gonna do me like Dorothy Dandridge? You gonna drain the pool if I get in?

RANDOM OLD RESIDENT

C'mon, Marty, what's the big deal? Just let her in.

MARTY

Fine. Get in the water.

Amber's eyes widen. *Shit*. This was not part of her plan.

AMBER

Oh. Well, I mean, maybe I don't have to learn to swim from *inside* the pool. I can just watch you from right here.

MARTY

In.

Amber frowns. She carefully enters the pool. Water seeps into her saran wrap and clothes. This was a bad idea.

INT. MEADOW LANE ASSISTED LIVING - BATHROOM - LATE NIGHT

Amber (sans disguise) blow dries her latex suit.

INT. MEADOW LANE ASSISTED LIVING - TV ROOM - DAY

Our seniors are present, including Marty and Susan. Marty is about to put *Cocoon* into the DVD player.

MARTY

Who's ready for Ron Howard's masterpiece?

Amber raises her hand.

SUSAN

Doris is.

AMBER

Actually I have a question. Why does Marty get to decide the movie?

MARTY

Because there are twenty of you and this way there's no drama about fairness.

AMBER

I say we put it to a vote.

MARTY

No voting. I've already decided.

SUSAN

Now, now. Let's not dismiss a valid concern from one of our fine residents. I, personally, like the voting process. It's very democratic.

Marty fumes.

MARTY

Great.

AMBER

All in favor of *Cocoon*?

A few people raise their hands.

AMBER (CONT'D)

Now all in favor of *Magic Mike*?

Everyone shoots their hands up. Amber grins. Marty looks like he could kill her. Cicely looks at Amber, worried.

INT. MEADOW LANE ASSISTED LIVING - NIGHT

Susan is almost out the door when Cicely stops her.

CICELY

Susan.

SUSAN

Mrs. Johnson, it's late. Is everything alright?

CICELY

No. It's my roommate, Doris. There's something you need to know about her --

INT. MEADOW LANE ASSISTED LIVING - HALLWAY - NIGHT

Amber (as Doris) walks out of the bathroom. She rounds the corner and runs right into --

Marty smoking a cigarette. He stubs it out.

AMBER

(startled, to herself)  
Damn you, Clarence Thomas.  
(then)  
Marty, you scared me half to death.

MARTY

Why are you awake?

AMBER

I had to use the bathroom.

MARTY

There's one in your room.

AMBER

I like this one better.

MARTY

What the fuck is the matter with you?

AMBER

Excuse me? I am twice your age. You can't talk to me like that.

MARTY

You think I give a shit how old you are?

Marty comes dangerously close to Amber. She backs away. They are the only two in this empty hall.

MARTY (CONT'D)

Ever since you got here, you've been a pain in my ass. You don't listen, you don't do what you're told, you don't show me any goddamn respect.

Marty SHOVES Amber against a wall. She falls. Marty stands over her. He thinks he's won.

Then: Amber stands and CLOCKS HIM ACROSS THE FACE.

AMBER

(Amber's regular voice)

You got me all the way fucked up. I'm not Florence. And I ain't scared of no Pathetic. Bitch. Made. Motherfuckah.

Marty's shocked. He LUNGES at Amber when --

SUSAN (O.S.)

Marty, what is the meaning of this?

They turn to see Cicely and Susan. Amber dramatically doubles over, crying.

AMBER

(Doris voice)

No, please. No more Marty. No more.

Marty goes full deer in the headlight.

MARTY

Susan -- Susan, it's not what you think.

SUSAN

My office! Now!

(apologetic, to Amber)

I'm so incredibly sorry, Mrs. Layne. We do not condone this behavior. We'll have this all sorted by morning.

Amber nods, still crying. Marty follows Susan off. Cicely turns to Amber, grinning. They high-five.

AMBER  
(rubbing her stomach)  
Grandma, I thought you fell asleep. What  
took you so long? He fucked up my back.

CICELY  
Watch your language.

INT. MEADOW LANE ASSISTED LIVING - CAFETERIA - DAY

Amber (as Doris), Betty, Cicely and Florence sit  
together.

FLORENCE  
Describe his face again. I need the  
mental picture.

AMBER  
So he's getting closer and I'm all, "you  
ain't shit, Marty."  
(pointing to Cicely)  
Then this badass over here turns the  
corner with Susan and Marty's like --

She makes a deer in headlights face. They all laugh.

FLORENCE  
I hope he burns in hell.

The group reacts, surprised.

BETTY  
Well don't hold back, Darling. Let it all  
out.

Harry approaches the table with a tray of TACOS.

HARRY  
Who's ready for Taco Wednesday?

They all dig in. Off Amber, as happy as she's ever been.

INT. MEADOW LANE ASSISTED LIVING - DAY

Victor approaches a NURSE at the front desk with a picnic  
basket.

VICTOR  
Hey, I'm looking for Dr. Williams. She  
around?

NURSE 1  
Dr. Williams? You mean Dr. Stephan  
Williams? He no longer works here.

VICTOR

No. Serena Williams. Two A's.

The nurse looks confused. She pulls up files.

VICTOR (CONT'D)

She's British. A Black woman. Wears these cute turtle shell glasses.

The nurse calls out to another NURSE.

NURSE 1

Hey Rhonda, Serena Williams work here?

NURSE 2 (RHONDA)

HA! That's funny.

NURSE 1

(to Victor)

Sorry, baby.

VICTOR

Thanks. I guess...

Victor, confused, walks out of the nursing home.

INT. TYSON HIGH SCHOOL - AUDITORIUM BACKSTAGE - DAY

A banner reads: **Tyson High Senior Showcase.**

STUDENTS stand with their showcase projects. Nell nervously waits beside her display of PROSTHETIC HEADS: alien, human, and monster.

A STAGE HAND (17, rocking a headset proudly) comes by.

STAGE HAND

We start in ten minutes.

The STAGE HAND heads back out to the front.

Nell looks out into the audience. There's a seat reserved in the front row. But it's empty. Amber isn't there...

INT. TYSON HIGH SCHOOL - AUDITORIUM - DAY

Nell awkwardly presents her prosthetic creations. STUDENTS text and chat, not paying attention. Even the TEACHERS. Nell accidentally knocks over a monster head. It's a disaster.

EXT. APARTMENT BUILDING - EVENING

Nell walks to her building hauling her display. She passes the HOMELESS GUY (who lost his cart) holding a sign that reads: **Looking for my cart. It's red. Call 310-555-8379 if you see it.**

INT. APARTMENT BUILDING - NELL'S APARTMENT - EVENING

Nell ENTERS, deflated. She stops, seeing the place is a wreck. Coffee table is smashed. The TV is on the floor.

NELL

Dad!

Nell, panicked, races into the kitchen to find --

INT. APARTMENT BUILDING - NELL'S KITCHEN - CONTINUOUS

Clyde, beaten-up, on the ground. Jamie, two HENCHMAN stand over him. Pam is nearby. Nell SCREAMS and runs to her dad. But Jamie GRABS her.

JAMIE

Sh, sh, sh.

She fights him off, but he's too strong. He pins her against the wall. He covers her mouth.

JAMIE (CONT'D)

I just want to talk. If I let go, will you scream?

Nell shakes her head, 'no.'

JAMIE (CONT'D)

Promise?

Nell nods. Jamie lets go. Nell doesn't scream.

JAMIE (CONT'D)

Huh, look at that.

(then)

One of your neighbors told me you're friends with Amber Johnson.

NELL

I'm not.

PAM

She's obviously lying.

JAMIE

I know that, Pam.

NELL

Fine, I know her. But she's not my friend. Amber doesn't have any friends.

Jamie studies Nell's face. A beat. He lets her go.

JAMIE

Okay.

Nell is about to go to Clyde, when Jamie gently guides her back to the wall in front of him.

JAMIE (CONT'D)

(casual yet menacing)

You should know, I don't care if you're a kid. If I find out you're lying, I'm gonna shoot you. I'm gonna shoot him. And then I'm gonna shoot Amber. Clear?

Jamie lightly taps Nell on the nose with a "Boop." He then gestures for his men to leave.

Pam notices Detective Spencer's business card on the kitchen counter.

EXT. APARTMENT BUILDING - NIGHT

Jamie, his men and Pam exit the building.

PAM

We didn't get shit.

JAMIE

Yes we did.

(to his men)

Watch the girl. She knows something. She'll lead us to Amber.

The henchmen nod and get in their car. Jamie gets in his car. Pam is about to get in, but he stops her.

JAMIE (CONT'D)

How'd you get here?

PAM

I took a Lyft.

JAMIE

Then take a Lyft back.

Jamie drives off, leaving Pam, pissed.

INT. APARTMENT BUILDING - NELL'S ROOM - NIGHT

Nell retrieves the Golden Bird from a hidden compartment in her ceiling. She stuffs it in a brown paper bag and then in her red backpack.

She looks at her burner phone. No word from Amber. Frustrated, Nell tosses the phone on her bed.

INT. MEADOW LANE ASSISTED LIVING - HALLWAY - NIGHT

Cicely and Harry walk off as Amber heads to her room.

CICELY

Night, Doris. Don't wait up.

AMBER

Okay, lovebirds. Make sure you wrap it up. I know what goes down around here.

Cicely and Harry giggle as they go. Amber ENTERS --

INT. MEADOW LANE ASSISTED LIVING - CICELY'S ROOM - NIGHT

She takes out her burner phone and the paper with Victor's number on it. She dials.

INT. VICTOR'S HOUSE - INTERCUT

Victor pores over legal briefs. His cell phone RINGS. He doesn't recognize the number. He picks up.

VICTOR

Hello?

AMBER

(British accent)

Hey you. It's me.

VICTOR

Oh... Hi.

AMBER

You sound exhausted. Let me guess, you're at home, drinking some expensive bottle of red. Or whiskey. You seem like a whiskey guy. And you're watching *Clueless* on Amazon Prime. Am I close?

VICTOR

Nope.

AMBER

Okay, then. You're at home, wanking off to some quality ebony porn.

VICTOR

Nope.

AMBER

Okay, well I'm all out of guesses then. But I'm hope your day was better than mine. I found out one of my nurses was stuffing a patient's Percocet in her wallet. Can you believe that?

Victor is getting agitated. He knows she's lying.

VICTOR

I came to Meadow Lane today. To see you.

AMBER

Oh. You did? Why didn't you say that? When? When did you come by?

VICTOR

Look, I don't know what's going on. But no one at Meadow Lane has ever heard of a Dr. Serena Williams. Except maybe that lady Doris.

AMBER

Victor --

VICTOR

I've been honest with you, so whatever game you're trying to play, I'm not interested.

AMBER

Victor, I can explain.

VICTOR

Okay. Go ahead.

Amber wasn't expecting him to let her explain. She doesn't know what to say. A painful beat.

VICTOR (CONT'D)

Yeah. I figured as much.

Victor hangs up. Amber stares at the phone, crushed.

Then she sees the reminder she set for Nell's showcase. Amber GROANS, realizing she missed it. She dials Nell.

INT. APARTMENT BUILDING - NELL'S ROOM - INTERCUT

Nell is in bed. The burner phone RINGS. She sees it's Amber, hesitates then picks up.

NELL

What?

AMBER

Dude, I'm sorry I missed your presentation thing.

NELL

It was my senior showcase.

AMBER

How'd it go?

NELL

It sucked, but what do you care?

AMBER

I care.

NELL

No you don't.

(then)

Jamie came to my house tonight. He hurt my dad and threatened to kill me if he found out I knew where you were.

AMBER

Fuck! Did you tell him anything?!

NELL

No, I didn't tell him anything because unlike you, I'm not a shitty person.

(then)

I thought maybe after I helped you, you'd start being nice to me. But you haven't changed.

AMBER

What are you talking about?

NELL

I'm seventeen and I'm an accessory to multiple crimes because of you.

(then)

You lived down the hall from me for years and I never saw anyone go in and out of your apartment. Ever. When I asked you to hang out, you always said you had plans, but I knew you were lying. I figured you were lonely like me and maybe we could be friends.

(then)

(MORE)

NELL (CONT'D)  
But like you said, people are  
disappointing. Especially you.  
(then)  
I gotta go.

Nell hangs up. Amber is devastated.

A beat. She looks around the room and begins packing.

INT. MEADOW LANE ASSISTED LIVING - CICELY'S ROOM - NIGHT

Cicely ENTERS to find Amber's side of the room cleared.  
She's gone. Cicely panics.

EXT. MEADOW LANE ASSISTED LIVING - NIGHT

Cicely sneaks across the lawn. The main road is just up  
ahead. Cicely finds Amber (as Serenaa Williams) on the  
side of the road trying to get a signal on her burner  
phone.

CICELY  
Amber?!

AMBER  
What are you doing out here?

CICELY  
Me? What are you doing out here?

AMBER  
I'm leaving.

CICELY  
You were just gonna sneak off in the  
middle of the night without saying a  
thing?

AMBER  
I left you a note.

CICELY  
No, you didn't.

AMBER  
Yes, I did. I wrote and put it --

Amber digs into her pocket. She finds the note.

AMBER (CONT'D)  
Okay, I have it. Well I was gonna call  
you when I got to Canada. Even though I'm  
sure it's overcrowded now with everyone  
and their mama is fleeing Trump's  
America.

CICELY

Amber stop this. What's going on?

AMBER

Jamie threatened Nell. He hurt her dad. The cops are still looking for me. And I'll probably end up getting you killed if I stay. If I leave, all that stuff leaves with me.

Amber puts her thumb up to hitchhike. Cicely swats her hand down.

AMBER (CONT'D)

Ow. What the hell.

CICELY

I'm not letting you go. I did that once. I'm not doing it again.

AMBER

Grandma --

CICELY

No, you're innocent, Amber. We can fight this. You can have your life back. You can be Amber again.

AMBER

No, I can't.

CICELY

Why? Why isn't that an option?

AMBER

Because it's not.

CICELY

Why not?

AMBER

(blurts)

Because maybe I don't want to be Amber anymore.

Cicely stares at Amber at a loss. Amber tears up.

AMBER (CONT'D)

Why would I want to be Amber? She has nothing, except for a shitty apartment she can't afford. She has no one. She fucks up every good thing in her life. All she does is let people down. Why would I want to be her?

Cicely's heart breaks. Amber turns and starts walking down the road, dragging her luggage.

CICELY

Wait. Wait.

Cicely stops her.

CICELY (CONT'D)

You may not know this, but Amber is my favorite person in whole world. I was lost, I had given up on myself, but then Amber showed up and brought life back into me. She brought life back into that place. She saved Florence. She helped me find Harry --

AMBER

That was all Doris.

CICELY

Doris is not real. And neither is this Serenaa person. But Amber is real. And she is worth fighting for. She is worth saving.

(then)

I failed your mother. That's the truth. I failed Savannah. And seeing her everyday was a reminder of my failure. Instead of trying to work through that, I let you both go. I gave up. I can't let you give up. If not for you, then do it for me. I need you, Amber.

A beat. Amber slowly nods.

AMBER

Thank God for Harry.

CICELY

Why?

AMBER

If he lasted any longer in bed, I would have been gone before you found out.

INT. MEADOW LANE ASSISTED LIVING - ACTIVITY ROOM - DAY

Our seniors are gathered. Cicely sits next to Amber (as Doris). Susan addresses the room.

SUSAN

Family weekend is upon us!

Everyone CHEERS! Except Amber. She's deep in thought.

SUSAN (CONT'D)

We received a record number of RSVP's from your loved ones. That's so exciting.

(MORE)

SUSAN (CONT'D)

We're pulling out all the stops. We have rides for the grandkids, snow cones, carnival games --

BETTY

Will there be a kissing booth? I'll need a three-hour block.

SUSAN

Betty, for goodness sake.

BETTY

You owe us after that Marty disaster. How are we supposed to enjoy family weekend? There's so much residual trauma. Think of our mental health, Susan.

Susan shifts, uneasy. She clears her throat.

SUSAN

Well, Betty, you bring up a very good point. Points I will certainly take under advisement --

BETTY

Kissing. Booth.

SUSAN

(chipper smile)

Of course. So on to important news --

Amber raises her hand.

SUSAN (CONT'D)

Doris.

AMBER

I vote we take a field trip to Tyson High School today.

SUSAN

What? Why? That kind of excursion requires months of planning. It's too short of a notice.

AMBER

But we have an in. Right Phil?

Amber turns to Grandpa Phil (the Tyson drama student's grandpa). Phil nods.

AMBER (CONT'D)

See. Let's put it to a vote. Democratic and all that like you said. All in favor of taking a trip to Tyson High today.

Everyone shoots their hands up. Amber grins. Susan looks around the room. Then she throws up her hands, giving up.

SUSAN  
Okay, the people have spoken.

EXT. TYSON HIGH SCHOOL - DAY

The nursing home van is parked in the lot. Meadow Lane Assisted Living Facility is embossed on the side.

Our group of seniors walk in. Betty notices Florence is bright red.

BETTY  
Florence, what's the matter with your face?

FLORENCE  
Sorry. Stress hives. I never liked high school.

Betty hands her a makeup compact.

BETTY  
Get it together, love.

ON CICELY AND AMBER.

AMBER  
Can you cover for me?

CICELY  
Yes, but be careful, Amber.

INT. TYSON HIGH SCHOOL - DRAMA CLASS - DAY

A spotlight is on a stage. MR. STEWARD (40s, the drama teacher) performs the last scene in *Romeo and Juliet*.

MR. STEWARD  
*O true apothecary! Thy drugs are quick.  
Thus with a kiss, I die.*

He lurches forward, clutching his chest, then falls dramatically. Lights come on.

REVERSE ON AUDIENCE. We see our student volunteers Kemi, Brandon and Aj and our group of seniors, sans Amber, watch in abject horror.

FLORENCE  
(whispers to Betty)  
What was that?

BETTY

The theatre. Off, off, off Broadway.

MR. STEWARD

And that's a Shakespearean death. Granted if I'd known our friends from Meadow Lane were coming, I would have prepared something a bit more... lively.

(then)

Alright, partner up.

Our seniors partner with students and begin practicing their deaths.

ON HARRY AND AJ.

HARRY

I don't get it.

AJ

Dude, it's fun.

HARRY

Don't call me dude.

AJ

It's pretend. It's not like war or anything.

Harry's eyes darken. Like a trigger has gone off. He looks intensely at AJ.

HARRY

You wanna know about war, kid? Ever see a grown man bleed out after a grenade blows his guts wide open? The smell is the first thing that hits ya...

Aj stares, terrified...

INT. TYSON HIGH SCHOOL - HALLWAY - DAY

Amber roams the halls. She looks through the doors of classes in session.

INT. TYSON HIGH SCHOOL - STUDY HALL - DAY

A packed class. A mounted TV streams the school newsletter on a loop. Nell is at a computer. Her red bag is beside her.

She looks up, stunned to see Amber's face in the doorway. Amber waves her over. Nell shakes her head, 'no.' Amber beckons her. Nell shoos her away. Deflated, Amber goes.

INT. TYSON HIGH SCHOOL - HALLWAY - DAY

Amber walks back to the drama class when two STUDENTS exit a room labelled, "**Tyson Morning Show Production Office.**" Amber gets an idea, then ENTERS.

INT. TYSON HIGH SCHOOL - STUDY HALL - DAY

MS. WALTERS, the study hall teacher, (30s) is distracted with her Hinge Dating profile.

The TV on the wall changes to -- Nell. Sitting in front of the camera on her YouTube channel.

NELL (ON SCREEN)

Hey guys. Welcome to my channel. So today I'm gonna do one of my favorite transformations. Who loves *Game Of Thrones*?

Nell slowly looks up. Color drains from her face. She's mortified. Everyone is watching.

STUDENT 1

Why's this on the school station?

STUDENT 2

Nell that's you?

Students snicker. Nell could die.

ON THE TV SCREEN. In a time lapse video, Nell goes from fresh faced 17-year old to the *Game Of Thrones* character, Night King. It's quite remarkable to see. The video ends.

STUDENT 3

Well damn.

STUDENT 4

That bitch is talented.

STUDENT 5

Nell, you can really do all that?

Everyone turns to Nell, who can barely breathe. She slowly nods. ALL the students take out their cell phones.

STUDENT 3

That gets a follow.

They start subscribing to her channel. Nell can't believe it. Then she sees Amber in the doorway again.

NELL

Ms. Walters, can I go to the bathroom?

MS. WALTERS  
(still distracted)  
Take the pass...

INT. TYSON HIGH SCHOOL - HALLWAY - DAY

Nell steps into the hall to meet Amber.

NELL  
Are you crazy?

AMBER  
You're mad? I fucked up again, didn't I?  
I knew that was a huge swing. But the  
door to the production room was unlocked  
and the equipment was right there. I  
figured if people saw how good you are --

Nell shows Amber her cell phone. Her YouTube channel is  
on the screen. She has 300 new subscribers.

NELL  
Look what you did.

AMBER  
So you're not mad?

NELL  
No.

Nell embraces Amber.

PRINCIPAL SMITH (O.S.)  
Nell Sampson. Just the student I was  
looking for.

Amber and Nell separate and turn to see PRINCIPAL SMITH  
(40s, affable) walking with Detective Spencer. Nell and  
Amber exchange a quick panicked look.

PRINCIPAL SMITH (CONT'D)  
Next time give the front office a heads  
up before playing one of your videos.  
Good stuff by the way. I'm a huge *GOT*  
fan.  
(to Amber)  
And you are?

Amber shakes Principal Smith's hand.

AMBER  
Doris Layne. Nell's Grandmother.  
Sweetheart, you didn't tell me your  
principal was so handsome.

NELL

Because that would be a weird thing to say.

Amber turns to shake Detective Spencer's hand.

DETECTIVE SPENCER

Detective Spencer.

AMBER

Firm handshake.

Amber smiles, doing her best sweet old lady impression. Detective Spencer studies Amber's face then turns to Nell.

DETECTIVE SPENCER

I spoke to your Dad. He said I could stop by. I have a few follow-up questions about Amber Johnson. But he didn't mention his mother was visiting.

AMBER

I'm not surprised. We're not very close I'm afraid. It all happened last Thanksgiving. They always say don't talk politics at the dinner table. Yet there we were arguing over Climate change. He called me a snowflake, I called him a cuck. We haven't spoken since.

DETECTIVE SPENCER

I'm sorry to hear that.

AMBER

Me too. But I'm not visiting. I live at Meadow Lane Assisted Living facility. Lovely place. If you have a loved one you consider a burden, I recommend it.

The BELL RINGS. Doors swing open and students flood the hall. Several acknowledge Nell with a wave or comment.

PRINCIPAL SMITH

Detective, maybe it's best you speak with Ms. Sampson after school.

DETECTIVE SPENCER

That's fine.

(to Amber)

It was a pleasure Mrs. Layne.

(then, to Nell)

Nice video. You're very good.

NELL

Thanks.

Then Detective Spencer and Principal Smith walk off. Amber turns to Nell, that was too close.

EXT. APARTMENT BUILDING - EVENING

The senior home van is parked outside. Amber walks Nell to the front of the building. Nell has the red backpack.

They pass the HOMELESS GUY with a new cart.

NELL

Thanks for having them drop me off.

AMBER

I'm kind of a big deal at Meadow Lane.

NELL

I still can't believe you came to my school. What if you got caught?

AMBER

That would have really sucked. But I had to come. Nell, I'm sorry. I guess I was a jerk cause I didn't realize how cool it'd be to have a *Lord Of The Thrones* loving teenager for a friend.

NELL

Okay, close enough.

AMBER

But you've always been nice to me. Hell, you were freaking twelve years old trying to help me balance my budget so I could pay my rent on time.

NELL

I have been watching Suze Orman since I was six.

They share a laugh. Then Nell hugs Amber.

AMBER

I'm gonna need the Golden Bird. I don't know how yet, but I gotta fix this. I don't want you in danger anymore.

Nell nods, understanding. She opens her backpack and hands Amber a brown paper bag with the Golden Bird.

AMBER (CONT'D)

What the hell! You carry it to school?!

NELL

Just today. After last night, I didn't want to take any chances.

ACROSS THE STREET.

A parked car. Two of Jamie's Henchmen watch Amber and Nell hug. They clock Amber's distinct blue sweater. They see Nell enter the building and Amber rejoin the seniors in the van. It drives off.

INT. THE INFERNO - NIGHT

Bottles POP. People PARTY. In the VIP section, Jamie sits with The Leader (the guy who wants the Golden Bird). Pam gives him a lazy lap dance. A brick of coke is on the table. The Leader doesn't look thrilled.

JAMIE

She's not your speed? Pam, stop dancing.

Pam stops dancing.

JAMIE (CONT'D)

You prefer guys? No judgement. I'm on the spectrum too. Pam, go get those guys over by the bar.

Jamie points to some HOT GUYS. Annoyed, Pam mutters to herself as she walks off.

THE LEADER

I want the bird.

JAMIE

You'll get your bird.

THE LEADER

Word on the street is Amber Johnson stole it right out from under you. People are saying you can't deliver.

JAMIE

(upset)

What people? Who's saying that? They're fucking wrong. Amber isn't a problem. I can still deliver.

The Leader stands. He looks around the club.

THE LEADER

It's a nice place you have here.

(then)

If I don't get my bird, I'll take my money and this club is mine.

The Leader leaves. Jamie fumes. He snorts two lines of cocaine. His eyes bug out. A few CLUB GOERS watch him.

JAMIE

What? What the fuck are you looking at?

Then his two henchmen, who were outside Nell's place, approach.

JAMIE (CONT'D)

You better have good news.

HENCHMAN 1

We followed the girl.

JAMIE

And?

HENCHMAN 2

She was with some old lady.

JAMIE

What old lady?

HENCHMAN 2

Her Grandmother. She was with a bunch of old heads from -- what was it on the van?

HENCHMAN 1

Meadow something.

HENCHMAN 2

Yeah, Meadow something. Some kind of Meadow nursing home.

JAMIE

Stop saying Meadow.

Then it hits him.

JAMIE (CONT'D)

Meadow Lane. Amber said her Grandmother is at Meadow Lane.

INT. LAPD - BRIEFING ROOM - NIGHT

Detective Spencer studies a *Homeland*-esque board filled with pictures and names all connected to Amber. The heading reads: **Golden Bird Robbery.**

Detective Spencer draws a line between Nell, Cicely and Amber. She then adds a new name: **Doris Layne.**

INT. MEADOW LANE ASSISTED LIVING - CICELY'S ROOM - NIGHT

Amber calls Victor on her burner phone.

VICTOR (V.O.)

You've reached the voicemail of Victor Green. I'm not available so please leave me a message. If you're my ex-wife, please don't.

The BEEP.

AMBER

(British accent)

Hey, Victor, I know you're still...

(in her normal voice)

I'm really sorry about everything. You deserve someone amazing cause you're pretty great. Anyway. I just thought I'd say that. Okay. Bye.

Amber hangs up. She sighs, deflated, then looks up to see Cicely smiling at her.

INT. APARTMENT BUILDING - NELL'S ROOM - NIGHT

Nell sits in front of her camera on a tripod. The red indicator light is on, recording.

NELL

Welcome to my channel. I can't believe I have three hundred new subscribers. That's insane! Thank you for clicking the subscribe button. For those of you who are new here, my name's Nell --

A COMMOTION outside. Nell looks toward her door.

NELL (CONT'D)

Dad! I'm making a video.

Then the door SWINGS open. Jamie, his guys and Pam BARGE IN. Nell SCREAMS. She leaps off her bed, knocking over her camera... but it's still recording.

JAMIE

Where do you think you're going?

Jamie GRABS Nell and throws her down. She lands hard, hitting her head. Pam reacts, stunned.

PAM

Jamie, for fuck's sake, she's a kid.

Jamie ignores Pam, focussing on Nell.

JAMIE

You lied to me.

Jamie clocks Nell across the face, knocking her out.

EXT. MEADOW LANE ASSISTED LIVING - YARD - DAY

A banner reading: **Welcome, Families** hangs over this festive set-up of games and food.

About a hundred FAMILY MEMBERS mill about. Toddler-aged KIDS ride on a large train set.

Susan, beaming, greets FAMILIES as they enter with leis.

RANDOM GUY

I love a Hawaiian theme.

SUSAN

Technically, it's Polynesian. So under the banner of Pacific-Islander. Have fun.

The guy takes the lei, confused.

ANGLE ON.

Florence shows her DAUGHTER and SON around.

FLORENCE

And we do yoga over here. I'm not very flexible, but I like the lotus pose.

Her kids laugh.

FLORENCE'S SON

You look really good, mom. Happy.

FLORENCE

I am happy. Oh I have to introduce you guys to my friend, Doris. She's a hoot.

ANGLE ON.

Betty is in the KISSING BOOTH. There's a long line of older gentlemen. And one TWENTY YEAR OLD. He winks at Betty. Betty winks back, then reapplies lipstick.

INT. MEADOW LANE ASSISTED LIVING - CICELY'S ROOM - DAY

Cicely rifles through her closet, tossing clothes. Amber (as Doris) watches her.

AMBER

I'm not cleaning any of this up.

CICELY

I'm meeting Harry's family and I don't know what to wear.

Amber hands Cicely her blue sweater.

AMBER

Here. This will look great on you.

Cicely takes the sweater and puts it on.

CICELY

I realized something this morning. This will be my first Family Weekend with family.

Amber smiles, touched. Cicely gives Amber a squeeze.

CICELY (CONT'D)

See you out there.

EXT. MEADOW LANE ASSISTED LIVING - YARD - DAY

A car pulls up. Jamie's two henchmen step out. They tuck their guns away and casually stroll up to the entrance.

SUSAN

Welcome to Meadow Lane, where we treat your loved ones with the utmost care. Can't join the fun without a lei.

HENCHMAN 1

Polynesian. Nice.

Susan grins as she puts leis on both men. Scanning the crowd, they spot Cicely in the blue sweater.

HENCHMAN 2

Blue sweater, nine o'clock.

HENCHMAN 1

That's her.

INT. MEADOW LANE ASSISTED LIVING - HALLWAY - DAY

Amber (as Doris) walks down the hall toward the festivities out on the yard when --

MALE VOICE (O.S.)

Doris!

Amber whips around to see Marty. Drunk off his ass. He stumbles aggressively towards her.

MARTY

I knew I'd find you.

Marty grabs her. She pulls away.

AMBER

Marty, chill --

MARTY

You ruined my life.

AMBER

Uch, gross. You smell like Pickleback shots and white tears.

Amber then looks outside, she notices Cicely.

HER POV: Cicely searches the crowd when Jamie's henchmen step in behind her.

Amber's eyes narrow. Something is up. She heads outside.

MARTY

Don't walk away from me. I'm talking to you.

Ignoring him, Amber continues.

EXT. MEADOW LANE ASSISTED LIVING - YARD - CONTINUOUS

The two men grab Cicely and force her into their parked car. No one notices. Except for --

Amber, panicked, picks up the pace.

AMBER

Cicely. Cicely! No, no, no.

Amber pushes through the crowd, now running. Marty is on her heels.

MARTY

Get back here.

Marty reaches for Amber's bicep and YANKS. He RIPS off her foam latex arm.

Marty SCREAMS. Latex flesh dangles in his hand.

MARTY (CONT'D)

What -- what the hell!!

Amber doesn't notice because the parked car is driving off. Detective Spencer steps onto the yard when she sees Amber running.

DETECTIVE SPENCER

Doris? Doris Layne.

AMBER

Someone stop that car!

The car speeds down the block.

Desperate, Amber sprints, but her body suit is too heavy. She trips and falls HARD, tumbling across the grass.

Everyone is looking now. Amber is face down on the dirt.

FLORENCE

Doris?!

Harry and Betty rush to help her. Amber staggers to her feet. Everyone GASPS.

AMBER

(frantic)

Don't worry about me. They took Cicely.  
You guys, you gotta go after her.

No one moves. Then:

LITTLE KID

What's wrong with her face?

REVERSE ON AMBER TO REVEAL: Amber's prosthetic face is half off. Her fake bust is caved in. Her wig dangles.

Amber looks at the horrified faces staring at her. Then she sees Victor.

AMBER

Victor?

VICTOR

Mrs. Layne?

Amber is mortified. She takes a minute to steel herself. Then she slips off her wig. She peels off the rest of her latex face until it's just plain old Amber.

AMBER

(to herself)

Help me, Maya Angelou.

She turns to Betty, Florence and Harry who look deeply disturbed.

AMBER (CONT'D)

I'm not Doris Layne. My name is Amber  
Johnson.

MARTY

I knew it!

People turn to see Marty holding a piece of Amber's arm.

MARTY (CONT'D)

At least I had a strong feeling.

VICTOR

You're not Serena Williams?

RANDOM PERSON

You thought she was Serena Williams?

AMBER

I'm so sorry, Victor. I didn't mean to lie.

VICTOR

You're that woman from the news? The one who stole that bird thing.

AMBER

I didn't steal anything.

Then Detective Spencer draws her weapon on Amber. PEOPLE SCREAM. Parents shield their children's eyes.

DETECTIVE SPENCER

Amber Johnson, you're under arrest.

AMBER

The person you want is Jamie Bishop. He took my Grandmother.

DETECTIVE SPENCER (CONT'D)

You have the right to remain silent --

AMBER

You're not listening --

DETECTIVE SPENCER (CONT'D)

Anything you say can and will --

AMBER

Fuck this.

Amber takes off running toward the street.

Detective Spencer sprints after her. She dives, tackling Amber. BLAM! She forces Amber to the ground.

AMBER (CONT'D)

Ouch. Okay. Okay. Take it easy.

Victor watches this, horrified. He walks off. Amber sees him go. Heartbroken, she finally stops struggling.

EXT. MEADOW LANE ASSISTED LIVING - YARD - LATER

POLICE have arrived. Detective Spencer questions Susan while OFFICERS keep the rest of the attendees calm. A COP shoves Marty into the backseat of a car.

Amber (sans any disguise) is in another backseat. She's handcuffed as a COP stands guard.

AMBER

(yelling, upset)

Take me to jail, I don't give a shit.  
Just go get my Grandmother. She's  
probably chopped up into little pieces by  
now. Damn it. Why aren't you listening to  
me, you freaking...

OUTSIDE THE COP CAR.

All of a sudden, a SENIOR RESIDENT clutches his chest,  
slowly spins dramatically and falls.

People GASP. A child SCREAMS. Police officers rush to the  
resident.

POLICE OFFICER

Stay back. Give him some air.

Amber watches this from inside the cop car.

Then another SENIOR RESIDENT clutches their chest and  
falls dramatically.

Then another and another and another. It's like a domino  
of old people performing Shakespearean deaths.

One OLD GUY turns to his adult SON.

OLD GUY

You wanna put me here? This place is a  
death trap.

Children SCREAM. Police officers scramble. The cop  
guarding Amber rushes to help. It's a madhouse. Susan  
tries not to panic.

SUSAN

Everyone remain calm. Please remain calm.  
(throws hands up, melting  
down)  
Awww hell.

With all the commotion, Florence, Betty and Harry rush to  
the cop car and Amber's side.

BETTY

Psst. Psst.

AMBER

Guys, what's going on?

HARRY

A diversion. Everyone's fine.

BETTY

We picked up a few things from that hack drama teacher.

AMBER

You're rescuing me? Aren't you guys mad at me for lying?

FLORENCE

No. You're family and so is Cicely. You guys need our help.

Amber nods, touched. Then she kicks into action.

AMBER

Get the door, I'm handcuffed.

Florence opens the backdoor. Amber hops out and slips out of the handcuffs. Betty watches, impressed.

BETTY

You're gonna have to me show to do that.

HARRY

Where'd they take Cicely?

AMBER

To this club, Inferno.

HARRY

I know where they keep the keys to the van.

AMBER

I'll meet you out back. I just have to grab something first. We're gonna need it to trade.

Harry, Florence and Betty head to the back of the facility. Amber races into the home.

They slip through because Detective Spencer and the other officers are distracted. The yard looks like a ground zero disaster zone with ambulances, paramedics, and wailing children clutching stuffed animals.

EXT. MEADOW LANE ASSISTED LIVING - DAY

Harry, Florence and Betty pull up in the van. Harry is driving. Amber climbs in with The Golden Bird in a brown paper bag.

AMBER

Let's go.

They are about to speed away when Victor runs in front of the van. Betty sees how handsome he is.

FLORENCE  
Who is that?

BETTY  
My next ex-husband.

AMBER  
Victor?

Amber opens the side of the van. Victor walks over.

AMBER (CONT'D)  
I thought you left.

VICTOR  
I couldn't leave. I was just sitting in my car. I watched you pull off some crazy *Big Momma's House* type shit, I think I forgot how to drive.

AMBER  
You watched that movie, but not *Clueless*?

VICTOR  
Was anything you said real?

Harry and Florence notice the cops up ahead.

FLORENCE  
Guys...

HARRY  
We need to make tracks. Time's ticking.

BETTY  
Don't rush them. They're so cute.

AMBER  
(to Victor)  
You asked me to tell you something no one else knows about me. Well one time I didn't shower for a week. I wore my underwear inside out and I got a really bad yeast infection. Um, I've never watched *A Different World*, but I tell Black people I have. I don't steal from people I think are nice. I masturbate a lot. Like obsessively. I think I might have a problem.

(then)  
I'm terrified of letting people in cause everything good in my life goes away. But I really wanna get better at it.

(then)  
(MORE)

AMBER (CONT'D)

Victor, I'll tell you more, I swear, but right now my Grandmother needs me. So are you getting in the van or not?

A beat. Then Victor hops in the van.

VICTOR

Since I've been celibate, I jerk off like three, four times a day.

AMBER

Aww, you get me.

Victor and Amber smile as the van takes off.

INT. THE INFERNO - BASEMENT - DAY

Armed Henchmen stand guard. Clyde is knocked out cold. Nell is tied up. Pam watches Jamie loom over Nell, gesturing emphatically.

JAMIE

So you put that stuff on her face and she's old, just like that?

Nell doesn't answer. Jamie continues:

JAMIE (CONT'D)

Kids nowadays. You guys are fucking brilliant.

Nell looks over at her Dad.

JAMIE (CONT'D)

He's fine. You'll both be fine. When Amber gets here. We'll do a trade. The both of you for the Golden Bird. Simple as that.

PAM

(re: camera monitor)  
They're here.

JAMIE

Alright. Showtime.

The door opens and the two henchmen enter with a frightened Cicely. Nell sees Cicely. Recognizes her.

Jamie walks over to Cicely with opens arms, giddy.

JAMIE (CONT'D)

Amber, baby, why would you --  
(then, seeing her clearly)  
Who the fuck is this?

HENCHMAN 1

That's Amber. She's got that prostheses thing on her face like you said.

JAMIE

This is not Amber.

Jamie tugs on Cicely's face, pulling and poking at her wrinkles and loose skin.

CICELY

Ouch.

JAMIE

This isn't a mask. This a fucking real old lady.

CICELY

You don't have to be rude about it.

JAMIE

You grabbed the wrong person.

Jamie swallows his rage. Then politely:

JAMIE (CONT'D)

Ma'am, who the fuck are you?

CICELY

Amber's Grandmother.

JAMIE

Great. Now I have three useless people and no Amber, and no fucking Bird.

Then a cell phone RINGS. The henchmen check their pockets. It's not them. Jamie looks at Nell. She tries to avoid his gaze. He sees her red backpack and grabs it. He digs inside to find Nell's burner phone. Amber is calling. Jamie grins. He picks it up.

INT./EXT. ASSISTED LIVING VAN / STREET - INTERCUT

Harry drives. Amber is on the phone.

AMBER

Nell, I need you and Clyde to get somewhere safe.

JAMIE

It's so good to hear your voice.

AMBER

(stunned)

Jamie?

Victor looks at Amber, worried.

JAMIE  
I hear you're rocking a new look these days. Golden Girls shit.

AMBER  
What have you done to Nell?

JAMIE  
Why don't you come by and find out? Bring the Bird.

AMBER  
You better not hurt them --

Jamie hangs up. Amber turns to Harry, Betty, Florence and Victor.

AMBER (CONT'D)  
He has Nell and my Grandmother. And probably Clyde, who I'm less fond of.

VICTOR  
Don't worry. We'll get them back.

Amber nods, encouraged. Then:

HARRY  
(re: rearview mirror)  
You all might want to strap in.

They turn to see a FLEET OF POLICE CARS chasing after them. *Holy shit.*

BETTY  
I need a drink. Something stiff.

FLORENCE  
I don't want to die.

AMBER  
No one's gonna die. Harry, let's see how fast this thing can go.

HARRY  
Everyone hang on.

Harry steps on the gas. He guns it.

EXT. STREET - DAY

The van sails through busy traffic. WOOP WOOP. Sirens. Red and Blue light. Police cruisers barrel down.

INSIDE THE LEAD CRUISER. Detective Spencer is behind the wheel. She grips it tight. Not relenting.

The van comes to an intersection. Harry makes a hard right at the last second into a side street.

Detective Spencer flies through the intersection. She SPINS around into the side street, gaining on them.

FLORENCE

I think I'm gonna be sick.

BETTY

Then turn your head over there.

Then van speeds down the narrow street, JUMPING the curb back onto a ONE WAY road.

The van zig zags through opposing traffic. Cars break fast or get out of the way.

Detective Spencer is right behind them. Swerving through the lane. She's like a NASCAR driver behind wheel.

A RED LIGHT up ahead. Harry steps on the GAS and plows through the red light. He's grinning, having the time of his life.

Then Harry, Betty, Florence, Amber and Victor SCREAM as the van goes in SLOW MOTION narrowly missing a 18-wheeler truck. They land on the other side. Safe.

Detective Spencer, on the other hand, is cut off. She stops. She pounds on her wheel, frustrated.

EXT. THE INFERNO - DAY

The van is parked out back. Amber grabs the brown paper bag with The Golden Bird.

AMBER

You guys stay here. If I'm not out in ten minutes --

FLORENCE

You're going in there by yourself?

AMBER

I have to. This is my mess, I gotta deal with it.

VICTOR

Not alone. You have us. Tell us how to help.



A COMMOTION breaks out in the backroom.

Jamie's cronies ENTER with Nell, Cicely, Clyde and Victor. Amber's heart sinks.

HENCHMAN 3

(re: Victor)

Found this one trying to sneak these three out.

Jamie looks at Victor then at Amber. He sees the worry on her face which only confirms his suspicions.

JAMIE

Are you serious? This guy? This square ass motherfucker? This is the guy you choose over me. After everything --

PAM

SHUT UP!

The air goes out of the room as all eyes fall on Pam.

PAM (CONT'D)

(over it)

All I ever hear is "Amber this" and "Amber that." Well fuck Amber. She's not even that cute. I don't get it.

AMBER

Hey!

PAM

Jamie, you have no idea the shit I do for you and still it always comes back to fucking Amber. Just kill her, take the bird and let's get the fuck out of here.

JAMIE

Pam, we don't have time for your meltdown. Okay. It's never been you and it's never gonna be you.

Pam just stares at Jamie. His words land. A beat...

AMBER

So, I don't mean to interrupt, but --

Then out of nowhere SIRENS BLARE!

HENCHMAN 1

Cops!!

BETTY

Dammit, Florence called too early.

The henchmen draw their weapons. Amber, Betty, Harry, Victor, Nell, and Clyde scatter.

Pam sneaks out of a side door while no one is looking.

JAMIE

Change of plans.

Jamie pulls a gun and grabs hold of Cicely. Amber SCREAMS. Jamie drags Cicely to the back room. The LAPD SWAT team KICKS in the front entrance with guns drawn. In an instant, the place is surrounded.

Jamie's men OPEN FIRE. BULLETS FLY. BLOOD SPLATTERS. Cops and Henchman get clipped.

Amber picks a gun off a dead body and heads toward the back room. Nell watches her go when Clyde dives, pulling her to safety. They join the others behind a barricade.

CLYDE

Nell, c'mon, let's get out of here.

NELL

Dad, I can't. Amber needs our help.

VICTOR

She went through the back door.

BETTY

Haven't we done enough?

HARRY

No one gets left behind.

Harry leads the way. Clyde begrudgingly follows, but shields Nell. They dodge a flurry of gunfire as they head toward the back door.

EXT. THE INFERNO - DAY

SQUAD CARS and COPS surround the perimeter. Detective Spencer charges after a LIEUTENANT. She's pissed.

DETECTIVE SPENCER

There are civilians in there. Cease fire.

LIEUTENANT

They opened fire on us first.

DETECTIVE SPENCER

Goddamn it. We only need Amber Johnson.

Detective Spencer's cell phone goes off. She checks it. It's an EMAIL with a video attachment sent from an unknown account. Curious, Detective Spencer plays the video. Her eyes widen.

INT. THE INFERNO - BACK PATHWAY - DAY

Jamie pulls Cicely down a dank hallway that leads to the alley.

JAMIE  
Pick up the pace.

CICELY  
This is as fast as I go.

Jamie reaches the outside door. He's about to open it when --

AMBER (O.S.)  
Jamie, wait.

Jamie and Cicely turn to see Amber. Her hands are raised. The Golden Bird is in one hand and a gun is in the other.

JAMIE  
Do something stupid and I'll kill her.  
You know I will.

AMBER  
I know. Women and children mean nothing  
to you. But I do.

Jamie perks up, intrigued.

JAMIE  
What are you talking about?

AMBER  
A trade. My grandmother for the Bird and  
me.

CICELY  
No, Amber. You don't have to do this.

AMBER  
But I want to.

JAMIE  
How do I know you're not fucking with me?

Amber puts the gun down, but it slips and GOES OFF. The bullet hits the wall nearly clipping Jamie.

JAMIE (CONT'D)  
What the fuck?!

AMBER

Sorry! Sorry! It slipped. I was trying to be cool and it slipped. My bad.

Amber raises her hands and walks towards him, slowly. When she gets close, Jamie shoves Cicely aside. He takes hold of the Golden Bird and Amber.

Amber and Jamie head out the back door just as Victor, Betty, Harry, Clyde and Nell come down the hallway. They see Cicely. Harry goes in for the hug.

HARRY

You okay?

CICELY

Yes. They went outside.

EXT. THE INFERNO - BACK ALLEY - DAY

Jamie and Amber race to a parked car.

JAMIE

Glad you finally came to your senses.

AMBER

It took me a while to realize that no one is ever going to love me the way you do.

Amber pulls Jamie in for a kiss. When they separate, Amber has Jamie's gun. She trains it on him.

AMBER (CONT'D)

You fucked me, now it's my turn.

Jamie raises his hands and backs away.

Just then Cicely, Harry, Nell, Clyde, Betty, Victor and Florence stumble into the alley.

CICELY

Amber, don't.

NELL

Roast that asshole.

Clyde looks at Nell, surprised and worried. She shrugs.

VICTOR

Give me the gun.

AMBER

Everyone stop talking. Let me think.

JAMIE

You're a liar and a thief, but you're not a killer. You're not gonna shoot me.

Amber glares at Jamie. A tense beat.

BETTY

Well do something.

Amber FIRES toward Jamie. He jolts like he's been shot, but soon realizes he's fine.

JAMIE

You missed. You fucking shot me and you missed.

AMBER

I didn't miss.

Jamie turns to see Amber didn't in fact miss. She shot out his tire. He's not going anywhere.

JAMIE

You bitch!

Jamie lunges for Amber when Detective Spencer and several COPS descend on them, guns drawn.

DETECTIVE SPENCER

On your knees. On your knees.

Amber raises her hands and drops to her knees. She's expecting Detective Spencer to grab her, but instead Detective Spencer goes for Jamie.

DETECTIVE SPENCER (CONT'D)

On the ground. Now.

Jamie gets on the ground. Detective Spencer handcuffs him. She hands the Golden Bird to an OFFICER.

JAMIE

I didn't steal the Bird. You saw the surveillance tape. It was all her.

DETECTIVE SPENCER

Oh yeah?

Detective Spencer takes out her cell phone.

ON THE VIDEO: *The night Jamie kidnapped Nell.*

*Jamie, his men and Pam ENTER Nell's room as she is recording. Nell sees them and runs.*

JAMIE (ON THE VIDEO)

*Where do you think you're going?*

*Jamie grabs her.*

*PAM (ON THE VIDEO)  
Jamie, for fuck's sake, she's a kid.*

*JAMIE (ON THE VIDEO)  
You lied to me.*

*He KNOCKS Nell out. Then turns to his Henchman.*

*JAMIE (ON THE VIDEO)  
(CONT'D)  
Take her and her punk ass Dad to Inferno.  
We can use them to get my bird back. Then  
we get paid.*

*Jamie then notices the recording light on Nell's camera.  
He walks over to it. He's fully in frame.*

*JAMIE (ON THE VIDEO)  
(CONT'D)  
What's that light? Is this thing  
recording? Pam, take care of this.*

*The video cuts off.*

BACK TO SCENE.

Everyone stares, dumbfounded.

*JAMIE (CONT'D)  
I'm not saying a thing until I speak to  
my lawyer.*

*DETECTIVE SPENCER  
(to another officer)  
Read him his rights and get him out of  
here.*

An OFFICER takes hold of Jamie and leads him off.

Detective Spencer walks over to Amber who is still kneeling with her hands up.

*AMBER  
That took an unexpected turn.*

*DETECTIVE SPENCER  
You're free to go.*

*AMBER  
Are you sure?*

*DETECTIVE SPENCER  
Yes.*

AMBER

I didn't steal the bird, but I'm pretty sure I've committed a number of felonies these past two weeks.

DETECTIVE SPENCER

As far as I'm concerned, you've done nothing wrong. But if you me to arrest you --

AMBER

Nope, nope. I'm good.

Amber hops to her feet.

DETECTIVE SPENCER

You folks have a nice evening.

AMBER

No, you have a nice evening.

Detective Spencer and the other officers head to their cars. Amber turns to her family and friends, ecstatic.

CICELY

Baby girl, you did it.

AMBER

Holy shit.

CICELY

Watch your language.

They gather around to embrace Amber. She pushes Clyde out of the hug circle.

EXT. STREET - DAY

A Lyft pulls up in front of Pam. She gets inside, tossing something out the window. The car drives off.

CLOSE ON ITEM: Detective Spencer's business card.

FADE OUT.

EXT. HOLLYWOOD CEMETERY - WEEKS LATER - DAY

Amber, Victor, Cicely and Harry watch *Clueless* in a crowded cemetery. It's the scene where Josh (Paul Rudd) and Cher (Alicia Silverstone) kiss on the stairs.

AMBER

(as Cher)

That's not true.

(MORE)

AMBER (CONT'D)  
(as Josh)  
It's not?

Amber notices Victor mouthing along too. She grins.

VICTOR  
(as Josh)  
Are you saying you care about me?

AMBER  
(as Cher)  
Oh Josh --

Victor pulls Amber in for a big kiss. When they separate, Amber turns to see Cicely and Harry already making out.

AMBER (CONT'D)  
Ewww, we're the young ones. Stop doing that.

CICELY  
Don't hate.

They all laugh. Amber gets up.

AMBER  
I'll be right back.  
(then to Victor)  
Please make sure they keep their clothes on.

Amber walks to the drink stand.

ANGLE ON.

Amber fills her cup with soda when a GUY steps in beside her. She instantly notices his watch. It's a TAG Heuer.

AMBER (CONT'D)  
Is that a 23 karat TAG Heuer Connected Modular 45 Full Diamond?

GUY  
Yeah, how did you know?

AMBER  
I've always wanted one.

Off Amber's mischievous smile, we...

**END MOVIE**