

# **Twentieth Century Fox International Television**

## **Arrested Development**

*"Bringing Up Buster"*

**Season 1 - Ep. # 1AJD02**

As Broadcast Script

ARRESTED DEVELOPMENT

"BRINGING UP BUSTER"

ACT ONE

OPENING CREDITS/THEME MUSIC

INT. MODEL HOME KITCHEN - SUNDAY MORNING  
(MICHAEL COOKING)

Ron: (VO) It was Sunday morning and Michael was making cornballs, a Bluth family favorite since George Sr. unsuccessfully tried to market the device in the mid-seventies.

(SEVENTIES INFOMERCIAL WITH GEORGE SR. AND RICHARD SIMMONS)  
(CHYRON READS: ONLY \$29.99 CALL NOW!!!!)

George Sr.: It's time to pull out the basket... and we dig into some hot-- (os) Son of a bitch!

Richard Simmons: Oh look what you did. (os) You plopped it. (on camera) (inaudible words)

George Sr.: I'll plop you, you miserable--  
(AUDIENCE GROANS)

INT. MODEL HOME KITCHEN - CONTINUOUS  
(MICHAEL AND GEORGE-MICHAEL)

Ron: (VO) It' was a ritual Michael shared with his son before their weekly bike ride to Balboa Island.

Michael: Be careful don't touch that! (os) Never touch that. I'm really looking (on camera) forward to our ride today.

(LINDSAY ENTERS)

Michael: (cont'd) We better go extra hard (os) to work off these cornballs, huh?

Lindsay: Or you could not eat the cornballs and let your kid lead his own life.

Michael: Please he loves this. Am I right?

George-Michael: Actually uh, I can't really go today.

Michael: How's that?

George-Michael: My, my bike. It needs a tune-up or something.

Michael: Let's not blame the bike, (os) okay. It's the poor (on camera) carpenter that blames his shotty tools for the-- Oh... Jesus (os) (Bleeps) Christ. (on camera) Oh that, stupid corn balling piece of (os) (bleep) Umm...

George-Michael: So... I'm going to go, okay?

Michael: Yeah, yeah it's fine. It's good... it's okay, have fun.

(GEORGE-MICHAEL EXITS)

Lindsay: Getting to old for his daddy?

Michael: No, he'll be fine. (os) But... I would buy him a faster bike if we weren't trying to save (on camera) every... Did you go shopping?

Lindsay: Uh, yeah, don't worry about it, Michael I paid for it myself.

Michael: (os) With what?

Lindsay: The company credit card.

Michael: You're returning that.

Lindsay: But...

Michael: (os) Get a job.

(GOB ENTERS)

Gob: Michael. (os) Hey, the Cornballer®! (on camera) I thought these things were only legal in Mexico.

Ron: (VO) In fact the Cornballer® wasn't legal anywhere. But George Sr. continued to market it there successfully.

(SEVENTIES INFOMERCIAL WITH GEORGE SR. AND RICHARD SIMMONS DUBBED IN SPANISH)  
(CHYRON READS: 1375.99 PESOS !!!!!LLAME AHORA!!!!)

George Sr.: Muy delicioso!

Richard Simmons: Es verdad.

George Sr.: Soy loco por Los Cornballs!

INT. MODEL HOME KITCHEN - CONTINUOUS  
(MICHAEL, GOB, AND LINDSAY)

Michael: (os) Where'd you come from?

Gob: I had another big fight with Marta.

Ron: (VO) Gob had been having an on-again, off-again relationship with Marta... a Spanish language soap opera star.

Gob: It looks like I'm going to be staying here for a while.

Michael: No it doesn't. It doesn't look like that. I've (os) got a full house here, Gob.

(TOBIAS ENTERS)

Lindsay: (os) He's just in a bad mood Gob, because his son (on camera) feels suffocated by him.

Michael: (os) Suffocated, (on camera) really?

Lindsay: (os) Yes Michael, he's a teenager. He's probably (on camera) got a little girlfriend. Well let's face it you are overbearing.

Michael: Oh maybe I should be a little bit more like you when it comes to parenting huh. No boarders, no limits and go ahead touch the Cornballer®, you know best.

Tobias: Michael... if, if I could stick my pretty little nose in here for one second. When I was a psychiatrist, and this is before I became an actor--

Lindsay: You're still not an actor.

Tobias: Lovely. I saw a lot of this type of behavior, and I think what you're experiencing is your son's very normal need to distance himself from his... (os) overbearing... father. Am I

touching something? Hot. Hot.  
Hot. (on camera) Hot.

Michael: (os) Be careful.

Tobias: Hot. Hot.

Michael: (os) You alright.

Tobias: Hot... Now take my daughter for example. (os) She lives her life and (on camera) I get the pleasure of guessing what that might entail. (os) Watch this. Maeby, where are you off to on this glorious Sunday afternoon? (on camera) She won't tell me.

Maeby: I'm going to auditioning for a play.

Tobias: Well, that time it didn't work. What, what play?

Maeby: It's for high school. You can't audition.

(MAEBY EXITS)

Tobias: I was totally wrong she's reaching out to her actor daddy, does anyone have an ice pack?

INT. SCHOOL AUDITORIUM - LATER  
(MAEBY, STEVE HOLT AND OTHER STUDENTS)

Ron: (VO) In truth, Maeby was reaching out to a boy named Steve Holt, who was auditioning for the lead in the school play.

Steve Holt: I would kiss before I spoke...

Ron: (VO) Maeby decided to audition as well, looking for a chance to get closer to Steve.

Maeby: You might take occasion to kiss... And then we actually get to kiss, right?

Ron: (VO) George-Michael also chose to audition, looking for a chance to get closer to his cousin, Maeby.

George-Michael: I would kiss before I spoke... And then there's a kiss, right?

Teacher: (os) Louder.

George-Michael: And then there's a kiss, right?

Ron: (VO) And later the cast list was posted.

INT. SCHOOL HALLWAY- LATER  
(STEVE HOLT, MAEBY AND GEORGE-MICHAEL)

Steve Holt: Steve Holt!

Maeby: Steve Holt!

George-Michael: Stand in for Steve Holt?

Steve Holt: Steve Holt!

END ACT ONE

ACT TWO

EXT. BIKE SHOP - DAY  
(MICHAEL RUNS OUT OF THE STORE)

Ron: (VO) Michael went to get his son a new bike to keep him from slipping away.

INT. LUCILLE'S PENTHOUSE - DAY  
(LUCILLE AT THE VANITY)

Ron: (cont'd) While Michael's mother was giving up hope that her son, Buster would ever leave her side.

Lucille: Zip me up.

(BUSTER ENTERS)

Ron: (VO) Usually at this time of year Buster would return to his post-graduate studies...

(CHYRON READS: SLEEP DEPRIVATION STUDY UNIVERSITY OF CHICAGO)  
(CHYRON READS: ARCHEOLOGICAL DIG SMITHSONIAN FELLOWSHIP)  
(CHYRON READS: FRENCH SLEEP DEPRIVATION STUDY EXCHANGE PROGRAM)

Ron: (VO) But without the resources to afford it, his summer vacation was extending into the fall.

EXT. COUNTRY CLUB SWIMMING POOL - DAY  
(LUCILLE DOING WATER AEROBICS)  
(BUSTER ENTERS)

Buster: (os) Mom. Mom. (screams)

(BUSTER JUMPS INTO THE POOL CAUSING A SPLASH)

INT. LUCILLE'S PENTHOUSE LIVING ROOM - CONTINUOUS  
(LUCILLE AND BUSTER)

Ron: (VO) And Lucille was beginning to resent it.

(PHONE RINGS)

Lucille: What?

INT. MODEL HOME - SIMULTANEOUSLY  
(LINDSAY TALKING TO LUCILLE)

Lindsay: Hi, Mama... it's Linds.

Lucille: It'll fly out on its own! Why are

you calling me? What do you need?

Lindsay: (Sigh) Very nice, Mom. I don't need anything. My daughter needs some new school clothes.

(CRASHING SOUND)  
(BUSTER ENTERS)

Lucille: Buster!

Buster: It's a bird!

Lucille: I know it's a bird. I'm on the phone.

Buster: It walked on my pillow!

Lucille: Look, I have a child that cost me money too, you know. Why don't you get a job?

Lindsay: (os) What is with this family and working? (on camera) Michael just gave me the exact same lecture in front of everybody.

Lucille: (os) Everybody? Who's, everybody..., (on camera) who's, who's everybody?

Lindsay: You know, The kids, Gob, Tobias everybody.

Lucille: He didn't invite Buster. Buster's his brother too. What's wrong with Buster?

(BUSTER SCREAMING, CHASING BIRD WITH A BROOM HITTING THE CHANDELIER)

Ron: (VO) And even as she asked the question, Lucille realized that perhaps it was time to let her own baby bird fly away.

INT. MICHAEL'S OFFICE - MONDAY MORNING  
(MICHAEL TALKING TO LUCILLE ON THE PHONE)

Michael: Why do I have to take him?

Lucille: (os) Because he's your brother (on camera) and you run around with everyone else, going on bike rides, making corn holes... (os) everyone's laughing (on camera) and riding and corn holing except Buster. (os) And I know he's not

the (on camera) sharpest knife in the drawer, but he's sensitive, Michael, and you can pretend to be interested in him.

INT. MICHAEL'S OFFICE - CONTINUOUS)  
(MICHAEL AND LUCILLE)

Michael: Fine. He can hang out. But he's going to work. Okay, this is not going to be a day at the beach.

(BUSTER ENTERS)

Buster: That's cool. That's cool. Mom... Mom packed me a change of clothes.

Ron: (VO) So Buster stayed and Michael made him build the new bike.

INT. BLUTH COMPANY COPY ROOM - LATER  
(MICHAEL, BUSTER AND GOB)

Michael: (os) Let's go... It's in that big box in my office.

Gob: Michael.

Michael: (os) Gob. What are you doing here? And why are you in a bathrobe?

Gob: (os) What's he doing here? Why is he in his bathing suit?

Buster: Mom dropped be off to spend time with Michael.

Gob: To spend time with Michael or to serve her own menopausal needs?

Michael: (os) She's always got to wedge herself in the middle of us so she (on camera) can control everything.

Buster: (os) Yeah. (on camera) (Chuckles) Mom's awesome. Maybe we should call her.

Michael: (os) So why are you in your robe?

Gob: Yeah, I camped out in the boardroom last night. What with you kicking me out of your house... Very few places left that you have that I can stay.

Michael: Well you can't stay here either.

Gob: Let me ask you something. Is this a business decision? Or is it personal? Because if it's business, I'll go away happily. But if it's personal, I'll go away, but I won't be happy.

Michael: It's personal.

(MICHAEL EXITS)

Buster: I am so sorry.

Ron: (VO) Michael's son, meanwhile, was waiting with his cousin for their first rehearsal.

INT. SCHOOL AUDITORIUM - DAY  
(MAEBY, GEORGE-MICHAEL AND OTHER STUDENTS)

Maeby: I'm surprised you tried out for this.

George-Michael: Yeah... I just live the theater.

Maeby: (os) That's great. (on camera) I'm just doing it to kiss Steve Holt.

George-Michael: (os) Actually, (on camera) I think I'm going to quit. Yeah, theaters dead.

Maeby: (os) But (on camera) he's always going to be at football practice, so I'm going to have to kiss the stand-in.

George-Michael: But... no, no I love the theater and I gave my word so... I'm back in.

(TOBIAS ENTERS)

Ron: (VO) Tobias, meanwhile, stopped by the school.

Tobias: I know why you're doing this.

Maeby: Dad. What are you doing here? Go away.

Tobias: Yes, because the director might be here soon right. Oops, too late, (os) he's already here. Hello everyone, and welcome to the

theater. I am Doctor Tobias Funke  
and I will be your new director.

Maeby: (os) Oh (on camera) my God.

INT. SCHOOL ADMINISTRATOR'S OFFICE - DAY  
(ADMINISTRATOR, TOBIAS AND P.E. TEACHER)

Ron: (VO) Tobias had gotten the  
directing job by meeting with the  
school principal.

Tobias: And you tell me you've got some  
P.E. teacher directing and that  
just makes me want to puke all  
over your head, Sir. Give me a  
chance to tell the Bard's tale and  
I give you my word on humble knee...  
whence you shall not say it wasn't  
e'er to be.

Administrator: Jerry, you cool with this?

Coach: Sure, let the little fruit do it.

Tobias: Hazzah!

Ron: (VO) As the days went by, Buster's  
apprenticeship was proving more  
trying than Michael had  
anticipated.

INT. RESTAURANT - DAY  
(MICHAEL, BUSTER AND CLIENT)

Michael: We're excited. And we want your  
business--

Buster: (Yawns loudly)

Michael: And uh, everybody at the Bluth  
Company is committed--

Buster: (Yawning loudly) Here I go again!

INT. BLUTH COMPANY CONFERENCE ROOM - LATER  
(MICHAEL AND CO-WORKERS)  
(BUSTER BANGING THROUGHOUT)

Ron: (VO) And just when he could take  
no more--

Michael: And we're back on track and we're  
focused and Buster, (os) you can't  
do that in the snack room pal?

Buster: Mom told me to stay away from  
microwaves. (os) And besides (on

camera) this is going to be the most bitchinly fast bike in all of Orange County.

Michael: Really?

Buster: (os) Your son (on camera) is gonna love it.

Michael: Well, I guess Three forty is as good a time as any to call it a day.

Ron: So, Michael left for the high school hoping to reconnect with his son.

INT. SCHOOL AUDITORIUM - LATER  
(MAEBY, GEORGE-MICHAEL AND TOBIAS)

Ron: (VO) While Tobias attempts to reconnect with his daughter hit a snag.

Tobias: Stop! Stop, its all wrong!

George-Michael: But we were just about to do the kiss.

Tobias: (os) Kiss, I know, it doesn't (on camera) work! Look... you are playing adults with fully... (Tobias falls down) Pick that up please, with fully formed libidos... (os) not two young men playing (on camera) grab-ass in the shower! (Loud banging noise) Would you hold the work (os) please!

(MICHAEL ENTERS)

Tobias: (cont'd) (os) Oh, Michael.

George-Michael: Dad.

Michael: (os) So... (on camera) you're in the play huh?

Maebly: (os) I'm not. (on camera) I quit.

Tobias: (os) Maebly!

(MAEBY EXITS)

Michael: Why didn't you tell me?

George-Michael: Well, it's not really important. I'm just a stand-in.

Michael: And you're ashamed. (os) Well this should cheer (on camera) you up, hum? I left work early, I thought maybe we could go for a ride today.

George-Michael: But... no... I can't go on a bike ride right now.

Michael: Why, because of the play? You're just a stand-in.

George-Michael: (os) No, no it's, not (on camera) the play, it's just... You know, I can't go on a million bike rides whenever you want me to you know.

Michael: Wait a minute. Wait a minute. Hey, is it... is it about a girl?

George-Michael: No! It's not. No, just drop it Dad.

(GEORGE-MICHAEL EXITS)

Michael: Is, Lindsay right? Am I really suffocating him?

Tobias: (os) Well, they're different people every day, teenagers. (on camera) Hormones all ablaze, except of course when they're on stage when I need it.

Michael: No. He said it wasn't about a girl. Maybe he really is pulling away.

(MICHAEL EXITS)

Tobias: Not a girl. Of course... Methinks a cupid I shall play.

END OF ACT TWO

ACT THREE

INT. SCHOOL AUDITORIUM - DAY  
(TOBIAS AND STUDENTS)

Ron: (VO) Tobias, came up with a new plan for the play-- and a way to connect to George-Michael.

(GEORGE-MICHAEL ENTERS)

Tobias: I know why you're in the play.

George-Michael: What?

Tobias: Watch this. Okay, everybody, (os) well we've lost the leading lady, but did you know that in Shakespeare's day that the women's rolls were played by men. (on camera) Fancy that!

(TWO BOYS EXIT RUNNING)

Tobias: (cont'd) George-Michael. You know Steven's lines, yes?

George-Michael: Sort of.

Tobias: Fine, you are my Benedict. And Steven Holt... Where's Steven Holt?

Steve Holt: Steve Holt!

Tobias: (os) Yes... (on camera) get ready for the acting challenge of your sweet young life, fair lady, for you are my Beatrice.

Steve Holt: Beatrice!

Tobias: Let's take it from, "Peace, I will stop thy mouth." And now we'll see if some sparks fly.

INT. PRISON MEETING ROOM - DAY  
(MICHAEL AND GEORGE SR.)

Ron: (VO) As George-Michael contemplated kissing his rival. Michael sought his fathers advise.

George Sr.: Oh, you think you never hurt me?

Michael: What are you talking about? When have I ever rebelled?

George Sr.: I never see you anymore, Michael.

Michael: You're in prison. And I was here yesterday.

George Sr.: Oh, yeah, that's... that's... I'm sorry. (os) I couldn't break away from that poker game. (on camera) Capital-G was down to his boxers.

Michael: Strip poker?

George Sr.: (os) Yeah, and it's tough. (on camera) We can really only play about two hands. (os) Listen... (on camera) let them go. Let your son go.

Michael: I can't do that dad. He needs me.

George Sr.: (os) Michael you don't (on camera) want to make the same mistake your Mom made with Buster.

Michael: (os) Yeah, boy (on camera) what happened there?

George Sr.: (os) I really don't know.

Michael: Um...

George Sr.: (os) Maybe it (on camera) was the eleven months he spent in the womb. (os) Doctor said (on camera) there were claw marks on the walls of her uterus. But (sigh) he was her "miracle baby" you know. And... and I was just too burnt out on raising you guys to care. So... he turned out a little uh, soft, you know. A little doughy... (Buster yawns loudly) I don't know, maybe uh, maybe it was my fault. Maybe... maybe I just ignored the guy.

(BUSTER ENTERS YAWNING)

Buster: Wow, were just blowing through nap time aren't we.

Michael: Yeah... I gotta let my son go.

INT. LINDSAY AND TOBIAS' BEDROOM - DAY  
(LINDSAY TRYING ON CLOTHES)

Ron: (VO) Lindsay, meanwhile still had the dress, and she was starting to get some positive reactions to it.

Lindsay: Look at you! I am!

Ron: (VO) So she decided to hide it in the attic crawl space.

INT. LUCILLE PENTHOUSE LIVING ROOM - MORNING  
(LUCILLE AND GOB)

Gob: (Singing) (os) *You're as cold as ice.* (on camera) *Willing to sacrifice.*

(LUCILLE SLAMS THE PIANO COVER)

Gob: (cont'd) Are you crazy? I'm a magician. I make my living with my hands. And if I'm going to be staying here...

Lucille: (os) Staying here? (on camera) What, did that Mexican throw you out?

Gob: She's not "that Mexican," Mom. She's my Mexican. And she's Colombian or something. Anyway it's over.

Lucille: You've got three days.

Gob: (os) Hey, (on camera) if I can't find some horny immigrant by then, I don't deserve to stay here.

(GOB AND LUCILLE LAUGH)

INT. MODEL HOME LIVING ROOM - DAY  
(MICHAEL AND BUSTER)

Ron: (VO) Back at the model home, Michael was adjusting to the absence of his son. By enjoying the company of his brother.

Michael: You know, I'm in pretty good shape. You could be eating my dust all day slow poke.

Ron: (VO) And Buster was starting to give as good as he got.

Buster: And you might be eating (os) (long bleep) and its gonna (on camera) (long bleep)

Michael: Well... Lets hope it doesn't come to that.

(TOBIAS ENTERS)

Michael: (cont'd) Hey Tobias. (os) How is my son doing?

Tobias: Oh well, he didn't want to rehearse today. But I do think I have a handle on what he's going through. I wish I could say the same for Steve Holt, though. I don't know what the hell her problem is.

Michael: "Her?"

Tobias: Oh I'm sorry, I say that because I switched the parts. But it's still (os) off... (on camera) Perhaps if she (os) dressed as a woman...

Michael: "She?"

Tobias: (os) Oh for the love of God... He's playing a woman.

(GOB AND LINDSAY ENTER)

Gob: Look who's back.

Lindsay: I'm exhausted.

Michael: (os) Neiman's again huh?

Lindsay: Actually I've been going to the thrift store. (os) But I'm going to find a way to keep that dress, Michael.

Gob: Things didn't work out with Mom. It was utterly macabre.

INT. LUCILLE'S PENTHOUSE LIVING ROOM - FLASHBACK  
(GOB AND LUCILLE)

Lucille: Zip me up.

INT. MODEL HOME LIVING ROOM - CONTINUOUS  
(MICHAEL, LINDSAY, GOB AND BUSTER)

Gob: She just makes everything about her.

Lindsay: Oh, she's the last person you ever want to need something from.

Michael: Well, she likes to be needed.

Just as long as it doesn't cost her anything.

Buster: It's like she get off on being withholding.

Michael: (os) Whoa... (on camera) Buster.

Gob: Look who's got something to say.

Buster: (Giggles) I'm Mom and I wanna shoot down everything you say so I feel good about myself...

Gob: Look who's ragging on the old lady.

Michael: Hey... hey...

Lindsay: Finally.

Buster: Because I'm a uptight (os) (long beep) Buster... (long beep) (on camera) you old horny slut.

Michael: Well, no one's going to top that.

INT. SCHOOL AUDITORIUM - DAY  
(TOBIAS AND STEVE HOLT)

Ron: (VO) And Tobias, had found the perfect wardrobe for his leading man. The red dress he discovered in the attic crawl space. Assuming Michael had found it and returned Lindsay called her mother hoping to get money for a new one.

INT. LUCILLE'S PENTHOUSE/MODEL HOME -SIMULTANEOUSLY  
(LUCILLE GETTING DRESSED)  
(PHONE RINGS)

Lucille: What?

(LINDSAY ENTERS)

Lindsay: (os) Hi Mama, it's Linds.

Lucille: Get a job.

Lindsay: Look hear me out. It's Maeby's dress. It was stolen from her locker. (os) They beat her up. And uh... (on camera) and took all her clothes.

Lucille: (os) Send her over, (on camera) I'll take her shopping.

Lindsay: Buster was right. You get off on being withholding, don't you?

Lucille: Buster said that?

Lindsay: (os) That's right.

Lucille: My Buster?

Lindsay: (os) Well, not anymore apparently.

(LUCILLE HANGS UP)

EXT. STREET - DAY  
(MICHAEL AND BUSTER)

Ron: (VO) While Lucille was missing her youngest son, Michael was finally enjoying his company.

Michael: Zip me up.

Ron: (VO) And while Buster did build a faster bike. He neglected to build the brakes.

Buster: (os) I'm flying... (bike crashes)

Michael: (os) Buster.

Ron: (VO) And George-Michael had news for Maeby.

INT. SCHOOL HALLWAY - DAY  
(GEORGE-MICHAEL AND MAEBY)

George-Michael: So I...I quit the play. I don't really like plays. (os) Also I think your (on camera) dad thinks I'm gay.

Maeby: Oh he thinks everyone's gay.

George-Michael: So uh, do... do you want to get a soda?

Maeby: I Can't. I'm actually back in the play. We're in the middle of dress rehearsal right now.

George-Michael: But...I thought Steve had your part.

Ron: (VO) Steve did still have Maeby's part. And Tobias had given Maeby a new part.

INT. LINDSAY AND TOBIAS' BEDROOM - FLASHBACK

(TOBIAS AND MAEBY)

Maeby: So you want me to play the man?

Tobias: Yes, don't you see I... I cast the parts all wrong. (os) It was daddy's fault.

Maeby: And... I still get to kiss Steve, right?

INT. SCHOOL HALLWAY - CONTINUOUS  
(MAEBY AND GEORGE-MICHAEL)

Maeby: Its gonna be a huge disaster.  
I'll get you tickets.

(MAEBY EXITS)

INT. BLUTH COMPANY CONFERENCE ROOM - AFTERNOON  
(MICHAEL, LUCILLE, BUSTER)

Ron: (VO) And Michael tried to salvage what was left of the day, with what was left of his brother.

Buster: Little shaky still, but... but we're here to work.

Lucille: (os) Michael!

Buster: (os) Mom!

Michael: What are you doing here?

Lucille: Oh, hello, Buster, here's a candy bar. No, I'm withholding it. Look at me getting off. How dare you turn Buster against me?

Michael: What are you talking about?

Lucille: (os) I know what you've all been saying. (on camera) But I'm not going to let you destroy my relationship with my son just because you don't have one with yours right now.

Michael: Wait a minute. Me and my son are fine. And that is not (os) what this is. (on camera) Buster's a grown man. He can make his own decisions.

Buster: Michael...

Michael: Why don't you ask Buster what he

wants?

Buster: Michael. I want to go with Mom.

Michael: (os) You said (on camera) that she shoots you down.

Buster: I was just trying to fit in...

Michael: You were flying today buddy.

Buster: Yes. I was flying. But a little too close to the sun.

Lucille: You let him go in the sun? (os) Get in the (on camera) back seat. I'll be right out.

Buster: Front seat, Mom. I sit in the front seat now.

(BUSTER EXITS)

Lucille: (os) Let me tell you something, Michael. You have to fight for your family. (on camera) If you were smart, you'd grab your son before he slips any further away.

Michael: Well... I disagree, Mom. I'm not gonna control George-Michael. I'm going to let him decide for himself what's best.

Lucille: (os) Mmmm-hmmm. Well, (on camera) you better hope that little bird decides to fly back into your house. Because they usually don't. (kisses Michael on the cheek)

(LUCILLE EXITS)

(V.P. OF SALES AND OTHER EMPLOYEES ENTER)

V.P. of Sales: (os) So uh, can we go now?

Michael: (os) Yeah.

(THE EMPLOYEES RISE AND EXIT)

INT. SCHOOL AUDITORIUM - AFTERNOON  
(GEORGE-MICHAEL, MAEBY AND STEVE HOLT)

Ron: (VO) And George-Michael watched as Maebly shared the kiss that should have been his, with the boy he almost had to kiss.

Maeby: Peace. I will stop your mouth.

Ron: (VO) But, to Maeby's surprise, she did not enjoy kissing Steve Holt.

Maeby: You smell like my mom.

INT. MODEL HOME KITCHEN - EVENING  
(MICHAEL AND GEORGE-MICHAEL)

Ron: (VO) And Michael returned to the model home to find his son in the kitchen.

Michael: You're home.

George-Michael: (os) Yeah, I uh...I was waiting for you. (on camera) Cause-- thought we could make some of these.

Michael: Sure.

George-Michael: I'm sorry about what I said in school. It was out of line.

Michael: I shouldn't have poked my nose into your life.

George-Michael: My life?

Michael: I know that you're growing up.

George-Michael: Well, yeah but Dad... you're like the most important part of my life.

Michael: That's a little cornball.

George-Michael: I don't mind.

Michael: I don't mind either buddy. Mother of God! Oh! Every damned time! Oh! This is a big one. Oh!

END OF ACT THREE

NEXT ON ARRESTED DEVELOPMENT

Ron: Next on Arrested Development.  
Tobias get a review of his  
Shakespeare play.

Tobias: I didn't get into this business to  
please sophomore Tracy  
Schwartzman. So, onward and  
upward. On--

INT. LINDSAY AND TOBIAS' BATHROOM  
(TOBIAS IN THE SHOWER)  
(CHYRON READS: MOMENTS LATER)

Tobias: (Crying) Why, Tracy? Why?

Ron: (VO) And Buster is back where he  
belongs.

EXT. SWIMMING POOL - DAY  
(LUCILLE, IN THE POOL BUSTER ON THE ROOF)

Buster: Mom. Mom.

Lucille: What is it?.

Buster: Well I can't get down.

THE END

OPENING CREDITS

Starring  
JASON BATEMAN  
PORTIA DE ROSSI  
WILL ARNETT  
MICHAEL CERA  
ALIA SHAWKAT  
TONY HALE  
DAVID CROSS

With  
JEFFREY TAMBOR

And  
JESSICA WALTER

Created By  
MITCHELL HURWITZ

Executive Producers  
BRIAN GRAZER  
RON HOWARD  
DAVID NEVINS

Executive Producer  
MICHAEL HURWITZ

Co-Executive Producer  
JOHN LEVENSTEIN

Consulting Producer  
RICHARD ROSENSTOCK

Consulting Producer  
JIM VALLELY

Supervising Producer  
CHUCK MARTIN

Producer  
BARBIE FELDMAN-ADLER

Co-Producer  
BRAD COPELAND

Produced By

VICTOR HSU

Written By  
MITCHELL HURWITZ  
and  
RICHARD ROSENSTOCK

Directed By  
JOE RUSSO

END CREDITS

Associate Producers  
DIANE MERCER

Story Editor  
ABRAHAM HIGGINBOTHAM

Guest Starring  
Marta  
LEONOR VARELA

Himself  
RICHARD SIMMONS

Steve Holt  
JUSTIN GRANT WADE

Co-Starring

Administrator  
JIM ISHIDA

Coach Jerry  
BART TANGREDI

Casting By  
DEBORAH BARYLSKI C.S.A.

Director of Photography  
JAMES HAWKINSON

Production Designer  
DAWN SNYDER

Edited By  
LEE HAXALL

Unit Production Manager  
VICTOR HSU

First Assistant Director  
ROSS NOVIE

Second Assistant Director  
ROB RODA

Score By  
DAVID SCHWARTZ

Costume Designer  
KATIE SPARKS

Camera Operator  
GREG HARRINGTON

Camera Operator  
IAN DODD

Chief Lighting Technician  
SCOTT MOODY

Key Grip  
MARC POLANSKI

Set Decorator  
MAUREEN OSBORNE

Location Manager  
DIANNE FRIEDGEN

Transportation Coordinator  
RICK SANDERS

Construction Coordinator  
GREG "TINY" HAMLIN

Head Make-up Artist  
STEPHANIE COFFEY

Hair Stylist  
MARIE LARKIN

Property Master  
AL EISENMANN

Production Accountant  
SHERRY BROOKS

Script Supervisor  
PATTI DALZELL

Production Sound Mixer  
TOM STASINIS

Supervising Sound Editor  
EZRA DWECK

Music Editor  
JASON NEWMAN

Re-Recording Mixer  
TIM PHILBEN

Production Coordinator  
JOANNE OBOYSKI-BATTELENE

Assistant to Executive Producer  
LISA PARSONS

Assistant to Producer  
DAVID SILVERSTEIN

High Definition Laboratory  
LASER PACIFIC

Camera Systems by  
PLUS 8 DIGITAL

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