

# PUSHING DAISIES

"Bitter Sweets"

Episode #3T6507

Written by  
Abby Gewanter

Directed by  
Allan Kroeker

**FINAL DRAFT**   
**October 25, 2007**

WARNER BROS. TELEVISION  
4000 Warner Boulevard, Bldg. 133  
Burbank, CA 91522  
(818) 954-6341

© 2007 Warner Bros. Television, a division of WB Studio Enterprises Inc. This script is the property of Warner Bros. Television, a division of WB Studio Enterprises Inc. No portion of this script may be performed, reproduced or used by any means, or disclosed to, quoted or published in any medium without the prior written consent of Warner Bros. Television.

ACT ONE

FADE IN:

INT. BOARDING SCHOOL - SCIENCE CLASSROOM - FLASHBACK

AN OIL PORTRAIT

Of a REALISTIC but SEVERE-LOOKING OLD MAN seated in a high-backed chair, surrounded by books, a German Shepard sitting at his feet and the caption: "Atley Hades Longborough, Founder" and the motto: "Institutum Superior Omnibus."

**NARRATOR**

*The motto of the Longborough School for Boys was "Institutum Superior Omnibus" or "Tradition Over All."*

FIND TEN uniformed BOYS, lined up against the classroom wall, YOUNG NED at the end of the line.

**NARRATOR (CONT'D)**

*But on this morning, whether it was the topic of flight, or the brandy in the teacher's parlor...*

THE TEACHER stands before a few large, simple teaching diagrams labeled "FLIGHT," showing a cross section of a wing with force arrows, da Vinci-type diagrams, sketches of various birds and artificial wings, etc.

**NARRATOR (CONT'D)**

*...Mr. Gault threw tradition to the wind and let the students choose their own lab partners.*

EIGHT of the boys BOLT to the first few rows of desks. Young Ned is left standing, searching.

**NARRATOR (CONT'D)**

*Young Ned, however, found his chosen for him.*

He walks to the LAST EMPTY SEAT in the back, where sits EUGENE, a young Indian boy WEARING ELABORATE ORTHODONTIC HEADGEAR.

**NARRATOR (CONT'D)**

*Eugene Mulchandani was an exchange student from Gorakhpur, India. The orthodontic head-brace served to correct an extreme overbite borne of thumb-sucking.*

Eugene's headgeared mouth forms an awkward smile. Young Ned hesitantly sits down. TWO MEAN BOYS at the desk in front turn around and SNICKER.

*NARRATOR (CONT'D)*

*Young Ned felt a gnawing pit growing in his stomach. As was tradition.*

Eugene begins working fast with some sheets of paper from his notebook...

*NARRATOR (CONT'D)*

*But beneath Eugene's headgear thrived an active imagination and a useful gift for aeronautical model building...*

Eugene pulls two small rubber bands from his teeth, continues to work on his unseen project. We HEAR a balloon inflate...

*NARRATOR (CONT'D)*

*As well as the hope that someone might not dislike him for the simple fact that he was different.*

An impressed Young Ned watches as Eugene turns back around and presents an intricate paper model of a dirigible gondola attached to a helium balloon. Eugene lets go and the model FLOATS UP INTO THE AIR. Then Ned sees:

*NARRATOR (CONT'D)*

*Young Ned found himself breaking with his own tradition, and, in a moment of passion...*

One of the mean boys aiming a pea shooter (made from a straw) at the balloon. Before he can get a shot off--

YOUNG NED

*NO!*

*NARRATOR*

*...he fought back.*

Ned throws a "HISTORY OF FLIGHT" TEXTBOOK at the mean kid's head, preventing the popping of the airship. The teacher looks up, GLARES at the mean kid (not seeing what Ned did).

The mean kid looks back at Ned: He's gonna get it...

*NARRATOR (CONT'D)*

*For the first time since his father dropped him off 11 weeks, 3 days, 7 hours and 29 minutes before...*

EXT. BOARDING SCHOOL - FLASHBACK

Grass and tree(s). Young Ned and Eugene stand ten yards away from a HUGE PILE OF DEAD LEAVES.

PUSHING DAISIES #107 "Bitter Sweets" 10/25/07 FINAL DRAFT ACT ONE 3.  
CONTINUED:

**NARRATOR**  
*Young Ned made a friend.*

Eugene RUNS TOWARD THE LEAF PILE and JUMPS IN. Ned laughs, loving it, as Eugene stands and re-makes the leaf pile.

**NARRATOR (CONT'D)**  
*His newfound happiness overwhelmed him.*

It's Ned's turn. He takes off running.

We go SLOW-MOTION as YOUNG NED JUMPS INTO THE AIR AND CRASHES DOWN. AS THE LEAVES ENVELOPE HIM...

**NARRATOR (CONT'D)**  
*In the surge of emotion, he forgot his mother had died, his father had left him and that he missed a girl named Chuck.*

The PILE OF LEAVES, with Young Ned in the middle, BECOME ALIVE-AGAIN AS THEY TURN VIBRANT AND GREEN.

**NARRATOR (CONT'D)**  
*He also forgot he was jumping into a pile of dead leaves that were once alive...*

PUSH IN ON YOUNG NED

His smile fading as he realizes what happened. He looks to...

EUGENE

His face both confused and horrified. Young Ned tries to cover with a confused shrug, but Eugene turns and runs away...

**NARRATOR (CONT'D)**  
*Eugene Mulchandani fled in a flurry of saliva and fear.*

Young Ned looks around to make sure no one else can see him, THEN MOVES HIS HANDS THROUGH THE PILE AGAIN; the leaves he touches BECOME DEAD-AGAIN, BROWN AND BRITTLE.

**NARRATOR (CONT'D)**  
*Eugene would eventually forget Young Ned's mistake and chalk it up to magic leaves. But Young Ned would never forget that happiness born of passion is always short-lived.*

Young Ned looks up. His face falls...

CONTINUED: (2)

ANGLE - THE TWO MEAN BOYS look down on him. One punches his fist into his own palm. As they LUNGE, the CLOUD OF LEAVES WIPES US TO--

INT. PIE HOLE - KITCHEN - PRESENT

NED, looking as if he has just remembered what we just saw, waits by the toaster. CHUCK ENTERS--

**NARRATOR**

*Yet, through no fault of his own, he had once again stumbled into happiness.*

CHUCK

Good morning.

**NARRATOR**

*Which terrified him.*

Waffles pop out of the toaster, giving Ned an audible STARTLE.

NED

Morning.

As he puts them on her plate, and the two sit, eat...

CHUCK

Guess what today is?

NED

(proud of himself)

World Hello Day.

CHUCK

I see you finally put up my *Calendar of Obscure Holidays*.

NED

Yes, and ho-la.

(then)

That's *Española*.

Through the CIRCLE WINDOW BEHIND THEM, we see OLIVE opening up the Pie Hole, wiping down the counters, etc....

CHUCK

*Merhaba, seh-LA-maht PAH-gee, Oh-see-OH.*

(then)

That's Turkish, Indonesian and Cherokee.

Although the Indonesian meaning is more "good day," which is such a better greeting. What does "hello" really mean, except, "Here I am, your turn to talk"? I think it's selfish.

(MORE)

CHUCK (CONT'D)  
(off his smile)  
What?

NED  
Nuthin'.

**NARRATOR**  
*The meaning of "nuthin'" was, "Wow." The Pie-Maker wished to express to Chuck exactly how intense his feelings for her were. But as no suitably-powerful word existed, he impulsively did the next best thing...*

NED  
Am I your boyfriend?

Chuck looks up at him, girl interrupted. Olive, DEAD CENTER in the CIRCLE OPENING, STOPS, listening...

CHUCK  
Huh?

NED  
(nervously)  
And I realize "boyfriend" and "girlfriend" are familiar, trite labels. If convention were something you soaked in, "boyfriend" would be dripping with it. But we've never actually said it. And not that we need to define the relationship, but it might be helpful in a familiar, trite way. The way on a holiday invented to sell greeting cards it's still nice to get a card... And are you gonna cut me off with a "yes" anytime soon--

CHUCK  
Yes.

They grin at each other over the baking table. Olive is frozen, looking crestfallen until Chuck and Ned turn, noticing, and she instantly returns to work, as if she heard nothing.

NED  
You never told me what today is.

CHUCK  
It's my daddy's birthday. He would have been sixty today, if he were still alive.

Chuck smiles. PUSH IN ON NED:

**NARRATOR**

*The mention of Chuck's father sent the Pie-Maker's thoughts spinning.*

CHUCK

What's wrong?

NED

Nuthin'.

**NARRATOR**

*The meaning of "nuthin'" was, "I never told you that I inadvertently killed your father."*

Ned sees EMERSON ENTER the Pie Hole. Uneasy, Ned starts toward the front as Chuck bends to get something...

NED

Emerson said he's got a case that's easy money. I need to...

Chuck stands up holding the opened roll of plastic wrap over her lips for a kiss, but he's gone...

CHUCK

Ned?

Sad to be left hanging, Chuck sets back down the wrap...

OMIT

INT. PIE HOLE - DINING AREA - CONTINUOUS

Olive spins on a stool as Ned looks around the mostly-empty Pie Hole...

NED

Olive!

OLIVE

Yessir!

OLIVE'S POV

**NARRATOR**

*Olive Snook had told the Pie-Maker she was happy for his happiness with the girl named Chuck. But upon hearing the word "boyfriend," she unexpectedly found her sadness spinning into anger. It was a truth she could not yet stare in the face.*

She comes to a DIZZY STOP to an OFF-CENTER NED.

PUSHING DAISIES #107 "Bitter Sweets" 10/25/07 FINAL DRAFT ACT ONE 7.  
CONTINUED:

NED REMAINS OFF-CENTER in the WIDE LENS over:

NED  
Where are all the customers?

OLIVE

OLIVE  
(looks around)  
You got me.  
(tips, dizzy)  
Whoa...

ALFREDO (O.S.)  
I am a customer.

ALFREDO

Alone in a booth, his chest of wares on the table. Olive swivels to see him...

**NARRATOR**  
*Her dizzy heart missed another truth staring her in the face.*

OLIVE  
Alfredo, when did you come in?

ALFREDO  
(happy to remember)  
Before. When you opened the door for me. And I asked how you were, and you said you were fine. And I asked for a macchiato, and you said, "Coming right up."

A small smile as he takes her in...

OLIVE  
So I guess you still want that?

ALFREDO  
Yes, please.

He watches as Olive hops off, slightly off balance, moves toward the espresso machine.

BOOTH

Ned and Emerson talk. Emerson reads the paper, sips coffee...

EMERSON  
This case is easy money.

NED

You told me that already.

(then)

It's my fault Chuck's father's dead.

EMERSON

You told me that already.

NED

I should just tell her.

EMERSON

That idea would make a stupid idea feel better about itself.

NED

I can't keep lying to her.

EMERSON

You're not lying. The only way you're lying is if she asks the question, "Did you kill my father when you brought your mother back to life which I don't know about because you never told me?" Don't tell her.

ANGLE - THE FRONT DOOR

As BILLY BALSAM, 30s, enters with the strangely-rehearsed and annoying enthusiasm of a 7-year-old boy or an infomercial--

BILLY

Hey, have you guys heard? There's the most *amazing* new candy store opening up down the block! It's *amazing*!

They stare at him a beat...

NED

Who are you?

BILLY

I'm just a guy who's telling people about it because it's so *amazing*! Seriously, everybody, you have got to check this out.

EMERSON

(hushed, to Ned)

This's how it all ends. Some weird dude comes in saying something that don't make any sense. And just as your head goes, "That weird dude don't make any sense," your guts are all over the window.

OLIVE  
Do you work for the candy store?

BILLY  
No. I'm just some guy.

OLIVE  
(incredulous)  
"Some guy"?

BILLY  
Some guy who sure loves candy! Tell everyone  
you know. See ya!

And he's gone. Emerson and Ned share a look as Chuck arrives,  
busy tying on her kerchief, adjusting her sunglasses--

CHUCK  
You ready?  
(sweetly teasing)  
Did Ned tell you he's my boyfriend?

Ned casts a nervous look to Emerson, who chuckles...

EMERSON  
You guys are gonna love this case.

**NARRATOR**  
*The facts were these...*

TINA AND TONY'S REFRIGERATOR

SLOW PUSH IN ON A FOUR-CELL PHOTO BOOTH PICTURE STRIP

On the refrigerator with a "Tony & Tina 4eva" magnet. FOUR  
DIFFERENT SILLY POSES of a young couple in love: TONY DiNapoli  
and his girlfriend TINA Arongino.

**NARRATOR**  
*One Tony DiNapoli, who chose to refer to  
himself as The Italian Stallion...*

CAMERA LANDS ON THE FIRST PHOTO:

**NARRATOR (CONT'D)**  
*26 years, 9 weeks, 2 hours and 10 minutes old...*

PAN DOWN TO THE NEXT PHOTO:

**NARRATOR (CONT'D)**  
*...was found strangled to death in his  
friend's apartment.*

PUSHING DAISIES #107 "Bitter Sweets" 10/25/07 FINAL DRAFT ACT ONE 10.  
CONTINUED:

PAN DOWN TO THE NEXT PHOTO:

**NARRATOR (CONT'D)**

*His girlfriend, Tina Arongino, was arrested at the scene for the murder the police described as a typical "crime of passion."*

PAN DOWN TO THE FINAL PHOTO: TINA IS ALONE, not so happy.

**NARRATOR (CONT'D)**

*She proclaimed her innocence...*

IN THE PHOTO: TINA SPEAKS--

TINA

I friggin' loved Tony! You gotta help me,  
Emerson Cod. I didn't do it!

INT. MORGUE - DAY - PRESENT

As the sheet-covered body slides out before our Mod Squad. He has two clear strangle handprints on his throat.

**NARRATOR**

*With the evidence stacked against her, Tina Arongino hired Emerson Cod.*

Ned pulls back the sheet, starts his stopwatch and touches Tony. We see the familiar POP of electricity as Tony springs to life.

TONY

'Sup?  
(eyes Chuck)  
How you doin'? I'm Tony.

Chuck giggles. Ned gestures to the strangle marks.

NED

Um... Do you know how you're doing?

TONY

(feeling at his neck)  
I'm dead, right? Son of a bitch.

EMERSON

Your girlfriend murder you?

TONY

Hell no. Me and Tina were mad for each other.  
She friggin' loved me.

CHUCK

You swear a lot.

TONY

You're hot.

Chuck giggles.

TONY (CONT'D)

It was Burly Bruce Carter strangled me.

Emerson's looking closely at the strangle marks, carefully lifts a french-tipped fingernail out of the skin...

EMERSON

"*Burly Bruce*" have congenitally dainty hands? These strangle marks are from a petite female with rounded, crimson French-tipped nails.

TONY

That's 'cause he used his girlfriend's hands to kill me.

The Mod Squad looks at Tony, unsure what to do with this...

NED

I don't know what to do with that.

EMERSON

Clock's ticking.

TONY

His girlfriend's a doll.  
(smiles, to Chuck)  
Not like you're a doll, 'cause you are.  
(to the others)  
She's a doll-doll. Like, life-size and plastic.

CHUCK

She's not a real person?

TONY

Bingo, pussycat. But don't tell that to Bruce. That was my mistake.

INT. BURLY BRUCE'S APARTMENT - FLASHBACK

BRUCE leads Tony into the room. An elegant table for four has been set up -- white tablecloth, flowers...

TONY (V.O.)

Bruce invited me and Tina over for a double date. I got to Bruce's place before Tina did.

PUSHING DAISIES #107 "Bitter Sweets" 10/25/07 FINAL DRAFT ACT ONE 12.  
CONTINUED:

Sitting at the table is a life-size doll, dressed in a floral skirt. Bruce gestures, introducing Tony to his new girlfriend. Off Tony's confused, "What the fuck?" expression... TIME CUT TO:

INT. BURLY BRUCE'S APARTMENT - FLASHBACK - MOMENTS LATER

Tony sits across from Bruce and the doll, laying into Bruce...

TONY (V.O.)  
When he showed me the doll and said it was his girlfriend, I let him have it, 'cause you know, it was a *doll*.

Unable to take anymore, Bruce suddenly grabs the doll's hands and LUNGES across the table (the doll's top half separating from its legs), tackling Tony backward.

TONY (V.O.)  
Then he kinda flipped out.

As Bruce uses the doll's hands to strangle Tony...

BACK TO SCENE

Emerson and Ned are taking in the story...

CHUCK  
"Kinda."

NED  
So you're saying the murder weapon's a life-size human doll.

TONY  
That's what I'm sayin'.  
(to Chuck)  
You got a phone number, sweetie?

NED  
Do you mind? What about friggin' Tina?

TONY  
I'm dead, ain't I?

NED  
No.  
(touches him, he slumps)  
Now you're dead.

Chuck and Emerson look at Ned:

CHUCK  
Oh my gosh.

PUSHING DAISIES #107 "Bitter Sweets" 10/25/07 FINAL DRAFT ACT ONE 13.  
CONTINUED:

NED

What? It was a minute. I'm having a hard day.

As they slide the body back--

EMERSON

That was a crime of passion.

(then)

Tina was framed. We gotta find this doll.

FADE OUT.

END OF ACT ONE

ACT TWO

INT. BURLY BRUCE'S APARTMENT - HALLWAY - DAY

Ned, Emerson and Chuck stand outside the low-rent apartment door. SFX of dogs barking, people arguing. Emerson knocks--

EMERSON

Mr. Carter? Mr. Bruce Carter?

NED

Shouldn't we just go to the police?

EMERSON

The dude's in denial. We're gonna help Bruce tell the truth and find this doll he used to kill Tony DiNapoli.

CHUCK

What if he actually does believe his doll is a real person? Maybe that *is* his truth and it's just different from our truth.

EMERSON

Truth isn't like puppies, bunch of different ones running around everywhere and you pick your favorite. One truth. And it's come a-knocking.

He knocks again...

NED

But... let's say he does have his own truth-puppy, and he's grown attached to it. Marry that to a short fuse on a violent temper, and what you get is--

The door opens. Burly Bruce is a BIG, MEAN-looking guy.

NED / CHUCK

Frig...

BRUCE

What do you want?

**NARRATOR**

*As the investigator and his partners wondered where one might hide a girlfriend full of hot air...*

INT. PIE HOLE - ESPRESSO MACHINE

OLIVE IN A CLOUD OF STEAM at the espresso machine.

**NARRATOR**

*...Olive found herself in a cloud of steamed milk and self pity, unaware of the warm breath blowing out of the mouth of Alfredo Aldarasio.*

REVEAL Alfredo behind her at the counter, TALKING to her, although we can't hear a word because of the hissing steam. (NOTE: The Pie Hole is still empty.) MOVE IN ON Alfredo till we can we hear--

**ALFREDO**

...because a traveling salesman isn't such a thing if he does not travel. As any non-traditional-remedy salesman knows, resistance to the novel and unconventional is marbled through this country like gristle. If I am not cutting that gristle, I am not doing my job.

Olive finishes steaming, turns back, serves the coffee... (NOTE: This is the cup that Olive will pick up in Scene 69.)

**OLIVE**

Were you talking?

**ALFREDO**

I am going back on the road soon. It may be a long time before I return.

**OLIVE**

Can I ask you a question?

**ALFREDO**

Of course.

She leans in. He brightens.

**OLIVE**

If you loved me...

**ALFREDO**

("where is this going?")  
Yes...

**OLIVE**

But we could never, ever, ever touch. Wouldn't you eventually get over it and move on, letting someone else have the smallest glimmer of hope that you might move on to them?

**ALFREDO**

If I loved you...

CONTINUED: (2)

OLIVE

Yes...

ALFREDO

(matter-of-fact)

Then I would love you in any way I could. And if we could not touch, then I would draw strength from your beauty. And if I went blind, then I would fill my soul with the sound of your voice and the content of your thoughts till the last spark of my love for you lit the shabby darkness of my dying mind.

A brief moment, then:

OLIVE

Forget it.

Not what she wanted to hear. He watches her walk away--

INT. BURLY BRUCE'S APARTMENT

The Mod Squad talks to Bruce in his modest living room.

BRUCE

That crazy broad Tina trying to pin this on me? 'Cause she came in screamin'. Said Tony'd been fooling around on her. Then she leapt on him like a cat. It was over before it started. The evidence backs me up.

EMERSON

On that subject--

Chuck throws up a hand to stop Emerson from talking--

CHUCK

Mr. Carter, you're a big, tough guy. I don't doubt you could make mincemeat out of all of us, if what you needed was more mincemeat. But I wouldn't expect your shoes by the door or daffodils on the table or the smell of garlic pasta cooking in the kitchen.

BRUCE

Maybe I got a girlfriend. That so hard to believe? Sheila's got nothing to do with this.

Bruce is getting antsy...

EMERSON

When you say, "Sheila"--

Ned flies up his hand to silence Emerson...

NED

Mr. Carter, did Sheila witness the murder of  
Tony DiNapoli?

BRUCE

No. I'm done talking. You need to leave now.

CHUCK

If she saw or... did something, we understand  
you'd want to protect her, keep her out of it.  
You love her.

(Unseen by Bruce) Emerson rolls his eyes. Bruce pauses.

BRUCE

(cracking)

It wasn't Sheila's fault, okay? It was mine.  
Take me. I never should have put her in that  
situation.

Big Burly Bruce starts to cry...

CHUCK

It's all right, Burly Bruce. Let it out.

BRUCE

(looks at the closet)

Sheila, baby. You can come out. The jig's up.

They all look at the closet door. Nothing happens.

BRUCE (CONT'D)

Sheila?

(then)

She's probably too scared.

EMERSON

Uh-huh.

**NARRATOR**

*The information Emerson Cod gave the police...*

INT. MUG SHOT ROOM (ONE WALL)

A cuffed Burly Bruce Carter, holding a plaque with his name "Burly  
Bruce Carter" and his prisoner number, looking angry, has his  
photos taken. Faces forward. FLASH. Turns to the side. FLASH.

**NARRATOR**

*...led to further investigation of Tony DiNapoli's real murder due to unreal circumstances.*

INT. POLICE STATION JAIL CELL

The door slides open and Tina is led out by a GUARD.

**NARRATOR**

*Tina Arongino was released.*

ANOTHER GUARD leads Bruce in as the door slams shut again. He grabs the bars, frenzied--

**NARRATOR (CONT'D)**

*Burly Bruce Carter was detained by local authorities, awaiting his trial.*

**BRUCE**

*SHEILA! I love you! Wait for me!*

INT. BURLY BRUCE'S APARTMENT

Sheila, a life-size doll, wearing a smart suit, is zipped up by a POLICEMAN, in a body bag marked "EVIDENCE" in big letters.

**NARRATOR**

*Sheila the Doll was also detained.*

OMIT

EXT. BITTERSWEETS - DAY

Olive stands in front of the bustling candy store, watching the CUSTOMERS enter and exit with bags and buckets of sweets...

**NARRATOR**

*Olive, having been detained by her own angry thoughts for long enough, had escaped to sample something sweeter.*

She enters--

INT. BITTERSWEETS - DAY

Olive comes in the door to find a WOMAN wearing a HAT in the shape of a wrapped piece of taffy is handing out individual buckets of candy while welcoming people inside. He wears a "Bitter Much?" button.

She grabs the bucket and pushes through the crowd to the GLASS CASE/COUNTER filled with trays of freshly-made candies, chocolates and taffies. Billy, in a candy-striper outfit, and caramel-apple HAT on top of his head, sees Olive--

BILLY  
Welcome! Bitter much?

OLIVE  
I'm sorry?

BILLY  
The sweets are sweeter when you have a bite o'  
the bitter. Welcome to Balsam's BitterSweets  
Taffy and Sweets Emporium!  
(indicates his button)  
Bitter much?

OLIVE  
Yes, actually, bitter very much.  
(recognizing)  
Aren't you "Some Guy"?

BILLY  
You're a Pieholer!  
(extends his hand)  
Billy Balsam. Co-owner.

As Olive shakes...

CHUCK AND NED

Push through the crowd up next to Olive. Chuck carries a Pie Hole pie box.

CHUCK  
I thought we should bring a pie. That's what  
you do when you get new neighbors.

OLIVE  
Isn't that sweet? You're so sweet. A gal could  
get the diabetes just standing next to you.

BILLY  
Hey, Dilly! It's some other small business  
owners from down the street.

OLIVE  
Who's Dilly?

DILLY  
*Bitter much?*

CONTINUED: (2)

Ned, Chuck and Olive turn to see--

DILLY BALSAM

The owner and proprietor of BitterSweets, looking fabulous in her BitterSweets candy-queen uniform.

BILLY

Pieholers, I'd like you to meet my sister, and the queen of candy, Dilly Balsam.

The crowd expectantly turns to Ned.

NED

Hi, I'm Ned.

CHUCK

*He's Lord of the Pies.*

Ned smiles, embarrassed. Olive rolls her eyes.

DILLY

Of course -- the pie place with the quaint crust roof. I do hope Billy apologized for all this commotion today.

OLIVE

If by "apologized" you mean pretended to be someone he's not to lure us into your sugar shack.

CHUCK

Actually, it's nice to see some excitement in the neighborhood.

DILLY

I'm so glad you see it that way. Do you like excitement, pie man?

**NARRATOR**

*The Pie-Maker did not like excitement, but he knew to be polite to a new neighbor.*

NED

I feel excitement is so much better than a lot of things.

DILLY

Do you know what I find exciting? Competition. Hope you're not afraid of a little competition.

NED

Oh, I don't really see us as competitors.

PUSHING DAISIES #107 "Bitter Sweets" 10/25/07 FINAL DRAFT ACT TWO 21.  
CONTINUED: (3)

A WOMAN approaches them, breathes deep, nods to Chuck's pie box.

WOMAN

Is what's in that box the amazing smell I'm smelling?

CHUCK

Is what you're smelling Georgia peach cobbler?

WOMAN

That's exactly it!

Her enthusiasm draws the attention of a few OTHER CUSTOMERS.

CHUCK

Then consider me the guilty Georgia peach.

OLIVE

It's from the Pie Hole 'cross the street. As in "shut your," but one sweet whiff and people usually wanna "open their."

WOMAN

(turns to her FRIEND)

That sounds delicious. Let's go.

The woman leaves. Chuck offers up the pie box to Dilly.

CHUCK

Sorry, this is for you. Happy Grand Opening.

DILLY

Hmm. That was interesting. I admire your s... s... s... s... strategy.

Dilly has started to stutter, her nature becoming more agitated--

CHUCK

Strategy?

BILLY

Sorry, my sister stutters when she gets upset.

NED

Why is she upset?

(to Dilly)

Why are you upset?

DILLY

Pretty nerve-y bringing your p-p-pie all up in my business. Stealing my c-c-customers.

CONTINUED: (4)

The other customers notice, begin to exit... Ned, Chuck and Olive start to back up...

NED

I really think this is a misunderstanding.

DILLY

If you want a w-w-ar, that's what you'll get.

NED

(getting nervous)

A war? No. A war is what we don't want. We came over to say *h... h... hello*.

DILLY

Are you making f... f... fun of me?

OLIVE

(singsong Pig Latin)

She's *eeeking-out fray*...

CHUCK

(to Olive)

What?

OLIVE

Freaking out.

Dilly hears this--

DILLY

You haven't seen anything! *Aim-on G-g-g-Gay!*

NED

What?!

BILLY

Game on.

CHUCK

Game on?

DILLY

*Game on!*

(then)

Now get out!

Dilly glares. Olive, Chuck and Ned recoil and exit the store in a rush. After they've left, Dilly smiles.

BILLY

That ought to shake 'em up. I liked the stuttering. It was off-putting and odd.

PUSHING DAISIES #107 "Bitter Sweets" 10/25/07 FINAL DRAFT ACT TWO 23.  
CONTINUED: (5)

DILLY

Amateurs. We'll have 'em out of business in a  
week.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. PIE HOLE - THE NEXT DAY

The NEON SIGN now reads "THE PIE HO" with the "LE" flickering weakly. COME DOWN as Ned checks that the OPEN sign is facing out.

INT. PIE HOLE - DINING AREA

Chuck, Olive and Ned.

CHUCK

You really think it's a coincidence?

NED

I don't think anyone purposely damaged our sign to read "Pie Ho."

OLIVE

Hello. That crazy candy lady threatened us. And they're stealing all our business. We've only had one customer today.

Olive gestures to a MAN sitting at the counter.

OLIVE (CONT'D)

We can't just sit here and do nothing.

NED

Yes, we can. Candy might be sweet, but it's a traveling carnival blowing through town. Pie is home and people will always come home.

(calls)

C'mon, Digby. We have pies to make.

DIGBY follows Ned to the kitchen.

OLIVE

(to Chuck)

Why won't he do anything about this?

CHUCK

He's been acting strange since yesterday. Does he seem distant to you?

OLIVE

Would you like to discuss his fear of intimacy? His dark moods? That thing he does when he's lying?

(MORE)

CONTINUED:

OLIVE (CONT'D)

I can be quite a resource for you on Ned. If you don't mind me clawing at your eyeballs while we talk.

CHUCK

Really?

OLIVE

(forced smile, faux reassuring)

No.

CHUCK

Where's Alfredo?

OLIVE

He said something about leaving.

CHUCK

For good?

Olive turns--

OLIVE

Why do you want me to care?

CHUCK

He really liked you.

OLIVE

Wouldn't it just rock and roll if liking someone meant they had to like you back? But that would be a different universe, and then something else would probably suck.

Chuck watches Olive move off to serve a refill of coffee to ANDREW BROWN, the buttoned-down man at the counter. He examines his cup and points out a ring of lipstick on the rim.

ANDREW BROWN

This isn't really my shade of lipstick. I am going to have to cite you for it.

OLIVE

Cite me all you want, sweetie, I'm standing right here in front of you.

Andrew now reveals a CLIPBOARD OF PAPERS, starts to write.

ANDREW BROWN

I don't think you understand.

(flashes a badge)

(MORE)

CONTINUED: (2)

ANDREW BROWN (CONT'D)

Andrew Brown, Health Inspector. I need to see the kitchen.

CHUCK

Don't you need to notify us first?

ANDREW BROWN

Not if it's a surprise inspection.

(then)

Surprise!

Andrew heads in back.

INT. PIE HOLE - KITCHEN - MOMENTS LATER

Ned, Chuck and Olive watch as Andrew looks around, marking things down on his score card.

ANDREW BROWN

(re: Ned)

Effective hair restraints not worn...

He sees Digby nearby chomping on a bone--

ANDREW BROWN (CONT'D)

Live animal present in facility's food area...

He moves to a PADLOCKED STORAGE ROOM DOOR. Ned knows they're screwed.

ANDREW BROWN (CONT'D)

You need to open this.

NED

Wait. I can explain what's in there.

(then)

No, I can't. But you should definitely wait, anyway.

OLIVE

It's okay. We don't even use that room.

NED

Yes, we do. I do. Sometimes.

ANDREW BROWN

Open the door, please.

As he does...

**NARRATOR**

*Olive Snook was unaware that the Pie-Maker could bring dead fruit back to life for his pies.*

PUSHING DAISIES #107 "Bitter Sweets" 10/25/07 FINAL DRAFT ACT THREE 27.  
CONTINUED:

Ned reluctantly undoes the lock and opens the door--

ANGLE - THE STORAGE ROOM

Shelves and shelves full of the stuff.

OLIVE

Why is this room filled with rotten fruit?

EXT. PIE HOLE - DAY

Ned, Chuck and Olive look on from inside as Brown tacks up--

A SIGN -- "NOTICE: Closed by Order of the Health Department."

They watch the inspector walk away.

INT. PIE HOLE

OLIVE

That inspection was no accident. We're being attacked by a vicious nut-bag and we need to retaliate with a swift and overwhelming show of force.

NED

I don't retaliate. I am not a retaliator. You let your emotions get away from you and everything falls apart.

CHUCK

You really believe that?

NED

Yes. I've seen it happen.

OLIVE

But she's coming to get us.

NED

That's exactly what I'm talking about. No one's coming to get anyone.

OLIVE

(gestures outside)

But she is.

Dilly is at the front door. She KNOCKS. Ned opens the door. They eye her cautiously.

DILLY

We need to talk.

OLIVE

You're not welcome here.

A brief standoff, then:

NED

Yes, she is. All are welcome. Get her a slice of triple-berry.

Olive's not pleased, but moves off to get it...

DILLY

Thank you. You teach me something, pie-baker.

Dilly takes a seat at the counter, Olive serves her pie...

DILLY (CONT'D)

I wanted to apologize for my outburst yesterday. It was inappropriate.

NED

(eyes Olive and Chuck)

Thank you.

DILLY

And I'm sorry for pretending to be a stutterer.

CHUCK

You pretended? That's mean *and* disrespectful.

DILLY

I like to mislead my competition. Encourage underestimation with the idea that I have an impediment. But I know stuttering can be a serious disorder and I only chose to mimic it because I'm legally blind.

A moment.

OLIVE

She's doing it again.

CHUCK

You need to leave.

DILLY

Oh, come on, we all know the world of small business is nothing but a big, sexy game. Call me old-fashioned, but I like to win.

NED

There's plenty of customers for both of us, Dilly. Why can't we both win?

CONTINUED: (2)

DILLY

Because I like your crust roof, your square footage and your corner location. Even if your sign does go on the fritz now and then. Oh, and sorry to hear about your inspection.

Olive gasps.

OLIVE

You didn't come by to apologize at all, did you?

DILLY

No, I came by to tell you that it's only going to get worse. You've shown yourself to be vulnerable and careless competitors, so you can count on more surprise inspections and disruptions to your business.

CHUCK

Why are you doing this to us?

DILLY

What I see I want. What I want I take.

(then)

Nothing scares me. I've looked death in the eye and survived to open a successful candy franchise. Can you say that?

CHUCK

Yeah, actually.

(then)

Not the "candy franchise" part--

NED

I won't let you bully me into a fight, Dilly. That's not how I settle things.

Dilly smiles...

DILLY

Then you'll lose. Thanks for the pie.

Dilly exits with a severe limp. Then:

CHUCK

What is up with that witch?

**NARRATOR**

*What was up with that witch was this: Dilania "Dilly" Balsam...*

OMIT

EXT. BODEGA BAY - DAY - FLASHBACK

TIGHT ON DILLY'S FACE

**NARRATOR**

*...was the daughter of two army drill sergeants. Taken from base to base, Dilly and brother Billy's lives were turned upside-down when the parents died of bird flu while stationed in Guam. Dilly felt adrift...*

PULL OUT TO REVEAL

Dilly, clad in the same green dress and fur coat Tippi Hedren wore in "The Birds," rides alone in a motorboat (with the BLUESCREEN footage of behind her).

**NARRATOR (CONT'D)**

*Until she resolved to confront her greatest fear. She set out across Bodega Bay, determined to look the killers of her parents in their beady-eyed, feathered faces.*

Dilly putters across the bay as birds begin to swarm around the boat. She looks nervous, then resolves to stay the course...

**NARRATOR (CONT'D)**

*Then, just as she was about to reach the other side, her worst nightmare--*

DILLY SCREAMS as WHAM! A BIRD suddenly and viciously strikes her in the head. Then MORE and MORE BIRDS ATTACK.

OMIT

INSERT - TIGHT ON A WRAPPED PIECE OF TAFFY

The wrapper reads: "Bodega Bay Saltwater Taffy."

**NARRATOR**

*Dilly Balsam survived the attack to be rescued by a local merchant, who offered her a very sweet treat...*

The ends of the wrapper are pulled, causing the taffy to spin into a BLUR (SPFX).

EXT. BITTERSWEETS - NIGHT - THE PRESENT

CLOSE ON: The taffy drops into Dilly's HAND. She puts the piece of taffy into her mouth. As she chews, we start to PULL BACK...

**NARRATOR**

*As the sweet taste of victory melted in her mouth, she realized that her love of taffy and fear of nothing would serve her well in business.*

Dilly (still chewing) and Billy wave to the last of a group of customers and close the door.

**NARRATOR (CONT'D)**

*And Balsam's BitterSweets Taffy and Sweets Emporium was born.*

SPIN to see ACROSS THE STREET and push in through a window to--

INT. PIE HOLE - BOOTH - NIGHT

Chuck, Olive and Emerson sit across from Ned in a booth. Ned's amped from the confrontation. The others stare at him--

**NED**

What? You think I should do something.

Their expressions delicately suggest "yes."

**NED (CONT'D)**

No. You let your anger win and engage with a crazy person, then you're no different. People say, "Hey, look at those two crazy people fighting." I won't engage.

**EMERSON**

But if you don't engage, then people say, "Hey, look at that crazy person eating that guy who's sitting there doing nothin'."

**NED**

Still preferable.

**CHUCK**

No, it's not preferable. She needs a dose of her own medicine.

**NED**

Chuck, don't go to the dark side. Revenge never works. I'm going to scrub out the store room and we will open for business again. Dilly Balsam will not draw me down into a fight.

He's gone... The girls stay with Emerson.

**CHUCK**

What do we do, Emerson?

EMERSON

Ned's right. Revenge never, ever works.  
(then, like a hot bath)  
But it feels sooooooo goood...

He picks up his newspaper, starts to read. Chuck and Olive look at each other.

CHUCK

I gotta go.

OLIVE

Me, too.

And they're off out the door.

EMERSON

(behind his paper)  
This can't end well.

As Emerson turns and looks out the window...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. BITTERSWEETS - NIGHT (BACK LOT)

Chuck and Olive CLAD ALL IN BLACK, wearing gloves and carrying two big black duffel bags, run across the street, hide alongside the DARKENED BITTERSWEETS store. They are HUSHED...

OLIVE

I didn't think you'd do this. I thought you were all goody-goody, apple pie and baseball.

CHUCK

Only insofar as I know how to use a baseball bat to make someone's face look like apple pie.

Olive manages a smile. A breath...

CHUCK (CONT'D)

I'm sorry about Ned. Well, not about Ned, but about you getting hurt. I thought you were okay with it.

OLIVE

So did I.

CHUCK

That's why I brought up Alfredo.

OLIVE

But here's what we're not gonna do. We're not gonna start with any of that puppy-dog-face, "get back on your horse and find a man" crapolla. 'Cause maybe you forgot, but...

(points to the Pie Hole)

...Ned was the horse...

(to Chuck)

...and you pushed me off. And maybe I need to get a little angry before I can be all happy about it.

CHUCK

I understand.

OLIVE

Thank you.

Olive turns to the front door...

OLIVE (CONT'D)  
(inspecting it)  
There's no alarm. You got a credit card?

CHUCK  
Why? You know how to pick a lock?

OLIVE  
No. You're gonna need it to pay for the  
damage.

Olive puts on her jockey helmet and runs head-first at the glass  
door, SHATTERING IT.

CHUCK  
Cool.

OLIVE  
(calling from inside)  
Come on!

Chuck runs in after her.

INT. BITTERSWEETS - PRODUCTION ROOM - NIGHT

Chuck and Olive enter. Shadows from displays make nighttime  
inside the shop creepy. They look around. Chuck produces A BOX  
from her knapsack.

CHUCK  
You ready?

OLIVE  
For Ned.

CHUCK  
For Ned.

They flip open the box, and TEN RATS scurry off, squeaking in  
every direction.

OLIVE  
(shivers)  
Ughhh. I *hate* rats.

CHUCK  
So do health inspectors. We're done here.

Chuck and Olive grab their bags and run out.

ONE RAT

PUSHING DAISIES #107 "Bitter Sweets" 10/25/07 FINAL DRAFT ACT FOUR 35.  
CONTINUED:

Climbs along the rim of the BIG VAT OF TAFFY, slips and FALLS IN with a SPLASH.

ANGLE - IN THE VAT

Full of LIQUID TAFFY. All we see of the rat is some bubbles and a tail sinking, then another shape comes into view -- a FACE -- it's BILLY BALSAM, dead.

EXT. BITTERSWEETS - STREET - NIGHT (BACK LOT)

The girls run back across the street. Olive stops to call out--

OLIVE

Don't mess with the Pie Hos!

Olive and Chuck giggle and run off into the darkness.

FIND THE PIE HOLE FRONT DOOR

Closed and dark. The "Closed by Order of the Health Department" sign remains splashed on the front door like a scarlet letter.

**NARRATOR**

*The closing of his pride and joy weighed heavy on the Pie-Maker. For what is a Pie-Maker without a shop to make his pies?*

INT. NED'S APARTMENT - BEDROOM - NIGHT

Dark and quiet. Ned lies on top of his covers. The shot prevents us from seeing his clothes.

**NARRATOR**

*He cleaned for hours, yet he could not wipe away the fear the battle with Balsam's BitterSweets would only turn more bitter.*

NED'S POV - LIVING ROOM - A DARK FIGURE moves past the doorway. Ominous.

The figure steps across the threshold into the bedroom, moves toward the bed...

NED

One more step and you will be very sorry.

NED

Stands behind the intruder, a candlestick held high, flips on the lights, REVEALING THE INTRUDER is...

Chuck, still in her break-in gear.

NED (CONT'D)

Chuck! I thought you were an intruder.  
(then, re: her outfit)  
Why are you dressed like a cat burglar?

CHUCK

Why are you dressed like a fishmonger?

Ned realizes he's still wearing his yellow rubber gloves and apron, takes off the gloves.

NED

I was scrubbing the kitchen.

Chuck takes off her knit cap.

CHUCK

I was hanging out with Olive.  
(then, quickly)  
You know, she's pretty great, doesn't back down from anything. A real spitfire. Which follows, since strangely, her first reaction to conflict is to want to set someone on fire.

NED

Chuck?

CHUCK

Sorry. I have a lot of adrenaline pumping.  
(then)  
Are you upset at me?

NED

I thought you were someone trying to kill me.

CHUCK

Did we go too fast with the whole boyfriend-girlfriend thing? 'Cause if that's freaking you out--

NED

What's freaking me out is the ruthless woman trying to shut down the Pie Hole.

**NARRATOR**

*This was true.*

NED

It has nothing to do with us.

**NARRATOR**

*This was not. The truth he was hiding from Chuck was one spot he could not scrub out.*

CONTINUED: (2)

CHUCK

Are you sure you wouldn't feel better if you fought back... a little?

NED

Why is it so hard for you to see that the brave thing here is *not* to fight back?

A breath...

CHUCK

Then Olive and I were cowards tonight.  
(off his look)  
We may have set loose some inappropriate...  
vermin.

Ned turns and heads for the door.

CHUCK (CONT'D)

Where are you going?

NED

To clean up another mess.

CHUCK

Ned--

But SLAM, he's already gone.

INT. BITTERSWEETS - PRODUCTION ROOM - NIGHT

Things have been knocked over, candy partially eaten.

NARRATOR

*The expression, "Like a rat in a candy store," though slightly less popular, is equally true.*

A RAT noses at A BAG OF SUGAR that has been torn open and spilled on the floor. A MECHANICAL HAND slowly lowers down into frame and wraps its fingers around the rat that runs away.

NARRATOR (CONT'D)

*As Ned came to try to undo what Chuck and Olive had done...*

REVEAL NED, in his apron, but no gloves, using Digby's scratching hand, holding a partially-full LAUNDRY BAG. Ned counts the rats inside his bag.

NARRATOR (CONT'D)

*...he found not fighting the fight was becoming more work than fighting it.*

He climbs up the steps of the LARGE TAFFY VAT, peers down inside it. In the darkness, Ned can make out the round, hunched back and tail of the rat sunk into the taffy.

NED

Gross.

Ned tries to use the mechanical hand to fish out the creature, but it doesn't work. Ned sighs, leans over the vat's edge and goes fishing with his bare hand.

NED (CONT'D)

Not good.

Something large, and alive, writhes inside the taffy. Ned reaches, and pulls up the taffy-coated body (by the head) of formerly-dead Billy. Billy stares at him in confusion.

BILLY

Mmmf.

NED

Billy? Were you dead?

A burst of SIREN startles Ned. He quickly re-deads Billy, who slowly starts to sink as the LIGHTS FLIP ON. Ned turns slowly, to see Dilly, flanked by TWO COPS.

COP

Freeze!

DILLY

You killed my brother!

Off Ned, caught taffy-handed for murder...

FADE OUT.

END OF ACT FOUR

ACT FIVE

INT. JAIL - VISITING ROOM - THE NEXT DAY

Ned, clad in an orange prison jumpsuit, sits on one side of the prison visiting room Plexiglas divider, across from Emerson and a disguised Chuck.

NED

Chuck, this place is crawling with police.  
You could be recognized.

(to Emerson)

She shouldn't be here.

EMERSON

I've been saying that for weeks.

CHUCK

I had to come. This is my fault.

NED

It's not your fault.

CHUCK

Yes, it is. If I'd just listened when you told us not to retaliate you wouldn't've had to clean up my mess! I did a terrible thing.

NED

Okay. So it's a little your fault.

EMERSON

Maybe now you're even.

CHUCK

Even? What do you mean?

Ned glares at Emerson.

EMERSON

Nothin'. What happened in that candy store?

NED

I was collecting the rats, and was about to leave when I saw Billy dead in the taffy vat.

EMERSON

Did you alive-again him?

NED

Yes. But he couldn't talk on account of the taffy in his mouth. Then I heard the police so I touched him again. They caught me red-handed.

EMERSON

Me and Nancy Shrew will get you out.

A GUARD steps over to Ned, indicates his time's up.

CHUCK

Bye...

Chuck puts her hand on the glass. Ned does the same.

EMERSON

It ain't time to be worried yet. I'll let you know when it is.

Ned is escorted out. Chuck's smile fades.

**NARRATOR**

*It was time to be worried.*

CHUCK

We've got to get him out of here.

EMERSON

It's a broad generalization, but my guess is that an attractive man who makes pies for a living should not spend even a short length of time in prison.

**NARRATOR**

*Without the Pie-Maker and with little to go on, Emerson Cod and Chuck set out to seek the truth.*

INT. MORGUE - LAB - DAY

Emerson and Chuck stand before the slid-out drawer holding the dead body of Billy Balsam.

CHUCK

Are you gonna do something?

EMERSON

I am doing something.

CHUCK

But we can't wake him up.

EMERSON

I know that. Don't you think I know that?

CHUCK

I'm just saying if it's been awhile since you've had to solve a crime for real--

(MORE)

CONTINUED:

CHUCK (CONT'D)  
(off Emerson's look)  
The old-fashioned way...

EMERSON  
I did fine the old-fashioned way, and I will  
do fine now if I could think without you  
blabber-jabbering.

CORONER  
Mnnn.

They turn to see the CORONER, watching them--

CORONER (CONT'D)  
This all you do when you in here mutterin'  
with the bodies? Bicker and moan?

EMERSON  
We were just, uh... observing the body for...  
visible signs...

CORONER  
Of what?

CHUCK  
Sugar decay?

CORONER  
I like my way better.

EMERSON  
What's that?

CORONER  
Cuttin' the sucka open. I gotta do an autopsy.

CHUCK  
Oooh.

EMERSON  
Why don't you two check up under the hood here.  
I'm gonna go do a full background check on Billy  
Balsam. See if there's anybody else that'd  
wanna put him in a permanent candy coma.

As the coroner dons a face mask and guns the bone saw, we...

INT. JAIL - VISITING ROOM - DAY

Ned sits again on his side of the Plexiglas, Olive and Digby on  
the other side. Olive sobs uncontrollably, a Pie Hole pie box  
sits in front of them.

NED  
Olive... Olive... It's okay.

OLIVE  
(through her sobs)  
I brought you a pie.

NED  
Thank you.

OLIVE  
(whispers, through tears)  
It's got a *very special filling*.

She opens the box to reveal--

A PIE with the CLEAR SHAPE of a handgun and six bullets under the crust.

NED  
(nervously)  
Please take that away.

**NARRATOR**  
*As Olive considered how the inch-thick glass prevented her from holding the man she still loved...*

Olive shuts the box, looks at Ned...

**NARRATOR (CONT'D)**  
*...she realized that, for the Pie-Maker, there might always be an invisible barrier between them.*

She collapses, head down, sobbing...

INT. PIE HOLE - DAY - LATER

Emerson's at the counter drinking coffee and talking on the corded phone. Chuck enters and rushes over to him. Emerson holds up his finger in a "one second" motion as he finishes his call--

EMERSON  
Got it.  
(hangs up)  
Nobody gave a damn enough about Billy Balsam to want him dead. Background check was a big, fat dead end.

Chuck holds up her finger like Emerson did.

CHUCK  
How did you know?

EMERSON  
Know what?

CHUCK  
About the finger.

EMERSON  
I learned it early on. It's sorta the  
universal "Hush yourself, I'm on the damn  
phone" symbol.

CHUCK  
Oh. Well it must also be the "Billy Balsam bit  
off his killer's finger 'cause we found it in  
his stomach during the autopsy" symbol.

EMERSON  
(covering disgust)  
No way. A real finger?

CHUCK  
Way.

EMERSON  
Then all we gotta do is lift a print off that  
finger, find ourselves a match to whodunit and  
get our boy outta the slammer.

CHUCK  
There's no fingerprint. The gastric acid in  
Billy's stomach ate away at the skin on the  
finger and erased any trace of a print.  
Police think the trail's cold.

Emerson pushes away his slice of pie...

EMERSON  
So whoever did kill Billy is walking around with  
nine fingers thinking they got away with murder.

CHUCK  
Footloose and finger-free.

INT. JAIL CELL - DAY

Ned lies on his cot, staring at the ceiling, another empty cot  
next to him.

**NARRATOR**

*The Pie-Maker considered how not telling Chuck the truth about her father was a lot like being locked in a prison.*

He rolls over to face the wall and a chalk inscription: "Days:"  
He marks the first hash mark...

**NARRATOR (CONT'D)**

*Then he considered how being locked in a prison was actually much, much worse than some silly metaphor about truth.*

**GUARD**

Hey, baker boy, you got a new roommate.

Ned looks up to see--

BURLY BRUCE being let into his cell. Ned sits up, nervous...

**NED**

Burly Bruce.

**BRUCE**

Aren't you the guy who got me locked up?

Slow Push on Ned...

**NARRATOR**

*The Pie-Maker was surprised that here, perhaps 30 seconds from his own violent death, there were no grand revelations, but rather only one simple thought.*

**NED**

(under his breath)

Chuck.

**BRUCE**

It is you.

Bruce moves in, Ned stands...

**NARRATOR**

*But it was the thought that saved his life.*

**NED**

You know, you never told me how you met your girlfriend. Sheila, right?

Burly Bruce softens. Then a smile--

BRUCE

Funny story.

He sits on the cot, starts to talk:

BRUCE (CONT'D)

We met carpooling. I was tired of being stuck  
in traffic all the time.

INT. BURLY BRUCE'S APARTMENT - NIGHT

He's reading *Carpools & Commutes* magazine, stops at a page--

ANGLE - PAGE: An ad for "Carpool Passenger Dolls" with an  
artist's rendition (think 1950s cigarette ad) of a life-size  
doll sitting next to a man in the front seat of a Karmann Ghia,  
the wind blowing in their hair and the slogan, "*The cops won't  
know the difference!*"

BRUCE (V.O.)

Rule is you need two or more for the diamond  
lane, so I answered a personal ad in a magazine.

(NOTE: IN THIS SEQUENCE, WE WILL REALIZE THAT WHAT BRUCE SAYS  
AND WHAT WE SEE [REALLY HAPPENED] ARE NOT NECESSARILY THE SAME  
THING...)

INT. BURLY BRUCE'S APARTMENT - DAY

He opens the front door to see a human-sized box. A DELIVERY  
WOMAN hands him a clipboard to sign for the package.

BRUCE (V.O.)

Next thing I know she's at my door. The first  
few weeks, we commuted together every day.  
She never said much.

OMIT

INT. BURLY BRUCE'S APARTMENT - NIGHT

Bruce is setting the table for one. Sits to eat. Looks around,  
a bit lonely...

BRUCE (V.O.)

Then one night I'm fixing dinner at my place  
and I think, "I wonder what she's doing?" So I  
invite her over. What the hell, I did it as a  
friend, you know?

Bruce stands up, exits frame...

BACK TO SCENE (PRISON CELL) - ON BRUCE

BRUCE  
You know how that is?

REVEAL Ned, trying his best to roll with this story--

NED  
Uh, yeah...

INT. BURLY BRUCE'S APARTMENT - NIGHT

As before, only now the doll is seated across from Bruce as Bruce tells a lively story. CAMERA STARTS TO MOVE AROUND THE TABLE behind her...

BRUCE (V.O.)  
Something happened at that dinner. I don't know what it was. The "Magic of Romance," right? But there was definitely a spark...

As the CAMERA SWEEPS behind the back of doll, it subtly becomes a REAL GIRL who we see when we settle in a two-shot. She looks similar to the doll and is dressed identically. THE GIRL, Sheila, laughs at something Bruce says. As they talk...

BRUCE (V.O.)  
We had so much in common. We'd talked for hours. One thing led to another...

He reaches across the table, touches her hand. She smiles...

BURLY BRUCE'S APARTMENT - ANOTHER DAY

Sheila (the real girl) and Bruce sit on the couch watching TV, talking.

BRUCE (V.O.)  
And before you know it, she was basically living with me. We spent every minute together.

They both stop talking to watch the TV for a moment. As she watches, Sheila's mouth relaxes into the shape of an "O" and she stops moving completely. Then, just as she laughs--

BACK TO SCENE (PRISON)

Bruce takes a breath--

BRUCE  
I love her so much. That's why I took the fall for her.

**NARRATOR**

*The Pie-Maker considered the lie his cellmate was living...*

NED

(delicate)

I know you love Sheila, but... maybe this is a chance to move on. Find someone else... Someone... full of life.

BRUCE

Sheila's my girlfriend. I don't care if they don't parole me for eighty years. I'll find her again.

**NARRATOR**

*The truth could knock all it wanted, but Burly Bruce would never open the door. And maybe that was for the best.*

NED

I'm sure Sheila will still be there, Bruce, waiting for you.

Bruce smiles, hopeful...

**NARRATOR**

*17 miles away...*

INT. PIE HOLE - DAY

Emerson and Chuck sit in a booth.

**NARRATOR**

*...the search to finger the fingerless killer of Billy Balsam continued.*

EMERSON

No missing-digit emergencies in any of the local hospitals last night.

CHUCK

Maybe the killer doesn't realize they lost a finger, so they never went to the hospital.

EMERSON

That would narrow down our suspects to insanely stupid people.

CHUCK

Some amputees have phantom limbs. They think the severed body part is still there even when it's not. It's a psychological protection mechanism people use to deal with the trauma.

He stares at her a beat...

EMERSON

We need to go back to BitterSweets. We need to get into the scene of the crime.

CHUCK

How're we gonna get past Dilly?

EXT. BITTERSWEETS - DAY

CLOSE ON - OLIVE

OLIVE

Hiya.

DILLY

Wearing her mittens and standing in front of BitterSweets sweeping the sidewalk. The door is still broken, with police "DO NOT CROSS CRIME SCENE" tape over the opening.

DILLY

You got a lot of spunk, coming back here.

OLIVE

I'm surprised you're here.

DILLY

It's what Billy would want.

OLIVE

Can I talk to you for a minute? In private?

Dilly sets her broom against the wall, starts inside...

OLIVE (CONT'D)

I mean private, outside-private.

Olive guides her down the block as, unseen by Dilly, CHUCK AND EMERSON SNEAK AROUND AND ENTER BITTERSWEETS.

INT. BITTERSWEETS - PRODUCTION ROOM - DAY

Chuck and Emerson enter and begin to look around with URGENCY.

EMERSON

This dude *bit* off somebody's finger and he was found face-up in the taffy, which means--

CHUCK

That he probably wasn't attacked from behind.

EMERSON

Right.

CHUCK

So there had to be a struggle.

Emerson kneels down next to the LARGE, MARBLE-SLABBED CANDY TABLE in the middle of the room.

EMERSON

I'd say more like a full-on brawl.

Chuck joins him.

EMERSON (CONT'D)

This table's been moved.

Emerson points to the SCRATCH MARKS ON THE FLOOR underneath the table's legs. They stand up and look at the empty marble top. Chuck grabs a SACK OF POWDERED SUGAR and SPRINKLES IT OVER THE MARBLE.

EMERSON (CONT'D)

Wrong kitchen.

Chuck moves to a large rack of baking utensils and picks up a candy brush.

CHUCK

Marble is a very interesting stone. It's resistant to grease and oils which leave stains if it's not cleaned properly and right away. So, if someone were to put their hands on it, say...

Chuck begins to wipe away the excess sugar delicately with the candy brush.

EMERSON

In the heat of a scuffle...

Chuck finishes brushing and steps away...

CHUCK

The oils from their hands would leave an imprint on the surface.

CONTINUED: (2)

ANGLE - THE MARBLE TOP

Where we see a POWDERED SUGAR-DUSTED IMPRINT OF TWO HANDS, BUT ONLY NINE FINGERS.

RESUME - CHUCK AND EMERSON - AS BEFORE

EMERSON

Two hands.

CHUCK

*Nine* fingerprints.

EMERSON

One taffy-drowning murderer.

Emerson grabs a LARGE SHEET OF FRUIT ROLL-UP CANDY from a drying rack and lays it on the marble. He gently presses down, then peels it away.

ANGLE - FRUIT ROLL UP, showing that the sugar hand-prints have been lifted onto its sticky surface. He looks at Chuck.

EMERSON (CONT'D)

Nice work.

CHUCK

You, too.

EXT. BITTERSWEETS - DAY

Olive talks to Dilly -- Dilly's back is to the store's front door...

OLIVE

So I just want you to know that even though we got off on the wrong foot, we are still your neighbors and we're here for you. I realize we may not always wave or smile when we see each other for a while because of... events that have occurred--

DILLY

I broke your sign and called a city health inspector hotline and you all killed my brother.

OLIVE

So we agree to disagree on that...

Dilly, annoyed, sighs and NOTICES SOMETHING in her ADJACENT PARKED CAR'S SIDE MIRROR:

DILLY'S POV - SIDE MIRROR

PUSHING DAISIES #107 "Bitter Sweets" 10/25/07 FINAL DRAFT ACT FIVE 51.  
CONTINUED:

Emerson pokes his head out the front door of BitterSweets and looks around, then pops back in.

RESUME - DILLY AND OLIVE

DILLY

You want proof? You want me to show you something that proves exactly what happened to Billy?

Dilly produces a set of car keys, pushes the FOB. Her CAR BEEPS and the trunk pops open. Dilly strides with a purpose, Olive running behind, to look in the--

TRUNK - it is empty.

OLIVE

What? It's an empty car trunk?

DILLY

No, it's not.

Dilly PUSHES OLIVE INTO THE TRUNK AND SLAMS IT CLOSED...

OLIVE (O.S.)

(from inside)

Oh, crap!

Dilly reaches behind her and removes A GUN from her waistband. As Dilly heads inside her store...

FADE OUT.

END OF ACT FIVE

ACT SIX

INT. BITTERSWEETS - DAY

Emerson and Chuck are faced off against Dilly, her still-mittened hand training a gun on them.

CHUCK

(under her breath)

Her hands. She's wearing *mittens*.

EMERSON

Put the gun down, lady.

DILLY

The pie-making murderer didn't finish the job so he sent his girlfriend and the muscle to finish me off?

CHUCK

Ned didn't kill anyone, and you know it.

EMERSON

We're just trying to find out the truth.

DILLY

The only truth you need to know is I miss my brother.

Dilly raises the gun, tries to get her fingers to the trigger, but the mittens make it impossible. Frustrated, she RIPS THE MITTENS OFF and throws them to the ground, revealing her hands and their TEN INTACT FINGERS.

EMERSON

You've got ten fingers!

CHUCK

You're not the killer!

Emerson holds up the fruit roll-up.

EMERSON

And I don't think you want to be one either. Let us take the evidence to the authorities. We'll find out who really killed your brother.

A beat, as Dilly considers, then slowly lowers the gun.

DILLY

All right, I'll let you go. If you can put whoever killed my brother behind bars, I'll be happy. I thought I wanted revenge, but all I really need is j-j-justice.

She returns to her sweeping. Chuck and Emerson turn and head for the door.

CHUCK

Did she just--

EMERSON

Yep.

Dilly produces her CAR REMOTE FOB again. We hear the BOOP-BOOP as it unlocks.

DILLY

And take your trunk monkey with you!

As Emerson and Chuck leave...

**NARRATOR**

*The facts were these...*

EXT. BITTERSWEETS - DAY

Dilly's trunk pops open.

**NARRATOR**

*After Olive was freed from Dilly Balsam's trunk...*

Olive's eyes squint, adjusting to the blinding sun of freedom.

OLIVE

(yells)

ATTICA!!!

INT. MORGUE - LAB - DAY

CAMERA PANS OVER TO A HEAD AND TORSO X-RAY OF BILLY BALSAM. The coroner's finger comes into frame and he points...

**NARRATOR**

*The authorities explained that the time it would take for the dismembered digit to pass through the digestive system of Billy Balsam...*

The coroner traces the path of the finger through the body...

**NARRATOR (CONT'D)**

*...and have its fingerprint erased by the acid contained in the stomach, put the time of death of one Billy Balsam hours earlier than the time the Pie-Maker was found hovering over body.*

THE CORONER AND EMERSON - LATER

The coroner peers into a microscope at the fruit roll-up...

**NARRATOR**

*Fingerprint analysis of the sheet of candy fruit exposed the 9-fingered culprit to be none other than...*

INT. PIE HOLE (FROM BEFORE - SCENE 26)

ANDREW BROWN, pulling out his clipboard...

**NARRATOR**

*...Andrew Brown, Health Inspector.*

INT. BITTERSWEETS - DAY

Dilly's being questioned by a couple of POLICE OFFICERS.

**NARRATOR**

*Whom it was revealed, upon further investigation, had been blackmailing Dilly and Billy Balsam.*

PIE HOLE - KITCHEN (AS PREVIOUSLY SEEN - SCENE 27)

Andrew Brown opens the closet, revealing the rotten fruit.

**NARRATOR**

*Having paid off the inspector to conduct a surprise inspection that led to the Pie Hole's temporary shutdown...*

PIE HOLE - FRONT DOOR (AS PREVIOUSLY SEEN - SCENE 28)

The "Closed by Order of the Health Department" notice is tacked to the Pie Hole's door.

**NARRATOR**

*...Brown had demanded a bribe lest he reveal Billy and Dilly's dastardly deed and shut them down, too.*

INT. BITTERSWEETS - PRODUCTION ROOM - NIGHT - FLASHBACK

Billy and Andrew Brown are seen arguing.

**NARRATOR**

*Unwilling to be bullied, Billy Balsam balked.*

The fight becomes physical. Brown gets the upper hand and we see Billy's mouth open wide and bite down as Brown screams in agony. Brown puts his (now nine-fingered) hand down on the marble table and pushes back with all his might, sending Billy flying backward where he falls into the taffy machine and gets sucked under. As we PUSH IN on Brown's FACE...

INT. PIE HOLE - DAY

CLOSE ON A TELEVISION SCREEN where BROWN'S PICTURE is now part of a news report.

**NEWS ANCHOR**

(on the screen)

Health Inspector Andrew Brown is now believed to be the number-one suspect in the murder of Balsam's BitterSweets Taffy and Sweets Emporium co-owner, Billy Balsam.

CAMERA FINDS Chuck and Olive watching the news.

ON THE SCREEN

Emerson's PICTURE behind the anchor...

**NEWS ANCHOR (V.O.)**

Thanks to the work of Private Investigator Emerson Cod, the owner of the local Pie Hole was cleared of all charges and released from jail. Authorities are conducting an extensive search for Andrew Brown, who remains at large. Next up: Can apes drive? We'll find out.

THE BELL OVER THE DOOR CHIMES, OLIVE AND CHUCK SPIN AND SEE--

NED AND EMERSON

Olive squeals.

**EMERSON**

Dead girl walking.

Ned smiles at the sight of her.

**NED**

Walking right toward me.

As Chuck reaches him:

CHUCK

You okay?

NED

Sure. I mean, I am now. Thanks for getting me sprung.

CHUCK

You're welcome. I had some help.

Olive hops up on a table and gives him a hug.

CHUCK (CONT'D)

That hug goes double for me.

Ned smiles at Olive, who moves off. He moves to Emerson, who's getting ready to go.

EMERSON

You know, doing this work without you actually means doing a whole lotta work. Not that I can't, 'cause I can. But I don't like it.

NED

Glad to be back.

(then)

It wasn't all bad in jail, you know. I had a lot of time to think. And I made a decision.

Ned looks at Chuck, safely out of earshot...

NED (CONT'D)

Everyone talks about how the truth will set you free. But Burly Bruce was free to love someone 'cause he was so good at lying to himself about the doll being real. Which is to say, go lying! Or at least, yay to not telling the truth. I'm not telling Chuck about her dad.

EMERSON

I hear that as if it came right from my very own mouth. Oh, wait, it did.

NED

Well you were right. Good night.

EMERSON

Night.

Emerson exits. Ned joins Chuck at the counter. Olive serves them each a slice of pie (including herself).

**NARRATOR**

*Safely home and cleared of having committed any crime, the Pie-Maker enjoyed a celebratory piece of pie and went up to bed.*

DISSOLVE TO:

INT. PIE HOLE - LATER

Olive and Chuck are putting chairs up on the tables, closing up for the night.

CHUCK

I think we're ready to open for business in the morning.

OLIVE

Spick-and-span.

CHUCK

Thanks for everything, Olive. Couldn't have saved Ned without you.

Olive goes back to her work...

OLIVE

Ain't no thing but a chicken wing.

CHUCK

You okay?

OLIVE

I'm great.  
(then)  
Or I will be.

Chuck hesitates, wants to say more, then:

CHUCK

Night.

Chuck exits out the back. Olive moves down the counter, picks up Alfredo's coffee cup, then looks at the door. IT FLIES OPEN--

ALFREDO

Steps in--

ALFREDO

*Olive.*

OLIVE

Fredo. I knew it was you.

PUSHING DAISIES #107 "Bitter Sweets" 10/25/07 FINAL DRAFT ACT SIX 58.  
CONTINUED:

She runs to him. He sweeps her off her feet and kisses her deeply...

**NARRATOR**

*Sometimes, a crime of passion is not realizing  
the passion in time.*

SMASH CUT TO:

Olive, back at the counter, still holding the cup. The kiss never happened. Olive takes the cup and turns to head in back, this time with melancholy...

INT. JAIL CELL - NIGHT

Bruce is on his cot staring out the window.

**NARRATOR**

*While other times the crime is not seeing the  
world as it is.*

EXT. SWAMP - NIGHT (BACK LOT)

Dilly stands at the edge of a swamp, next to an empty wheelbarrow.

**NARRATOR**

*But most crimes of passion...*

CAMERA PANS DOWN as the four-fingered hand of Andrew Brown slips down into the muck.

**NARRATOR (CONT'D)**

*...are actually a crime.*

Dilly wipes her hands off on her apron, turns and walks away, pushing the wheelbarrow.

INT. NED'S APARTMENT - BEDROOM - NIGHT

Ned and Chuck climb into bed, both exhausted from the day.

**NED**

So people can actually feel their limbs even  
after they're gone?

**CHUCK**

Yup. Some do.

**NED**

It's weird, but I kinda like it.

CHUCK

Me, too.

NED

While I was in jail... I think you were my  
phantom limb.

CHUCK

I was?

NED

You were. It was like you were there with me  
the whole time.

CHUCK

I'm so glad you're back.

Chuck smiles.

**NARRATOR**

*The Pie-Maker had never felt closer to another  
person as he did at that moment. He felt a  
rush of emotion overcome him...*

NED

Chuck?

CHUCK

Mm-hmm...

**NARRATOR**

*...causing one crime of passion that came in  
the form of a confession.*

NED

I killed your dad.

CUT TO BLACK.

END OF SHOW