

ARRESTED DEVELOPMENT

“Top Banana”

(unofficial draft 8/26/03 blue revs.)

"TOP BANANA"

ACT ONE

FADE IN:

1 INT. FOX 11 NEWSROOM

1

JOHN BEARD is at the NEWS DESK in front of a graphic that reads "Bananas Flambe." Over the following, WE CUT TO FOOTAGE of a fire on a boardwalk at night.

JOHN BEARD (V.O.)

Another setback for the once prominent Bluth family as their frozen banana stand burns to the ground. A delicious whodunit...after this.

2 INT. MODEL HOME - A FEW DAYS EARLIER - 9 AM (DAY ONE)

2

MICHAEL is at the door with his bike, talking excitedly to LINDSAY and TOBIAS, who recline on couches.

RON (V.O.)

A week before the fire, Michael was working hard to keep the Bluth Company afloat. He was fortunate to have his twin sister as an ally in this.

MICHAEL

If we can prove that the company jet was only used for business, we can get the tax refund.

LINDSAY

(FROM COUCH) That might be the cash cow we need to keep us in business.

MICHAEL

So, I'll see if Dad knows where those flight records are, you--

LINDSAY

Way ahead of you!

MICHAEL

I feel like we're really working as a family now!

LINDSAY

Totally! Go-go-go!

(CONTINUED)

Michael rushes out. Lindsay reclines back on the couch. GOB sits up from hiding, and burns with anger.

3 INT. PRISON MEETING ROOM - 9:20 AM

3

GEORGE SR. is enjoying the hell out of an ice cream sandwich.

MICHAEL

I need those flight records, Dad. I'm trying to find money for this family.

GEORGE SR.

There's always money in the banana stand. I am having a love affair with these ice cream sandwiches. Come on, take a bite.

MICHAEL

Dad, the SEC has completely locked up all our funds. Without capital we're screwed and these guys aren't kidding around, so tell me -- were you taking vacations with this jet? Is that what you're hiding?

GEORGE SR.

Oh, I haven't had a vacation in years. This is my vacation. I'm exercising, sleeping well, making friends --

MICHAEL

You're doing time.

GEORGE SR.

I'm doing the time of my life! Feel this.

George Sr. flexes his arm. Michael reluctantly obliges.

GUARD (O.S.)

No touching!

GEORGE SR.

Trust me, it's like a rock.

T-BONE crosses and he and George Sr. slap hands.

GEORGE SR. (CONT'D)

Hey, T-Bone. T-Bone's my roommate. (ASIDE TO MICHAEL) He's a flamer. (THEN) T's checking out today.

MICHAEL

Well, I'm sure it'll be nice to see your...belt again.

(CONTINUED)

T-Bone gives George Sr. a look and exits.

GEORGE SR.

Well, you've made a fool of yourself in front of T-Bone. (THEN) Oh, I want you to give him a job at the company. Sales.

MICHAEL

No. I'm not going to do that.

GEORGE SR.

Why? Because he's a flamer? Because, I told you that in confidence.

MICHAEL

No, Dad, it's...

GEORGE SR.

Don't tell me it's about his prison record, because that's just a shot at me.

MICHAEL

Dad, I don't think you're getting the fact that I'm in charge of the company now. And I'm going to find these records. You can either help me or not.

GUARD (O.C.)

No touching!

GEORGE SR.

All right...I just thought of something we can try, but it's risky. Open up.

Michael, confused, starts to speak. George Sr. attempts to toss the piece of ice cream sandwich into Michael's mouth. It hits his face and falls onto the ground.

RON (V.O.)

While George Sr. was losing a roommate, George-Michael was having a hard time adjusting to his new one.

CLIPS of George-Michael adjusting to life with Maeby.

4 1. INT. GEORGE-MICHAEL'S BEDROOM (DAY'S EARLIER) 4

From the shower, we hear Maeby singing "...I'm not that innocent..." George-Michael lets out a pent up sigh.

5 2. INT. RENTAL CAR (ANOTHER DAY) 5

All are in the car. Maeby approaches.

(CONTINUED)

TOBIAS

We're sort of ass-to-ankle back here,
Maebly. Why don't you hop on to your
cousin's lap?

MICHAEL

Bumpy road ahead.

6 3. INT. GEORGE-MICHAEL'S BEDROOM - THAT MORNING 6

MAEBLY is in a nightgown jumping on George-Michael's bed.

MAEBLY

Get up. Get up. Get up.

GEORGE-MICHAEL

I'm up!

7 INT. MODEL HOME - KITCHEN - LATER THAT MORNING 7

RON (V.O.)

So, he addressed his problem head on.

Michael enters. George-Michael is there.

GEORGE-MICHAEL

Dad, I want to work more hours at the
banana stand.

MICHAEL

Wow. That's great. That's exactly how I
was when I was a kid. I used to love it.

8 CAMCORDER FOOTAGE CIRCA 1981 8

WE PAN ACROSS A LINE OF HAPPY PEOPLE in bathing suits, with
surfboards, etc. We hear George Sr. from behind the camera.

GEORGE SR. (O.S.)

It's going to be our best summer ever!

CAMERA FINDS a sweating YOUNG MICHAEL, looking overwhelmed
and glum, working in the hot yellow banana-shaped stand.

9 INT. MODEL HOME - KITCHEN - CONTINUOUS (PRESENT) 9

MICHAEL

Good times. You know what? I'm giving
you a promotion. Welcome aboard, Mr.
Manager.

GEORGE-MICHAEL

Wow. I'm Mr. Manager.

(CONTINUED)

MICHAEL

Manager, we just say manager. So you're in charge. I'm not checking the totals until the end of the weekend. You can even hire an employee if you need one.

GEORGE-MICHAEL

Do I need one?

MICHAEL

Don't look at me, Mr. Manager.

GEORGE-MICHAEL

Right. It's up to me. I'm Mr. Manager.

MICHAEL

(SMILES) Manager. We just --

GEORGE-MICHAEL

I know, but you --

MICHAEL

Doesn't matter who.

George-Michael exits. Michael opens the freezer. It's empty but for a paper bag that reads, "DEAD DOVE. DO NOT EAT!" He hesitates for a moment, then looks in the bag. He recoils.

MICHAEL (CONT'D)

I don't know what I expected.

Michael exits to the living room.

10 INT. MODEL HOME - LIVING ROOM - CONTINUOUS

10

Michael enters to find Lindsay and Tobias on the couches.

MICHAEL

What's going on? This is exactly where everyone was when I left this morning. Is nobody going to even try to get a job?

LINDSAY

I have a job, Michael. It's called supporting my husband.

MICHAEL

Well, you certainly haven't been shopping. The only thing I saw in the freezer was a dead dove in a bag.

Gob is revealed lying on the other couch. He sits up.

(CONTINUED)

GOB

You didn't eat that, did you? Because
I've got a couple days left to return it.
It died right in the middle of a show.

11 INT. PET STORE (FLASHBACK)

11

A SECURITY CAM shows Gob buying a dove from a SALES CLERK.

CLERK

Do you need a cage for that?

GOB

No, I'm a magician.

He heads out, stashes the cooing dove inside his coat pocket.
He tries to push through the "pull" side of the door, slams
his torso into it. The cooing stops. He turns to the clerk.

GOB (CONT'D)

What's your return policy by the way?

12 INT. MODEL HOME - LIVING ROOM (PRESENT)

12

LINDSAY

Not that I have to defend myself, but for
your information, I did go shopping.

She indicates a nearby bag. Michael takes out an expensive
looking hair conditioner from it.

MICHAEL

(TO LINDSAY) Is this what you bought?
Hair conditioner? You spent seventy-
eight dollars on conditioner?

LINDSAY

Small price to pay for self-esteem,
Michael. Or, are you still jealous that
you lost "best hair" to me in high school
and got "dorkiest," or whatever?

INSERT - PAGE OF A YEARBOOK

RON (V.O.)

Lindsay had always mocked her twin
brother for failing to equal her
achievements in high school.

Under the heading of "BEST HAIR" we see a picture of a HIGH
SCHOOL AGED LINDSAY BLUTH with extravagant hair and her male
counterpart, ROGER DANISH, with equally extravagant hair.

(CONTINUED)

We PAN DOWN to find the heading "MOST LIKELY TO SUCCEED" over a PICTURE of a joyless MICHAEL BLUTH next to a picture of a joyless Chinese girl, MING HSU.

MICHAEL

First of all, I didn't lose "Best Hair."
I won "Most Likely to --

TOBIAS

It doesn't matter who was attractive and who was the dork. I agree with Michael; I don't think it's good to tie your self-esteem to how you look or what people think of you. Look at me, I'm an actor. An actor, for crying out loud! You know how much rejection I face everyday? But do I care? No, I can't care. That's this business. You have to have the heart of an angel and the hide of an elephant.

LINDSAY

But, you've never actually had an audition, have you?

TOBIAS

Excuse me.

Tobias exits. Lindsay feels a little bad.

MICHAEL

At least you're good at your job. You know, you should think about the example you set for your daughter. Unless you want her to end up just like you.

REVEAL that Maeby is on the floor in the room.

MAEBY

Yeah, shoot me when that happens.

MICHAEL

Is there a carbon monoxide leak in here?

George-Michael enters.

MICHAEL (CONT'D)

You know what? Take your cousin to work with you. She's your new employee. I'm not letting my niece end up like everybody else in this family.

LINDSAY

You're not telling my daughter what to do. She's a child.

(CONTINUED)

MAEBY

I am not, Mom. I can work.

GEORGE-MICHAEL

I don't know. It can get pretty hairy in there. Plus, it's a small space and --

LINDSAY

(TO MICHAEL) Fine. Do what you want. If I know my daughter, that stand won't be there in a week.

FREEZE ON MAEBY, eyebrows up. INSERT SHOT OF THE BANANA STAND on fire from the top of the show. BACK TO PRESENT.

MICHAEL

(TO GEORGE-MICHAEL) You stay on top of her, buddy. She does what you want. Don't be afraid to ride her. Hard.

George-Michael reacts.

13

EXT. BOARDWALK - BANANA STAND

13

RON (V.O.)

And so George-Michael's attempt to distance himself from his cousin proved unsuccessful.

George-Michael and Maebby are pressed up against each other inside the stand. She drops a banana she's been dipping into the vat of chocolate, then sticks her arm into the vat to retrieve it. She licks the chocolate off her forearm.

GEORGE-MICHAEL

I can't tell you how many health codes you're violating right now.

MAEBY

I can't believe I volunteered for this. This is my stupidest rebellion ever. Let's go play skee-ball.

She starts taking money out of the cash drawer.

GEORGE-MICHAEL

That's the cash drawer. My dad's going to come by at the end of the weekend. And the number of bananas has to match the money in the cash drawer.

MAEBY

Oh. So everything has to even out.

(CONTINUED)

She takes a buck, throws away a banana, takes a buck, throws away a banana. He watches, concerned.

RON (V.O.)

And Michael went to his mother hoping that she'd have the information his father claimed no knowledge of.

14 INT. LUCILLE'S PENTHOUSE APARTMENT

14

Lucille stands talking on the phone. Michael enters.

LUCILLE

-- then why don't you marry an ice cream sandwich? (NOTICING SON) I've got to go.

MICHAEL

Who was that? Was that Dad?

LUCILLE

That was Gob.

MICHAEL

Uh huh. So, Mom. I'm trying to find --

LUCILLE

I don't know where they are.

MICHAEL

-- these flight records. You know, it's really more believable if you let me finish. Why am I the only one who seems to get how much trouble we're in?

LUCILLE

I get it, Michael, I get it, but how should I know where the records are kept? Your father's in charge of all that.

MICHAEL

No, Mom, I'm in charge of all that now. And I think you do know.

LUCILLE

Oh, it's probably all in a storage unit somewhere.

MICHAEL

Where's the storage unit, Mom?

LUCILLE

I don't remember.

(CONTINUED)

MICHAEL

Try.

She tries for a moment.

LUCILLE

Something-dale. I don't know.
Brookfeather. Raintree. It's hot. It
was very hot there. I've never been.
(SNAPPING) Get a warrant!

MICHAEL

(SNAPPING BACK) Don't think I won't!
(THEN, CALMLY) Mom, look, I just care
about this family.

LUCILLE

(ALSO CALMLY) I do too, my darling.
That's why I'm worried about Gob. I was
on the phone with him this morning --

MICHAEL

Just now, you mean, when I came in.

LUCILLE

(PAUSE) Yes, just now, when you came in.
And he's upset. You haven't included him
in the business at all. He's your older
brother. You could find a little job for
him. Make him feel special.

MICHAEL

But...he's not special, Mom.

LUCILLE

No. But, he loves you. We all love you.

She pats his face.

MICHAEL

Where's the storage unit?

LUCILLE

It's with your warrant.

Lucille cackles. LUZ passes by behind her with one of
Lucille's fur coats in her arms, her shoulders shaking with
laughter as well. Lucille happily looks over, then --

LUCILLE (CONT'D)

Luz, you're dragging that sable. That
coat cost more than your house!

(MORE)

(CONTINUED)

LUCILLE (CONT'D)
(OFF MICHAEL'S LOOK) Oh, that's how we
joke. She doesn't even have a house.

15 EXT. STREET - NEWSSTAND - (DAY TWO) 15

RON (V.O.)
The next day, Tobias, motivated by
Michael's call to action, looked for
work.

Tobias grabs a magazine, "ACTOR PULL". He crosses out,
revealing the magazine behind it, which we now see reads
"TRACTOR PULL." He slaps down some cash at the register
(and, coincidentally, onto a stack of "Backstage" magazines.)

16 EXT. NEARBY TABLES - CONTINUOUS 16

Tobias sits at a table, opens his magazine and realizes his
mistake.

TOBIAS
I can't be the first actor who's made
this mistake.

RON (V.O.)
And Michael, having hit another dead-end
trying to find the flight records, needed
to figure out his next move.

Michael approaches with a coffee.

MICHAEL
Tobias. Nice to see you off the couch.
Is that a tractor magazine?

TOBIAS
I blew it, Michael. I know that.
Perhaps you have another one of your
famous tongue-lashings in your purse.

Michael notices a bulletin board behind Tobias with a flier
that reads: "CASTING CALL. OPEN AUDITIONS. NO EXPERIENCE
NECESSARY." There are several phone-number tear sheets on
the bottom.

MICHAEL
I guess you've already checked this out.

Tobias nods. Then takes one. Then takes them all and exits.
Michael sees a flier advertising a "PRE-CHRISTMAS FUR SALE."

(CONTINUED)

RON (V.O.)

And that's when Michael had an idea for how to get Lucille to lead him to the storage unit.

17 INT. LUCILLE'S PENTHOUSE APARTMENT 17

Lucille is there as Luz is backing out the front door for the evening, mopping her tracks away as she goes.

LUZ

Goodbye, Mrs.

The PHONE RINGS. Lucille holds up a finger to stop Luz from leaving and answers it.

LUCILLE

Hello?

MICHAEL (V.O.)

Hey, Mom... Listen, just before I forget, when I talked to the IRS guys about the flight records, they mentioned that they want to look through your personal items --

18 INT. PARKING STRUCTURE - CONTINUOUS 18

MICHAEL

-- to see if there's any big ticket stuff you might have charged the company for. Furs, or...I don't know, just a heads up.

19 EXT. APARTMENT PARKING GARAGE - LATER 19

Michael is crouched by his bike behind a dumpster, watching the elevator. After a moment, Luz emerges with a wardrobe rack full of Lucille's furs.

MICHAEL

That poor woman.

20 EXT. BUS STOP 20

Luz, with wardrobe rack, waits at the stop. A bus approaches and she struggles with the rack onto it. The bus pulls away. Michael enters on his bike, following.

21 INT. INDUSTRIAL PARK OFFICE HALLWAY 21

Tobias and Lindsay enter.

(CONTINUED)

RON (V.O.)

Meanwhile, Tobias had called the number on the flier and arranged an audition. Lindsay came along, looking to make good on her prior claim of supporting him.

TOBIAS

This could take a while.

LINDSAY

It's one line.

TOBIAS

Not if I do my job right.

22 INT. INDUSTRIAL PARK OFFICE - MOMENTS LATER

22

Tobias is in an office with ROGER, the casting director -- a man with an overly-hip hairdo.

TOBIAS

First of all, I love it.

ROGER

Okay.

TOBIAS

I mean, really smart writing. Quick question; do you want me really panicked about the fire -- or am I trying to be brave for everyone else?

ROGER

The fire? No, no, no. It's a fire-sale.

Tobias regards the fax he's holding, looks closer at the lower edge and sees the word "sale."

TOBIAS

(PROCESSING) Oh, okay. I see. Well, I don't think you're going to love the choice I've made with this, but, well, let's give it a shot --

23 INT. HALLWAY OUTSIDE THE OFFICE

23

Lindsay waits outside, where she hears a muffled, horrified scream from within.

TOBIAS

We're having a fire! Sale. Oh God. Oh dear God, it burns! Aaaaaaa --

(CONTINUED)

Lindsay just drops her head. A janitor drops his mop and rushes out of the building.

24 INT. INDUSTRIAL PARK OFFICE

24

ROGER

Okay. Do you want to do that a little simpler maybe?

Tobias considers this, but decides to stick to his guns.

TOBIAS

No.

25 INT. HALLWAY OUTSIDE THE OFFICE

25

Tobias enters, giving Lindsay a thumbs up. Roger enters.

ROGER

Is there anybody else? Anybody?
(RECOGNIZING LINDSAY) Lindsay Bluth?

TOBIAS

Fünke.

LINDSAY

Roger Danish?

ROGER

Oh my God. Look at you. I can't believe it's Lindsay Bluth!

TOBIAS

It's not, it's Fünke...

LINDSAY

(TO TOBIAS) Roger was my male counterpart in high school.

CUT TO the PHOTO from the yearbook that was seen earlier of Roger next to Lindsay. BACK TO PRESENT.

ROGER

God, remember how crazy our hair was back then?

LINDSAY

What were we thinking? (SHE LAUGHS, THEN) So what are you doing now?

TOBIAS

He's casting my commercial!

(CONTINUED)

ROGER

Well, trying. It's for the South Coast Boutique. They're having a fire sale.

LINDSAY

South Coast Boutique? They're having a fire sale?!

Roger is impressed. Tobias looks concerned.

26 EXT. STREET - CONTINUOUS

26

Michael has stopped on his bike and is suffering through watching Luz make a bus transfer with her rack of furs. Then, he's pedaling again behind the bus. After a moment, a few FIRE ENGINES fly past him, SIRENS BLARING.

RON (V.O.)

Michael noticed the smoke in the sky and, on a hunch, decided to check it out.

27 EXT. STORAGE UNIT - MOMENTS LATER

27

Michael is at the scene as firemen finish putting out a fire. There is a blackened sign that reads "SELF-STORAGE." Michael picks up a PHOTO of a smiling George Bluth Sr. as a FIREMAN behind him says.

FIREMAN

Somebody wanted this place to go.

MICHAEL

Yeah? Arson?

FIREMAN

Oh, definitely the work of a flamer.

As Michael processes this, a bus pulls up and Luz struggles out with the wardrobe. She regards the fire, then turns around and re-boards the bus with the rack.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

28 INT. MODEL HOME (DAY TWO CONT'D)

28

Michael is there with Lindsay and Tobias. Lindsay has several Prada shopping bags with her.

LINDSAY

...it shoots tomorrow and, are you ready for this? It pays one thousand bucks!

MICHAEL

I thought this was Tobias' part.

TOBIAS

(A GREAT SPORT) No, I did not book this one. I think I probably scared them a little, gave them too much. Made the fire too real, and in retrospect, failed to highlight the sale, which, you know, this guy is not an artist, he's a businessman. But, I think it's great. Good for her. Will you excuse me?

He exits, fighting to keep composure.

MICHAEL

Well, that's great, Lindsay. But, I've got my own problems. The flight records have burned up -- fine. That's over. But I think Dad's behind it. And that's the issue here. I think he's still trying to run the business from prison.

LINDSAY

Well, isn't that ironic? I'm making a fortune at my new job, and you don't even have the job you thought you did.

MICHAEL

Hey, you don't have a job. You've got a job offer. Anybody can get a job offer.

29 INT. BATHROOM - SHOWER

29

Tobias is crumpled in the basin of the tub under the running water. He's biting down on a wet washcloth to muffle the sobs. As we PULL BACK, we see the slightest hint of denim. Are those cutoffs?

30 INT. MODEL HOME KITCHEN - CONTINUOUS WITH BEFORE

30

Michael and Lindsay cross in. Gob is at the freezer, removing his frozen dove.

MICHAEL

So, I'm going to go see Dad. This is my business to run now.

Michael turns and finds himself face to face with Gob. They regard each other, then;

MICHAEL (CONT'D)

Hey, there you are, Gob! Just looking for you. Boy could I use some help.

GOB

Well, I was going to return this dove. What, you want me to run a meeting for you or something?

MICHAEL

That sounds great. Or, even better! Mail this letter for me.

GOB

You can't just give it to a mailman?

MICHAEL

I can't trust the mailman with this. This is important. That's why I came to you. My older brother.

RON (V.O.)

Gob was intrigued. He also suspected he couldn't return a completely frozen dove to a pet store and get the full refund he felt he was entitled to.

GOB

(WITH IMPORT) I'll mail that letter.

They regard each other. Something has happened here. Michael exits. Gob looks pissed.

RON (V.O.)

Michael then went to confront his father.

31 INT. PRISON

31

Michael is there with his father.

(CONTINUED)

MICHAEL

...you're not going to keep running this company from here.

George Sr. dismisses this.

MICHAEL (CONT'D)

It's true. That's why you wanted me to give T-Bone a job, right? To pay him back for burning the storage unit down.

GEORGE SR.

Michael, Michael...that's ridiculous.

MICHAEL

I'm not hiring him, Dad. There's no money for it.

GEORGE SR.

There's always money in the banana stand.

MICHAEL

Yeah... the banana stand. That's what it feels like, Dad; like I'm still stuck in that hot little booth all summer with you pulling all the strings.

GEORGE SR.

What am I going to do -- put a kid in charge of a frozen banana stand?

MICHAEL

I did. I made my son the manager.

GEORGE SR.

So, wait, George-Michael is the manager of the frozen banana stand now?

MICHAEL

Yeah, Dad. You sit with that, you just think about that for a while.

Michael exits.

RON (V.O.)

George Sr. did think about that.

32 INT. BANANA STAND - LATER

32

George-Michael, Maebby and now T-Bone are packed even tighter into the banana booth.

(CONTINUED)

GEORGE-MICHAEL

Okay, well -- this is really a larger staff than I was planning on for my first day as manager, but what my grandfather says goes. So, um, T-Bone, what would you say your strengths are?

T-BONE

Well, I'm an arsonist...

The kids nod their understanding. T-Bone smiles and we FREEZE FRAME. INSERT SHOT OF THE BANANA STAND on fire from the top of the show. BACK TO PRESENT.

T-BONE (CONT'D)

...so I would say "problem solving."

MAEBY

Well, now that we've got an employee, we can leave. Come on, let's go to dinner.

She starts taking cash out of the drawer, then throws away a bunch of bananas.

MAEBY (CONT'D)

(TO T-BONE) We throw away a banana for every buck we take so no one finds out.

T-BONE

Actually you might want to check that math again.

GEORGE-MICHAEL

What...it's wrong?

MAEBY

It's fine. He's an arsonist, not an embezzler. Let's go.

She grabs a couple more dollars, throws away a handful of nuts and crosses out. George-Michael follows. T-bone watches them go, then;

T-BONE

I'm going to get blamed for this.

RON (V.O.)

Michael, knowing how proud his son would be at the end of his first weekend as manager, decided to check in earlier than planned. But first, he received an urgent message from his mother.

33 INT. LUCILLE'S PENTHOUSE APARTMENT 33

Lucille is putting on her makeup. Michael is there.

LUCILLE
Gob is unhappy.

MICHAEL
Again? I tried to include him. I gave
him a job.

LUCILLE
You gave him a letter to mail.

MICHAEL
Don't tell me that was too much for him.

LUCILLE
No, Michael, he mailed the letter.
That's not the point.

RON (V.O.)
In fact, Gob hadn't mailed the letter.
But, in an act of defiance, dramatically
hurled the letter into the sea.

34 EXT. BEACH - EARLIER 34

Gob stands at the water's edge and angrily hurls the letter
into the sea. It barely makes it to his feet.

RON (V.O.)
This proved a more difficult dramatic
gesture than he'd anticipated.

WE SEE A FEW CUTS of Gob attempting it again -- the wind
takes it behind him, a wave brings it back. Finally, he's up
to his knees in the ocean, pushing it under the water.

35-36 OMITTED 35-36

37 INT. LUCILLE'S PENTHOUSE APARTMENT - CONTINUOUS WITH BEFORE 37

MICHAEL
So what do you want me to do about this?

LUCILLE
Don't take that tone. He's my son. I
want you to make him stop calling me.

Lindsay enters with her husband in tow.

(CONTINUED)

LINDSAY

Michael, what are you doing here? Am I the only one who works in this family?

Tobias laughs a little too merrily.

TOBIAS

Yep, that's my gal. Who would have thought? Two actors in one family. We're like the Lunts!

FREEZE ON: TOBIAS. INSERT SHOT OF THE BANANA STAND on fire from the top of the show. BACK TO PRESENT.

LINDSAY

Come on, Michael, I'm taking everyone out to dinner.

MICHAEL

I'm sorry, I can't. And you're celebrating already, huh?

LINDSAY

It's a thousand bucks, Michael, for a job I wasn't even trying to get.

TOBIAS

Dare not to care. Excuse me.

Tobias hurriedly crosses off to the bathroom.

38 INT. RESTAURANT

38

The CAMERA PANS across the restaurant first finding Maeby happily eating a shrimp cocktail with a nervous looking George-Michael. WE LAND ON Lindsay drinking champagne with a very imperious looking Lucille over the following.

RON (V.O.)

And so, Lindsay and Maeby separately went to the same restaurant to celebrate the jobs they hadn't actually performed, with money they hadn't actually earned.

LINDSAY

Did you enjoy your meal, Mom? You drank it fast enough.

LUCILLE

Not as much as you enjoyed yours. You want your belt to buckle, not your chair.

(CONTINUED)

LINDSAY

This is what I told Tobias you'd do. Say what you will about him, at least he's happy for me.

39 INT. LUCILLE'S BATHROOM 39

Tobias is holding the hand-held shower head over his head, crying. He adjusts the massage head to "pulsate" and continues to cry.

40 INT. RESTAURANT - CONTINUOUS 40

Now we're with George-Michael and Maeby. George-Michael picks at a roll, nervously.

MAEBY

This is delicious. You've got to try these shrimp.

GEORGE-MICHAEL

How much was that shrimp?

MAEBY

It was only like... eleven thrown away bananas.

GEORGE-MICHAEL

You know, I think we may be doubling our losses. I mean, because for every dollar you take, you're really taking two dollars because we paid for the bananas.

Maeby thinks about this and laughs.

MAEBY

Oh my God, you're right.

GEORGE-MICHAEL

(WORRIED) I am? I've screwed this up!
Oh, no. We gotta go.

He stands up, sees Lucille and Lindsay and sits back down.

GEORGE-MICHAEL (CONT'D)

Oh my God. It's your mom and Gangee!

MAEBY

What are they doing here?

GEORGE-MICHAEL

They're grown-ups. They're allowed to have fun whenever they want!

(MORE)

(CONTINUED)

GEORGE-MICHAEL (CONT'D)

We're kids, we're supposed to be working!
Oh, great. Now they're going to tell my
dad and he's going to come check the
totals and know we took the money -- this
is bad. I gotta do something.

MAEBY

Look, Pop-pop's a business man. What
would he do?

Just then a WAITER approaches Lucille and Lindsay's table
with a dish of bananas.

WAITER

Bananas Foster.

He throws a match onto the dish and it IGNITES. FREEZE ON
GEORGE-MICHAEL. INSERT SHOT OF THE BANANA STAND on fire from
the top of the show.

ANGLE ON: LUCILLE AND LINDSAY WITH THE BANANAS FOSTER

LUCILLE

You might want
to--

LINDSAY

You should probably--

They realize that they're interrupting each other. Lindsay
gestures for Lucille to speak first.

LUCILLE

I was going to say, you might want to let
that fire go out before you stick your
face in it.

LINDSAY

Oh, isn't that funny. I was going to
say, you might want to lean away from
that fire since you're soaked in alcohol.

A moment, then they both laugh.

41

EXT. BANANA STAND

41

Michael approaches the stand. T-Bone is there.

T-BONE

Welcome to Bluth Bananas, where bananas
are our business. Can I interest you in
a banana this day?

MICHAEL

T-Bone. What are you doing here?

(CONTINUED)

T-BONE

Oh, your dad got me this job.

Michael nods and starts to walk away.

RON (V.O.)

Michael realized that his father had even taken control of the banana stand. But he still had some unanswered questions. So, he did a little detective work.

Michael turns back and approaches T-Bone.

MICHAEL

Did you burn down the storage unit?

T-BONE

Oh, most definitely.

42 EXT. BEACH - SUNSET

42

Michael stares out at the ocean he'd heard so much about when he was a kid. A moment and he notices something on the water. Is that an envelope? Gob approaches.

GOB

Michael. Having a nice day at the beach, while the rest of us are busting our asses to deliver your mail?

MICHAEL

What do you want me to say, Gob? You complained to Mom that you were left out. I tried to include you.

GOB

Include me? I should be in charge. I'm the older brother.

MICHAEL

Do you even want to be in charge?

GOB

No, but I'd like to be asked! God. It's like when we were kids and you were the only one he let work in the banana stand.

MICHAEL

You think I had fun working there?

GOB

You think I had fun not working there?

(CONTINUED)

43 CAMCORDER FOOTAGE FROM EARLIER

43

GEORGE SR. (O.S.)

It's going to be our best summer ever!

CAMERA FINDS A YOUNG MICHAEL looking overwhelmed in the hot banana stand. PAN OVER to find a TEENAGE GOB running with a surfboard and a huge smile on his face.

44 EXT. BEACH - CONTINUOUS WITH BEFORE

44

MICHAEL

Well, I've got news for you, Gob. Dad doesn't trust me to this day.

GOB

It's better than being treated like the goofball. The joker. The "magician" if you will.

Gob throws his hands up in a dramatic pose. Beat.

MICHAEL

Oh, I thought you were going to do a trick. A fireball or something there.

GOB

I was. It didn't go off. These things never go off when you want them to.

FREEZE ON GOB: INSERT SHOT OF THE BANANA STAND. This time it's not on fire. BACK TO PRESENT.

GOB (CONT'D)

It's my least consistent trick.

FREEZE ON GOB: INSERT SHOT OF THE BANANA STAND on fire. BACK TO PRESENT. Michael's CELL PHONE RINGS.

MICHAEL

Hello? Maeby? (THEN) Where are you? Where's George-Michael?

MAEBY (V.O.)

At the banana stand. I think he's about to do something... really irresponsible.

MICHAEL

You think it's irresponsible? I'll be right there. (TO GOB) I've got to get to the stand.

(CONTINUED)

GOB
Hop on. I'll take you.

Michael reluctantly fits himself onto the Segway. Gob starts driving about two miles an hour.

GOB (CONT'D)
(APOLOGETICALLY) You know, it really wasn't made for this much weight.

Michael jumps off and runs ahead of him.

45 EXT. BANANA STAND - TWILIGHT

45

George-Michael is rolling up newspaper and wedging it under and around the banana stand. T-Bone watches from a bench. The boardwalk is deserted. After a moment;

T-BONE
I'm going to get blamed for this.

Michael approaches.

GEORGE-MICHAEL
Dad.

MICHAEL
What are you doing?

GEORGE-MICHAEL
I was just... I thought I'd... (CRACKING)
I was burning down the banana stand.

MICHAEL
What?

GEORGE-MICHAEL
I screwed it all up, Dad. I've no right to call myself Mr. Manager --

MICHAEL
Manager.

GEORGE-MICHAEL
-- Manager. The bananas are gone! The money's gone!

T-BONE
We're low on nuts...

GEORGE-MICHAEL
It was the only way out.

(CONTINUED)

MICHAEL

George-Michael...oh no, buddy.

GEORGE-MICHAEL

I'm sorry. I am. I don't know what I was thinking. I'll make it up to you. And the lost money, too. I'll work weeknights. I'll lay people off.

T-BONE

Whoa. Who did the inventory without being asked?

GEORGE-MICHAEL

-- I'll give up my summer -- all my summers. Tell me what to do, I'll do it.

Michael regards the stand...then --

MICHAEL

Burn it down.

GEORGE-MICHAEL

(STOPS IN HIS TRACKS) What?

MICHAEL

Let's burn this ugly f**ker.

FREEZE ON MICHAEL. CUT TO:

46 SHOT OF STAND ON FIRE

46

from the top of the show. PULL BACK to find Michael, arm around George-Michael, enjoying the blaze. Gob pulls up and gives Michael an affirming nod.

RON (V.O.)

And so Michael, his son and his brother together enjoyed the cathartic burning of the banana stand. And finally felt free of the controlling grip that George Sr. had over the whole family.

MICHAEL

(TO GOB) You mailed that insurance check, right?

Gob slowly backs away on his Segway.

47 INT. MODEL HOME - NEXT MORNING (DAY THREE)

47

Michael comes down the stairs, dressed for work.

(CONTINUED)

RON (V.O.)

The next morning, Michael got up early.

Michael enters the living room where Lindsay, Gob and Maeby are all lying around. The DOOR CLOSING after Michael's exit wakes Lindsay up. The John Beard NEWSCAST from the top of the show PLAYS on the B.G. TV.

RON (V.O.) (CONT'D)

Lindsay woke up late in the day, hung over from celebrating her one day of employment, which it turns out, she had slept through.

Lindsay heads to check the answering machine.

ROGER (O.S.)

...all right, Lindsay, forget it. We'll get someone else.

She winces.

48 INT. TOBIAS' BATHROOM

48

RON (V.O.)

Tobias was next on the call list, but unfortunately couldn't hear the phone over the sound of his shower.

Tobias is in the shower, this time applying Lindsay's seventy-eight dollar conditioner while he cries. His CELL PHONE on the nearby counter RINGS "The Entertainer."

RON (V.O.) (CONT'D)

He did, however, use Lindsay's conditioner and was surprised to find that it did help his self esteem.

49 INT. LINDSAY AND TOBIAS' BEDROOM

49

Tobias comes out of the bathroom in a robe, passing Lindsay, who's going in to wash up for the morning.

LINDSAY

Hi. (THEN, NOTICING) You look nice.

TOBIAS

What?

LINDSAY

Your hair. You look very handsome today.

(CONTINUED)

She exits. We stay on Tobias as he processes this. He starts to smile. He's happy.

50 INT. PRISON MEETING ROOM

50

Michael is with George Sr.. This time Michael's enjoying an ice cream sandwich.

RON (V.O.)
And Michael finally got to show his father who's boss.

GEORGE SR.
What?

MICHAEL
That's right, Dad. Burned it to the ground.

GEORGE SR.
Are you crazy? There was money in that banana stand.

MICHAEL
Yeah, well it's all gone and it was my decision. So next time you want to have a little power struggle with me, just remember, you're playing with fire.

GEORGE SR.
There was two-hundred and fifty thousand dollars lining the walls of the banana stand! Cash, Michael!

MICHAEL
Cash? Why didn't you tell me?

He grabs Michael by the collar.

GEORGE SR.
How much clearer can I say, "There's money in the banana stand!"

GUARD
No touching!

GEORGE SR.
No touching. No touching.

*
*

A GUARD yells, "No touching! No touching!" as we...

FADE OUT.

END OF ACT TWO

"ON THE NEXT "ARRESTED DEVELOPMENT"

RON (V.O.)

On the next "Arrested Development," Gob protests the pet store's frozen dove exchange policy...

51 OMITTED 51 *

52 EXT. THE BEACH 52 *

GOB

Return from whence you came!

Gob, raging, throws the bird into the sea. *

52A INT. MODEL HOME - LIVING ROOM 52A *

RON (V.O.)

Maeby develops a newfound respect for her cousin...

MAEBY

Wow. I can't believe you actually burned down the banana stand. *

GEORGE-MICHAEL

(MODESTLY) Oh, I've got some dark stuff. *

MAEBY

(NODS, THEN) Let's go rob a car wash. *

53 EXT. BANANA STAND 53

Michael, George-Michael and T-Bone are rebuilding the banana stand. *

RON (V.O.)

...and Michael, realizing the banana stand is the only profitable part of the Bluth empire, decides to rebuild.

T-BONE

This is the part that always breaks my heart. *

Gob approaches on his Segway, (from throwing his dove into the sea), and watches the hard labor for a moment, then: *

GOB

You couldn't have called me? I don't know how to swing a hammer? *

(CONTINUED)

