

# **arrested development**

"Shiv's Edge"

Spec Script

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"THE SHIV'S EDGE"  
ACT ONE

FADE IN:

1 INT. PRISON MEETING ROOM - DAY (DAY 1)

1

RON (V.O.)  
Michael Bluth was visiting his  
incarcerated father.

MICHAEL is at the table across from a distracted GEORGE  
SR., in his prison jumpsuit.

GEORGE SR.  
No, Michael.

RON (V.O.)  
Perusing his father's email account  
Michael discovered references to what  
seemed to be secret off-shore  
accounts.

MICHAEL  
In the Caymans?

GEORGE SR.  
No.

MICHAEL  
Switzerland?

GEORGE SR.  
Come on, Michael. You know I hate  
those smug, neutral jackasses.

MICHAEL  
That doesn't mean they can't hold  
monies...

George Sr. clutches the edges of the table and leans in to  
whisper:

GEORGE SR.  
I'm in trouble, Michael. Big trouble.

RON (V.O.)  
All week The eldest Bluth, George Sr.,  
had proven to have surprising luck and  
prowess in the game of Crazy Eights.



3 CONTINUED:

3

GEORGE SR.  
Carefully placed so that I can walk  
away from it.

MICHAEL  
I can't have any part of that.

GEORGE SR.  
Please Michael.

MICHAEL  
Bringing a weapon in here? That's  
impossible.

GEORGE SR.  
Fine. Tell Gob I need him.

MICHAEL  
Gob?

RON (V.O.)  
Michael's older brother Gob, an out-of-  
work illusionist, was currently  
soliciting the family lawyer for help  
with a lawsuit.

4 INT. BARRY ZUCKERHORN'S OFFICE - SIMULTANEOUS

4

Gob is being told Barry Zuckerkorn isn't in, just as BARRY  
ZUCKERHORN pokes his head out of the office door with a  
napkin tucked into his shirt and an artichoke heart in his  
hand.

RON (V.O.)  
One day earlier while performing in an  
Alliance of Magicians unapproved magic  
show at a chain bookstore...

5 INSERT CLIP: INT. BOOKSTORE - THE DAY BEFORE

5

Gob has flash paper explosions coming from his hands when  
his eyes focus on a book display.

RON (V.O.)  
... Gob found a striking similarity  
between a show concept he pitched to  
the Alliance the year before and the  
best-selling children's book "The Owl  
Who Vanished."

6 INSERT CLIP: EXT. FOREST DAY - ONE YEAR EARLIER  
TITLE CARD: One year earlier.

6

Gob is surrounded by a ring of illusionists. He is pointing into a tree.

RON (V.O.)

The idea was to make the last remaining spotted owls all disappear, thereby making them extinct.

GOB

...and -- no more!

Gob does a dramatic hand flourish.

RON (V.O.)

Gob thought that the owls' later return, would qualify as the creation of a new species on the planet for the first time in known history.

7 INT. PRISON MEETING ROOM - CONTINUOUS

7

MICHAEL

Dad, I need to locate more funds. Whether there are off-shore accounts or not.

GEORGE SR.

I thought the spending was getting under control.

MICHAEL

Well, Mom's convinced she's sick. She's visiting the doctor on a daily basis.

GEORGE SR.

Just give her some attention.

MICHAEL

What?

GEORGE SR.

Pet the old girl's ego. She does this when she's feeling ignored.

(CONTINUED)

7 CONTINUED: 7

RON (V.O.)  
Michael's mother, Lucille, was in fact feigning sickness and had at last taken residence in the Bluth model home -- on the sofa -- and only during the daytime.

8 INT. BLUTH MODEL HOME - SIMULTANEOUS 8

LINDSAY and TOBIAS are preparing to leave. LUCILLE with a glass of white wine raised in the air in one hand, fake sneezes into a handkerchief in her other hand.

RON (V.O.)  
But no one seemed to notice.

Lindsay & Tobias exit with an absent wave.

RON (V.O.) (CONT'D)  
Lindsay Bluth Funke, Michael's activist sister was off to a rally for a new cause she had taken up: Protecting the voting rights of ex-cons in militias.

9 INSERT CLIP: SCENE FROM CHARITY DRIVE (LATER THAT DAY) 9  
TITLE CARD: Later that day.

Lindsay is a frightened civilian among a throng of large men in camouflage gear.

RON (V.O.)  
She had mistaken militias to be a division of the legitimate military.

10 EXT. BLUTH MODEL HOME - CONTINUOUS WITH EARLIER 10

Lindsay and Tobias walking from the door.

RON (V.O.)  
Lindsay's husband, Tobias, was leaving to rehearse his one-man show. After failing to be cast in anything to jump start his new acting career, he decided to showcase himself.

11 INSERT CLIP: INT. SMALL REHEARSAL ROOM (LATER THAT DAY) 11  
TITLE CARD: Later that day.

(CONTINUED)

11 CONTINUED:

11

Tobias is sitting cross-legged in a chair smoking a cigarette effeminately. Large angel wings are attached to his bare back with leather chest straps.

TOBIAS

"Gabriel," I said. "Smite them not."  
But that bitch would never listen.  
Sure enough...

Turning we see he's playing it to a mirror.

TOBIAS (CONT'D)

... he smote them all anyway.

Tobias giggles in guilty pleasure.

TOBIAS (CONT'D)

Shit. Breathe. And two, three... he  
smote them all anyway.

Tobias laughs with forced heartiness.

TOBIAS (CONT'D)

Better, I think.

He grabs a script off of the floor and marks something in it.

RON (V.O.)

Departing, Lindsay and Tobias left  
behind their daughter, Maebe.

12 INT. BLUTH MODEL HOME - CONTINUOUS WITH EARLIER

12

MAEBE opens the door with her backpack slung over a shoulder, just in time to see the car drive away.

RON (V.O.)

Maebe's parents had forgotten that  
today was the day scheduled for their  
third bi-weekly trip to Venice Beach  
to speed sketch the "freaks" on the  
boardwalk.

13 INSERT CLIP: EXT. VENICE BEACH BOARDWALK - DAY (FLASHBACK)

13

Lindsay, Tobias, and Maebe sit on the plastic patio furniture of a cafe over the Venus Beach boardwalk sketching the passersby.

(CONTINUED)

13 CONTINUED: 13

They show each other's interpretation of a dread-locked man with a large ring through the septum of his nose and rags wrapped around his feet.

Maebe's drawing has an over-sized ring hanging deeper than a necklace. Lindsay's is an emotional (incomprehensible) abstraction. Tobias' is a nude.

14 INT. BLUTH MODEL HOME - CONTINUOUS WITH EARLIER 14

The phone rings and Lucille picks it up.

LUCILLE  
Bluth temporary residence.

Maebe shuts the front door and runs upstairs.

15 INT. BLUTH CAR - CONTINUOUS 15

Michael is on the phone with his mother, Lucille.

MICHAEL  
Mom?

LUCILLE (O.S.)  
(FROM PHONE) Michael?

MICHAEL  
I think you need to talk to Dad.

16 INT. BLUTH MODEL HOME - CONTINUOUS 16

LUCILLE  
What's the matter dear?

MICHAEL (O.S.)  
(FROM PHONE) He's conceived some plan  
and I think he might get hurt.

LUCILLE  
You were with him today?

17 INT. BLUTH CAR - CONTINUOUS 17

MICHAEL  
I was asking him about off-shore  
accounts. Possible hidden funds and...

LUCILLE (O.S.)  
(FROM PHONE) Hidden funds?

(CONTINUED)

17 CONTINUED: 17

MICHAEL

Yes. He said he was going to be stabbed.

LUCILLE (O.S.)

(FROM PHONE) Stabbed?

MICHAEL

Knifed.

18 INT. BLUTH MODEL HOME - CONTINUOUS 18

LUCILLE

Knifed?

MICHAEL (O.S.)

(FROM PHONE) He wanted me to bring him a shiv.

LUCILLE

A shiv? What on earth is that?

MICHAEL (O.S.)

(FROM PHONE) I don't know... Like a small knife or something. I guess.

LUCILLE

Oh. Like Gob's?

RON (V.O.)

Gob did indeed have a souvenir shiv from a publicity stunt in the prison gone awry.

19 INSERT CLIP: INT. PRISON YARD SCENE - DAY (FLASHBACK) 19

Gob is stabbed in the side by an inmate and falls to his knees.

20 INSERT CLIP: INT. HOSPITAL ROOM - DAY (FLASHBACK) 20

Gob is lying in a hospital bed, a little woozy.

GOB

(WEAKLY) Ta da.

RON (V.O.)

He framed it and placed it in his mother's penthouse.

21 INSERT CLIP: INT. LUCILLE'S PENTHOUSE - DAY (FLASHBACK) 21

Gob places the framed shiv on the end table.

22 INT. BLUTH CAR - CONTINUOUS 22

MICHAEL

Oh that's right... I remember that.  
Yes, like Gob's.

LUCILLE (O.S.)

(FROM PHONE) Don't worry about a  
thing, Michael. I'll take care of it.

MICHAEL

Thanks Mom. How are you feel...

23 INT. BLUTH MODEL HOME - CONTINUOUS 23

LUCILLE

Bye, dear.

Lucille hangs up the phone and picks it right back up. She begins dialing.

RON (V.O.)

Maebe had gone back to the room she  
was sharing with her cousin George  
Michael, to pack her things. She knew  
she'd need money to run away, so she  
knew just where to go.

In the background Maebe reappears with her backpack and another bag.

MAEBE

Bye Gangee.

Maebe is out of the door before Lucille has a chance to react.

RON (V.O.)

When Michael returned to the Bluth  
offices later that day...

CUT TO:

24 INT. BLUTH OFFICES - LATER THAT DAY 24

Michael walks by the front desk and stops.

(CONTINUED)

24 CONTINUED:

24

MICHAEL

Buster?

BUSTER emerges from an office.

RON (V.O.)

Pressured by his mother, Michael had given his younger brother, Buster, a job at Bluth... one not yet defined.

MICHAEL

Where's Kitty?

BUSTER

Lunch.

MICHAEL

Since when?

BUSTER

Lunch time.

MICHAEL

You mean twelvish?

BUSTER

Yeah. That sounds about right.

MICHAEL

You know it's almost four?

BUSTER

Gosh. Time really does fly when you're working.

MICHAEL

Right. Well...

BUSTER

It's like I can feel my life being wasted.

MICHAEL

Buster?

BUSTER

Shhhhhooooop! Gone. Time lost forever.

MICHAEL

Buster, did Kitty take this long for lunch yesterday?

(CONTINUED)

24 CONTINUED: (2) 24

RON (V.O.)  
Kitty, the Bluth's long-time secretary  
had recently failed in a blackmail bid  
to take over the company in its  
current struggles.

25 INSERT CLIP: EXT. BLUTH OFFICES - DAY (FLASHBACK) 25

Kitty is exiting the building with a scarf-wrapped around  
her head and dark sunglasses. She looks around  
suspiciously. We freeze to a STILL SHOT.

RON  
She had now taken a second job as a  
receptionist for another company --  
one also struggling with the SEC.

26 INSERT CLIP: INT. TWO TYKES PUBLISHING - ONE HOUR EARLIER 26  
TITLE CARD: "One hour earlier"

KITTY sits at a reception desk with a headset on.

KITTY  
Two Tykes Publishing, this is Kitty.  
How may I direct your call?

RON (V.O.)  
She was splitting her Bluth time with  
Tykes time right in the middle of the  
day. Both companies had failed to  
notice for two weeks and two days.

27 INT. BLUTH OFFICES - CONTINUOUS WITH EARLIER 27

Kitty returns to her station walking past Michael and  
Buster.

MICHAEL  
Ahhh. Kitty. Where you have been?

KITTY  
Lunch.

She puts her things away and reacquaints herself with her  
workspace.

MICHAEL  
For four hours?

KITTY  
Surely not.

(CONTINUED)

27 CONTINUED:

27

MICHAEL  
According to Buster here.

KITTY  
(TO BUSTER) Buster?!

Buster runs back into his office in fear and closes the door gently behind him.

MICHAEL  
Four hours, Kitty?

KITTY  
I doubt that.

MICHAEL  
What are you up to?

KITTY  
I have no idea what you mean by that.

They stare each other down.

MICHAEL  
I will get to the bottom of this.

KITTY  
Umm hmm.

She puts her focus on her busywork ignoring Michael.

MICHAEL  
But not now. Now I have to spend some quality time with my son. A little beach time. Watch the sunset. A little frisbee.

KITTY  
That's nice for you.

MICHAEL  
He'll be waiting.

KITTY  
You two will have such fun. I'm sure.

Pause.

MICHAEL  
Four hours, Kitty.

(CONTINUED)

27 CONTINUED: (2)

27

KITTY  
I should think not.

MICHAEL  
Got my eye -- on you.

Michael gestures to represent the act of keeping an eye on her.

Buster re-emerges.

BUSTER  
Michael! You are...

MICHAEL  
Yes?

Buster makes a fist, takes a beat, and in red-faced frustration returns to his office.

RON (V.O.)  
Driving his father's car to the pier,  
Michael calls his brother, Gob.

28 INT. BLUTH CAR - DAY (LATER)

28

Michael is on his cell phone to Gob.

MICHAEL  
I need your help.

29 INT. OFFICE OF BARRY ZUCKERHORN - CONTINUOUS

29

Gob is in the middle of a dart game with Barry Zuckerhorn. They are using cricket scoring.

GOB  
A favor? The tables, they do turn. Do they not, brother? What can I do you for?

30 INT. BLUTH CAR - CONTINUOUS

30

MICHAEL  
It's about Kitty.

GOB (O.S.)  
(FROM PHONE) I won't sleep with her. Never again. Not for you. Not for Mom. Not for anyone... maybe for Dad.

(CONTINUED)

30 CONTINUED: 30

MICHAEL

I don't want you to sleep with her. I need you to follow her. A little detective work. Find out where she's going on her lunch breaks.

31 INT. BARRY ZUCKERHORN'S OFFICE - CONTINUOUS 31

GOB

Do you honestly believe, brother, that I have all the time in the world to chase around a skirt because you've got some sort of sick, weird, gross, perverted, erotic obsession?

Gob shows Barry a look of shock and repulsion.

32 INT. BLUTH CAR - CONTINUOUS 32

MICHAEL

No, she's been...

GOB (O.S.)

(FROM PHONE) I'm disappointed in you, Michael. I can't be a part of this.

Click.

MICHAEL

Dammit.

33 INT. BARRY ZUCKERHORN'S OFFICE - CONTINUOUS 33

Gob sets the phone down and picks up his darts. As he throws:

GOB

So it's your professional opinion that I should move forward with this case?

BARRY

It is.

GOB

But you think I won't win.

BARRY

Based on my reading of the book.

GOB

I just showed it to you.

(CONTINUED)

33 CONTINUED:

33

BARRY

Based on my skimming of the book.

GOB

Then answer me this law-man: If I cannot win, why would I move forward?

Lengthy pause.

BARRY

To raise the torch of doubt. Make it known that (LOOKING AT THE BOOK COVER) C.J. Knighty and his or her publisher are alleged thieves.

Gob removes his darts from the board and makes his score.

GOB

Yes. That is better than nothing. All right. I say let's do it.

BARRY

Then I should bill these two hours?

GOB

Michael will take care of it.

RON (V.O.)

Meanwhile, Michael was off to visit his son, George Michael, who was hard at work running the Bluth banana stand.

34 EXT. BLUTH BANANA STAND - LATER THAT DAY

34

Michael approaches GEORGE MICHAEL, who is standing inside the banana stand.

MICHAEL

Hey there, Buddy? How's the best darn manager this banana stand has ever seen?

GEORGE MICHAEL

Come on, Dad. You're just saying that.

MICHAEL

No. No. I've seen 'em come and go. I've been one myself. (IN A STRANGE ACCENT) You got the moves, kid.

(CONTINUED)

34 CONTINUED:

34

GEORGE MICHAEL

If you say so.

MICHAEL

Come on. Let's close this shop up and have some fun!

GEORGE MICHAEL

You got it.

George Michael starts putting things away.

MICHAEL

Don't forget the large bills under the drawer.

GEORGE MICHAEL

I know.

MICHAEL

I just didn't see you do it, is all.

GEORGE MICHAEL

I didn't get a chance to yet.

MICHAEL

Sorry, son. Just looking out for you. Freezer door's cracked a little.

George Michael closes it dejectedly.

MICHAEL (CONT'D)

What's the matter, buddy?

GEORGE MICHAEL

If I'm such a great manager why...

MICHAEL

... do I keep telling you what to do? You're right. I'm sorry. I'm just going to go over there and make a phone call... You know why?

GEORGE MICHAEL

Why?

MICHAEL

Because I trust you. That's why.

GEORGE MICHAEL

Thanks.

(CONTINUED)

34 CONTINUED: (2)

34

MICHAEL

Yes. I trust that you'll close up with diligence. With excellence.

GEORGE MICHAEL

Thanks.

Michael starts walking away. He shouts back:

MICHAEL

Proud of you!

George Michael looks embarrassed.

35 INT. BLUTH OFFICES - BUSTER'S OFFICE - CONTINUOUS

35

Buster is making an armada of erasers on his desk. Each has a pen stuck in it, standing straight up. He jumps when the phone rings.

He picks it up before he thought about what he'd actually say if he were to do so. He looks at the phone for a minute. Then, hesitantly:

BUSTER

(INTO THE PHONE) Um. Yeah?

MICHAEL (O.S.)

(FROM PHONE) Buster?

BUSTER

Unh huh.

MICHAEL (O.S.)

(FROM PHONE) It's your brother Michael.

BUSTER

Unh huh.

36 EXT. BALBOA ISLAND, NEWPORT BEACH - CONTINUOUS

36

MICHAEL

Look buddy. I've got a job for you.

BUSTER (O.S.)

(FROM PHONE) A job?

MICHAEL

A position. A title. I'm making you the Bluth Company Research Expert.

37 INT. BLUTH OFFICES - BUSTER'S OFFICE - CONTINUOUS 37

BUSTER  
What does that mean?

MICHAEL (O.S.)  
(FROM PHONE) Well, I'll tell you...

RON (V.O.)  
And so it came to be that Buster  
became the Bluth private investigator.  
Buster's first job was to follow Kitty  
during her lunch hour the next day.

38 EXT. BALBOA ISLAND, NEWPORT - MOMENTS LATER 38

George Michael joins his father just as he shuts off his  
cell phone.

In the background, Maebe disappears behind the banana  
stand.

39 EXT. BLUTH BANANA STAND (BACK ENTRANCE) - SIMULTANEOUS 39

Maebe opens the banana stand door with a lock pick.

RON (V.O.)  
Maebe had gone with George Michael to  
break into the permits office awhile  
back.

40 INSERT CLIP: INT. PERMITS OFFICE - NIGHT (FLASHBACK) 40

A police flashlight shines on George Michael's face and he  
holds up his hands.

RON (V.O.)  
They were going to misfile some  
documents with the help of their Uncle  
Gob's lockpick set. Maebe kept the set  
thinking it might prove handy.

41 INT. BLUTH BANANA STAND - CONTINUOUS WITH EARLIER 41

Maebe looks around the banana stand and focuses on the mini-  
safe.

42 INT. CONJUGAL TRAILER - DAY (DAY 2) 42

Lucille and George Sr. are embracing, nearing a kiss.

(CONTINUED)

42 CONTINUED:

42

LUCILLE

Nothing like a little rug dance in a five star hotel.

GEORGE SR.

Disappearing up in Big Bear.

LUCILLE

With my big bear.

They kiss passionately while frantically groping each other.

RON (V.O.)

Lucille felt better with great suddenness and had decided to pay her husband a rare visit in the conjugal trailer.

Lucille stops for a moment and leans back -- still pressing her pelvis into him.

GEORGE SR.

Do you have a special present for me?

LUCILLE

I do.

Lucille lifts her blouse and pulls a small shiv from her skirt.

George Sr. laughs.

GEORGE SR.

Oh yes. That's my girl. You never let me down.

LUCILLE

Of course not.

GEORGE SR.

Is that Gob's?

LUCILLE

I had it washed.

He tosses the shiv on the chair in the trailer and they continue to make out.

LUCILLE (CONT'D)

(STOPPING) Georgie?

(CONTINUED)

42 CONTINUED: (2)

42

GEORGE SR.

Mmm hmmm?

LUCILLE

Michael said you were going to tell him where the hidden funds are.

GEORGE SR.

He did?

LUCILLE

But I think it should be our little secret. He doesn't really need to know. He still fails to realize that you have to spend money to make it.

GEORGE SR.

There are no hidden funds, baby.

LUCILLE

Now my big bear wouldn't hold out on his little bunny hump hump, would he?

GEORGE SR.

Of course not. There aren't any left. Oh! (LOWERING HIS VOICE) The diagram. Do you have it?

LUCILLE

Of course.

RON (V.O.)

Lucille's latest visit to the doctor prompted an exchange.

43 INSERT CLIP: INT. DOCTOR'S OFFICE - DAY (FLASHBACK)

43

The Bluth family doctor, DR. HARSHBOTL, receives a diamond ring from Lucille. He holds it up to the light.

RON

The doctor provided two body diagrams. One indicated the points at which a knife entry would kill, and one indicated the locations for the minimal amount of damage.

Dr. Harshbotl opens a drawer and hands Lucille two rolled miniature documents.

44 INT. CONJUGAL TRAILER - CONTINUOUS WITH EARLIER

44

Lucille reaches into her left jacket pocket.

RON (V.O.)

If her husband offered her the funds,  
she would pass on the proper document.  
If he withheld, she would -- not.

She hands George Sr. a document that he tosses on the chair  
with the shiv.

GEORGE SR.

You are so good to me, baby.

LUCILLE

I know I am.

GEORGE SR.

You saved my life, bunny.

LUCILLE

I know I did.

GEORGE SR.

You make me so hot, wife.

LUCILLE

I know I do.

They return to making out.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

45 INT. PRISON SHOWERS - NIGHT (DAY 2) 45

George Sr. is studying the diagram from Lucille with the shiv in hand.

GEORGE SR.

Hmm.

As he is determining where to stick it into himself, three large inmates stride menacingly up behind him.

RON (V.O.)

That night George Bluth's plan took a sudden detour.

CUT TO:

46 EXT. BLUTH BANANA STAND - MORNING (DAY 3) 46

George Michael arrives at the banana stand to begin work.

RON (V.O.)

And George Michael found that he let his father down.

The door is wide open and the interior is in total disarray.

A HOMELESS MAN is sleeping on the floor, his face smeared with chocolate and his shirt covered with peanuts.

47 EXT. TWO TYKES PUBLISHING - DAY 47

RON (V.O.)

When Buster began his first assignment, he didn't realize that following Kitty was to be a secret.

Buster is carrying Kitty's bag for her as they walk through the front door of Two Tykes.

Gob sees them as he approaches on his Segway and a look of shock crawls across his face.

48 INT. BLUTH MODEL HOME - DAY - SIMULTANEOUS 48

Lindsay is flipping through a fashion magazine in the dining room when Michael enters.

(CONTINUED)

48 CONTINUED:

48

MICHAEL

Ready?

LINDSAY

Sorry?

MICHAEL

You ready to go to your thing?

LINDSAY

I have no idea what you're talking about.

MICHAEL

I'm driving you to your military people voting rights thing.

LINDSAY

Oh no. I'm done with that.

MICHAEL

And you didn't think to tell me?

LINDSAY

Sorry.

MICHAEL

I left the office. I have things to do. I came back here special -- for you.

LINDSAY

Well, I'm still a little upset over yesterday.

MICHAEL

Upset?

LINDSAY

They weren't real military Michael. Okay? They're large fakers who dress poorly on purpose. They smell awful and they sweat in air conditioning. I made a mistake, all right?

MICHAEL

Fine. I'll drop it.

LINDSAY

Good.

(CONTINUED)

48 CONTINUED: (2)

48

MICHAEL

So. Maybe you should spend some time with Maebe -- since you have an unexpected day off.

LINDSAY

Doing what? She doesn't even like to shop, Michael.

MICHAEL

Good, because this family can't afford another shopper. What time is the... show.

RON (V.O.)

Tobias had invited the family to a special dress rehearsal that night. He thought this would free seats that should be filled with agents and casting directors on the actual performance date.

LINDSAY

Eight, I think.

MICHAEL

Well, I'm going to check on Dad while I wait for Buster.

LINDSAY

Buster? What's Buster doing?

MICHAEL

Following Kitty.

LINDSAY

You like Kitty?

MICHAEL

No. No. Why would you assume I like someone just because I'm having them followed?

CUT TO:

49 EXT. TWO TYKES PUBLISHING - DAY - SIMULTANEOUS

49

Gob parks his Segway near the door and goes inside.

(CONTINUED)

49 CONTINUED:

49

RON (V.O.)

Gob had come to Two Tykes Publishing to hand deliver his claim of theft to the publisher of "The Owl Who Vanished," and get the address of the author.

50 INT. TWO TYKES PUBLISHING - CONTINUOUS

50

When Gob enters, he finds Kitty and Buster playing football field goal, flicking a paper triangle through hands.

GOB

Traitors!

KITTY

Gob?

BUSTER

Gob?

GOB (CONT'D)

Sold my idea did you? Took advantage of me, did you? I'll take down this entire company and I shall spare you no mercy, you -- Rosenbergs.

Buster cowers in the corner trying to make himself look small.

KITTY

What are you talking about?

Gob produces a copy of the book.

GOB

This! "The Owl Who Vanished." My idea. My idea stolen by a sure pseudonym, and published by...

Finding it with his finger.

GOB (CONT'D)

...as it says right here -- Two Types... Publishing in New Yo...

There is an awkward beat.

GOB (CONT'D)

Never mind.

Gob exits quickly.

(CONTINUED)

50 CONTINUED:

50

BUSTER  
(FROM BEHIND THE LOBBY COUCH) Wow.  
That was exciting.

RON (V.O.)  
Back at the model home, Maebe came  
downstairs from her room.

51 INT. BLUTH MODEL HOME - SIMULTANEOUS

51

Maebe enters and Lindsay closes her magazine.

MAEBE  
Hey.

LINDSAY  
Maebe.

MAEBE  
You remembered my name. Very  
impressive.

RON (V.O.)  
After failing to open the banana stand  
safe, Maebe decided to save her energy  
for her next act of rebellion and  
sleep sound that night.

LINDSAY  
Let's do something.

MAEBE  
You mean together?

LINDSAY  
Yeah.

MAEBE  
Like what?

LINDSAY  
I don't know. What do you usually do?

MAEBE  
I don't know. You mean like normally?

LINDSAY  
Yeah. A typical day.

(CONTINUED)

51 CONTINUED:

51

MAEBE

I go to the island and mess with  
George Michael a lot.

LINDSAY

Well let's do that together.

MAEBE

Really?

LINDSAY

Sure. It's always easier to mess with  
someone's head when you've got two  
people working together.

CUT TO:

52 INT. PRISON MEETING ROOM - DAY

52

Michael is sitting as George Sr. walks up.

GEORGE SR.

(SOFTLY) Lean forward and lift your  
hands a little.

Michael does this. As George Sr. sits he quickly slides the  
shiv under Michael's hands.

MICHAEL

What's this?

GEORGE SR.

Give that back to your mother, I don't  
need it anymore.

Michael peeks into his hands.

MICHAEL

Mom brought you a shiv?!

GEORGE SR.

God, I love that woman.

Michael nervously slips it into his pocket.

MICHAEL

You don't look stabbed.

GEORGE SR.

I wasn't.

(CONTINUED)

52 CONTINUED: 52

RON (V.O.)  
As George Sr. was preparing to stab  
himself the night before...

53 INSERT CLIP: INT. PRISON SHOWERS - NIGHT (FLASHBACK) 53  
POV B&W SECURITY CAM

George Sr. is pouring over the body diagram with the shiv  
in hand.

RON (V.O.)  
... he was interrupted by members of  
the Haitian gang who had volunteered  
to take care of "Crazy 8" as George  
Sr. had unknowingly become.

One of the approaching inmates grabs George Sr.'s shoulder.  
He spins around and accidentally stabs the attacker in the  
heart. The stabbed man falls face to the floor and a pool  
of blood begins forming around him.

The remaining two men stand frozen. As an afterthought,  
George Sr. slashes one's neck and the other flees.

54 INT. PRISON MEETING ROOM - CONTINUOUS WITH EARLIER 54

GEORGE SR.  
Let's just say that things have  
definitely changed around here.

Looking around, Michael sees that all the other inmates are  
staring at George Sr. with fear on their faces.

RON (V.O.)  
Word spread quickly that "Crazy 8" was  
so crazy that he kept a diagram of a  
human body marking off all the  
different places he had stabbed and  
killed other men.

MICHAEL  
Now that your head's cleared up, do  
you remember anything about off-shore  
accounts?

GEORGE SR.  
Your mother's still seeing the doctor?

MICHAEL  
More funds would be helpful even if  
Mom's "better."

(CONTINUED)

54 CONTINUED:

54

GEORGE SR.  
You're a funny man, Michael. (LOUDLY)  
Ahh, it's good to be a-live!

Some inmates visibly jump at the sound of his voice.

CUT TO:

55 EXT. BLUTH BANANA STAND - DAY

55

RON (V.O.)  
George Michael was racing the clock to  
beat his father's disappointment.

Lindsay and Maebe approach the banana stand as George  
Michael is still frantically trying to clean up the mess.

LINDSAY  
Wow. It looks just like it did when I  
was a little kid.

MAEBE  
You haven't been here since you were a  
little kid?

LINDSAY  
Michael always worked it. Daddy said  
I'd just be a sitting duck for horny  
boys.

As they get closer, George Michael finally notices.

GEORGE MICHAEL  
Don't come over here!

He waves frantically for them to back off.

LINDSAY  
George Michael... what are you doing?!

GEORGE MICHAEL  
Cleaning.

LINDSAY  
That's what maid's are for. I'll call  
Gangee and have her send Lupé.

Lindsay pulls out her cell phone.

GEORGE MICHAEL  
No!

(CONTINUED)

55 CONTINUED:

55

MAEBE

What happened?

GEORGE MICHAEL

When I was closing up yesterday, I forgot to lock the door. Bluth Banana got looted.

LINDSAY

Oh my God.

GEORGE MICHAEL

And a homeless man slept inside... I think he thought it was toilet.

LINDSAY

We'd better get out of here before your Dad comes around.

MICHAEL

He's gonna kill me, isn't he?

MAEBE

George Michael...

RON (V.O.)

George Michael had covered for Maebe many times in the past.

MAEBE

I...

RON (V.O.)

And now redemption was staring her in the face.

MAEBE

I... really think that sucks. So, uh, sorry GM. We're in a hurry, gotta go.

LINDSAY

Yeah. Sorry. I'm sure you'll get it all done before your father gets here.

Lindsay rubs the top of his head encouragingly. She then wipes her hand on her skirt.

GEORGE MICHAEL

Yeah, but how do I explain the inventory that's missing...

(CONTINUED)

55 CONTINUED: (2)

55

LINDSAY

Good luck!

As they go, we freeze to a STILL SHOT OF MAEBE -- who looks exhausted from her brief ethical dilemma.

56 EXT. BALBOA ISLAND, NEWPORT - CONTINUOUS

56

Lindsay and Maebe walk toward the docks.

MAEBE

Mom? Do you think I'm bad?

LINDSAY

Not bad bad.

MAEBE

But I'm a little bad.

LINDSAY

I think we're all a little bad.

MAEBE

Then what's bad bad?

LINDSAY

Bad bad people don't ever do good things. They just can't. It's not in their DEA. You know? Like that old saying: Birds don't swim.

RON (V.O.)

And that was the longest conversation Maebe remembered having with her mother.

CUT TO:

57 INT. BLUTH OFFICES - SIMULTANEOUS

57

Michael sits in Kitty's chair with his feet up on her desk.

Kitty and Buster enter. Buster is still carrying her bag.

KITTY

(IGNORING MICHAEL) Just put it on the desktop, please, Buster.

Buster puts the bag on Kitty's desk.

(CONTINUED)

57 CONTINUED:

57

MICHAEL

Buster?

Michael sits up. Then stands.

BUSTER

Yes.

MICHAEL

What are you doing?

BUSTER

Following Kitty like you told me to.

MICHAEL

When you follow someone, you don't let them know you're doing it.

BUSTER

(AFTER A BEAT) Oh. Yeah. I can see how that would make more sense.

MICHAEL

Let's just get down to it, Kitty. Now that we know -- as in collectively... know. Well, Buster knows. And you, of course. But Buster will be telling me and then I'll know. But why don't you just save me the trouble of translating Buster, and go ahead and tell me what you're doing for over four hours a day?

KITTY

I'm daylighting.

She sits and gets comfortable.

MICHAEL

You're daylighting. What the hell is that?

KITTY

It's like moonlighting, but more... simultaneous.

MICHAEL

You're working a second job during this one?

(CONTINUED)

57 CONTINUED: (2)

57

KITTY

Mmm hmm.

BUSTER

It's a cooler building than ours, too.

MICHAEL

Buster, stay out of this. (TO KITTY)  
You can't do that.

KITTY

But I am. But I have been.

MICHAEL

Well, you're going to have to choose.

RON (V.O.)

Of course Kitty's loyalty to George  
Sr. would win out.

KITTY

Okay. But I have to give them two  
weeks notice.

RON (V.O.)

Back on the island, something  
unprecedented was happening.58 EXT. BLUTH BANANA STAND - CONTINUOUS

58

Maebe approaches the banana stand. George Michael notices  
her and stops.

GEORGE MICHAEL

You came back.

MAEBE

Unh huh.

GEORGE MICHAEL

I thought you had to go... why?

MAEBE

Ducks.

Maebe takes a sponge from him and awkwardly wipes.

RON (V.O.)

That night the entire family, minus  
George Sr., assembled at a forty-nine  
seat theatre in Newport Beach.

59 INT. SMALL THEATER IN ORANGE COUNTY - NIGHT

59

RON (V.O.)

No one was particularly glad to see Tobias perform. But like that little part inside each of us that really wants to see the car crash -- all of them made it.

As we hear Tobias' monologue in the background we pan over the different looks on the family faces.

TOBIAS

Angels do not act as we. But maybe this is just what we truly are. Flawed, imperfect. But still, we have each other. (PAUSE) And... this is where there is a blackout. Thank you!

A smattering of awkward, delayed claps as we:

FADE OUT.

END OF ACT TWO