

PUSHING DAISIES

"Bzzzzzzzzz!"

Episode #3T7053

Written by
Bryan Fuller

Directed by
Adam Kane

SHOOTING SCRIPT 
September 2, 2008

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

© 2008 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

EXT. CEMETERY - LATE DAY - FLASHBACK ("PIE-LETTE" RE-USE)

An expansive hillside graveyard filled with headstones.

NARRATOR

At this very moment, in the town of Coeur d'Coeurs...

ON ONE SIDE

YOUNG CHUCK is flanked by 30-something AUNTS VIVIAN AND LILY, looking into an open grave as a RABBI reads from a prayer book.

NARRATOR (CONT'D)

...a girl named Chuck was attending her father's funeral. The only parent she had ever known was accidentally, inadvertently killed by the boy she loved...

ON THE OTHER SIDE

YOUNG NED and his FATHER look into an open grave as a PRIEST reads from a prayer book.

NARRATOR (CONT'D)

...who was, at this very moment, attending his own mother's funeral, who had actually died twice.

INT. YOUNG NED'S CHILDHOOD KITCHEN - DAY ("PIE-LETTE" RE-USE)

Young Ned's MOTHER sweeps the dirt off his clothes, then abruptly DROPS OUT OF FRAME mid-sweep.

NARRATOR

It was a blood vessel bursting in her brain that caused Ned's mother's first death.

Young Ned turns to find his mother dead on the linoleum floor.

NARRATOR (CONT'D)

However, Young Ned had a secret gift: he could touch dead things and bring them back to life.

He touches her cheek and we see a BOLT OF STATIC ELECTRICITY. His mother blinks and sits up.

NED'S MOTHER

I must've slipped. Clumsy.

(then)

Did the timer go off?

NARRATOR

It was a gift with two simple caveats:

Young Ned watches her get to her feet, brush off her apron and check the pie in the oven.

NARRATOR (CONT'D)
*Keep a dead thing alive for more than a minute
and something else would die in its place.*

THROUGH THE KITCHEN WINDOW, we SEE Chuck's father drop dead in his yard as he's watering the lawn.

Ned's mother GASPS as she sees Chuck's father dead in the yard. SMASH, the pie plate she's holding SHATTERS to the ground.

INT. YOUNG NED'S CHILDHOOD BEDROOM - NIGHT ("PIE-LETTE" RE-USE)

Young Ned's mother pulls up the blankets so he can slide into bed. She draws the blanket up to his chin...

NARRATOR
*And touch a dead thing twice, it dies again,
this time forever.*

...and kisses him on the forehead, FLASHING DEAD AGAIN and dropping out of frame. Young Ned hops out of bed and kneels next to his dead mother, poking her cheek, waiting for her to open her eyes again. She doesn't. OFF Ned... MATCH CUT TO:

EXT. CEMETERY - LATE DAY ("PIE-LETTE" RE-USE)

As before. Young Ned stares at his mother's open grave and glances at Young Chuck, who is staring at him.

NARRATOR
*Young Ned felt responsible not only for his
mother's death, but the death of Chuck's father.
His feelings of guilt were amplified...*

Young Ned and Young Chuck ENTER FRAME from their respective sides, silhouetted by the sun.

NARRATOR (CONT'D)
...because he, too, was in love.

They kiss. And then Chuck walks away. Ned watches her go.

NARRATOR (CONT'D)
*The next time Young Ned would see the girl
named Chuck she would be dead.*

EXT. LONGBOROUGH SCHOOL FOR BOYS - DAY ("DUMMY" RE-USE)

Ned's father pats him on the shoulder and walks away.

NARRATOR

Unlike Chuck, Young Ned still had a father, but after a brief mourning period, he would deposit Ned at the Longborough School for Boys.

EXT. CHUCK'S CHILDHOOD HOME - DAY - FLASHBACK

YOUNG CHUCK stares at the spot on the lawn where her father died. A BEE flits past Chuck's nose and she follows it with her eyes, turning to see AUNTS LILY and VIVIAN, wearing beekeeper's suits, standing next to a collection of box hives.

NARRATOR

After her own father's death, Chuck was fostered by Aunts Lily and Vivian, a renown synchronized swimming duo and sister neurotics, who helped her build a new home...

CLOSE ON - A NEWSPAPER AD

It reads: "Bee-lieve in the Power of Bees! As seen in the *Thrifty Nickel!*"

NARRATOR

...bee-by-bee.

CAMERA PULLS OUT TO REVEAL THE NEWSPAPER AD is a sticker on the side of a LARGE, COMMERCIAL BOX that's been recently opened. Lily stands next to it, uncomfortable with the sentiment.

NARRATOR (CONT'D)

It was Aunt Lily who found the ad on the back pages of the "Thrifty Nickel," in a fleeting wisp of something resembling maternal instinct.

LILY

Just wanted you to stop staring at that spot where your father died. It's obsessive.

REVEAL smiling Young Chuck, dressed in a child-sized beekeeper's suit, reading a manual entitled: "*Bee Basics from A-to-BZZZZ.*"

NARRATOR

Young Chuck rebuilt her home by building a new home for a homeless Queen and her hive. The bees thrived. So did Chuck.

EXT. LONGBOROUGH SCHOOL FOR BOYS - DAY ("DUMMY" RE-USE)

Young Ned stands in front of the same suitcases, as before.

NARRATOR

And while Chuck thrived, Ned waited for his father to bring him home... and waited...

INT. LONGBOROUGH SCHOOL FOR BOYS - SUNSET ("DUMMY" RE-USE)

Young Ned stands in front of the same suitcases.

NARRATOR

...and waited...

INT. LONGBOROUGH SCHOOL FOR BOYS - NIGHT ("DUMMY" RE-USE)

Young Ned stand with his suitcases as the CRICKETS CHIRP.

INT. LONGBOROUGH SCHOOL - KITCHEN ("SMELL OF SUCCESS" RE-USE)

Young Ned ENTERS and approaches the TOASTER, where he sees a reflection of his mother offering up a freshly-baked pie.

NARRATOR

Just as Chuck remembered how home felt...

LATER: Young Ned pulls his own freshly-baked pie out of the oven.

NARRATOR (CONT'D)

...Ned tried not to forget what home was. He held onto it the only way he could...

As YOUNG NED MORPHS INTO ADULT NED, we are...

NARRATOR (CONT'D)

...and became the Pie-Maker.

INT. PIE HOLE - NIGHT ("PIE-LETTE" RE-USE)

CAMERA PULLS OUT FROM ADULT NED REVEALING THE PIE HOLE.

EXT. OCEAN - NIGHT ("PIE-LETTE" RE-USE)

CHUCK's body splashes into the water.

NARRATOR

And the girl named Chuck... became dead. She was 28 years, 24 weeks, 3 days, 11 hours and 51 minutes old when murdered on a Tahitian getaway.

EXT. CEMETERY - FLASHBACK (RE-USE FROM THE "PIE-LETTE")

NED runs up to the two graveyard workers about to shovel the first shovelful of dirt onto Chuck's coffin.

NARRATOR

But one touch from the Pie-Maker...

NED

Hey, I think somebody's truck's on fire.

NARRATOR

Neither the Pie-Maker nor Chuck could move without the other one knowing. And to the Pie-Maker, it felt like home.

CLOSE ON BEEHIVE

NARRATOR

So Chuck and the Pie-Maker built a home together... bee-by-bee.

CAMERA CONTINUES PULLING BACK until we are--

NARRATOR (CONT'D)

Tragically, rogue pesticides killed those bees...

EXT. LIBERTY APARTMENT BUILDING - ROOFTOP - MORNING

It's a beautiful morning. Ned stands bare-chested, in his boxers and socks, and Chuck's wearing the most adorable undies you've ever seen, both surrounded by hives and all sorts of flowers. Chuck looks inside a hive.

NARRATOR

...but only briefly.

CHUCK

This'll go better if you wear less clothes.

NED

I've already been shucked like an ear of corn.

CHUCK

(flirtatiously closer)

I'm shucked, too. All the way to my silky intimates just to put on a beekeeper's suit.

NED

Why are you shucked and silky?

CHUCK

It seemed only fair.

Ned finally pulls off his socks and tosses them aside. Chuck pulls up her beekeeper's suit over her shoulders and zips.

NED

You stopped being fair.

Chuck smiles, puts on her helmet and veil.

CHUCK

You do realize I can get new bees. I can make a new home for new bees.

NED

I like this bee home the way it is -- was.
You love these bees. A happy hive is a happy
home and you can't be happy if you're dead.

CHUCK

There are a thousand dead bees here. I don't
want a thousand butterflies to die because you
brought my bees back to life.

NED

Think of it as a pest-control issue. There's
an infestation of water bugs in the drain
pipes and if I touch a thousand little dead
bees back to life, then maybe a thousand
little water bugs will no longer be a problem.

CHUCK

Last time when I asked you to bring something
back to life, you said no.

NED

It was your dad. That woulda' been weird. If
not actively traumatic.

CHUCK

I don't know. To have my dad back if even for
a minute. It may be ghoulish, yes, but also
sweet. Like a taxidermied pet or putting
someone's ashes in a teddy bear. Wouldn't you
wanna have your dad back... if you could...
even for a minute?

NED

That would be an awkward minute. I haven't seen
or heard from the man in twenty years. I'll
stick to bees; least they know what home is.

She grabs an inactive hive filled with dead bees and climbs a
low dais, standing over nearly-naked Ned.

CHUCK

This is very sweet of you.

NED

And will probably sting.

CHUCK

Just don't offend the bees.

NED

How would I offend the bees?

But she's already tipping the hive. Ned plugs his ears and
closes his eyes as Chuck pours bees.

EACH BEE FLASHES WITH LIFE as they make contact with his bare skin. FLASH-FLASH-FLASH-FLASH-FLASH -- the alive-again bees LIGHT-UP like firecrackers.

Digby BARKS as they bounce off Ned, flying toward the flowers around the hive. A bee FLASHES ALIVE on Ned's torso and flies right into his arm, FLASHING DEAD and dropping to the ground.

CAMERA FINDS A DRAINAGE PIPE where DEAD WATER BUGS pour out.

INT. PIE HOLE - DINING AREA - DAY

OLIVE moves from booth to booth, serving pies to customers.

NARRATOR

Olive Snook once felt as at home in her Pie Hole uniform as she did her own skin. But recently, home and uniform had begun to chafe.

Olive unloads the last of the pies and scratches under her uniform. She turns to see her CUSTOMER staring at Chuck, who ENTERS with Ned and crosses to the kitchen.

CUSTOMER

Doesn't she look like that "Lonely Tourist" girl who got killed on a Tahitian getaway?

OLIVE

No, not at all. Actually, wasn't that girl Asian? Hey, you want a box for that, to-go?

NARRATOR

Believing Chuck merely faked her death, Olive kept the secret that Chuck was still alive.

Olive turns to see Ned rolling dough at his preparation table. He looks up and smiles at her, she swoons.

NARRATOR (CONT'D)

But the secret that weighed the most in Olive's satchel of deception was that she was still in love with the Pie-Maker.

POPPING UP INTO FRAME is a finished POP-UP ILLUSTRATION of a little girl in pigtails, stroking her chin. We are--

NARRATOR (CONT'D)

At that very moment, Private Investigator Emerson Cod was enjoying a new love of the pop-up variety.

INT. EMERSON'S OFFICE - DAY

EMERSON COD sits at his desk, working over his nearly-completed POP-UP BOOK. He pulls a tab and the little girl raises a magnifying glass to her eye (which appears to magnify).

NARRATOR

Combining his fondness of detective work and stress knitting, Mr. Cod authored and constructed "Lil' GumShoe."

REVEAL the cover and title: "LIL' GUMSHOE by EMERSON COD."

EMERSON

I love you, "Lil' GumShoe."

NARRATOR

Mr. Cod had time to author pop-ups because he saved time solving murders with a Pie-Maker who can undead the dead and ask how they got that way.

Emerson turns the pages of his pop-up creation, smiling. Suddenly, his office door SWINGS OPEN. An emotional man of about 30, named DUSTY FITZ, stands in the doorway.

DUSTY FITZ

My wife has been murdered.

EMERSON

What do the Po-Po got to say about your wife being murdered, Mr. Fitz?

DUSTY FITZ

Work-related mishap. Said she was sloppy.

EMERSON

Was she sloppy?

DUSTY FITZ

She wasn't sloppy. She was having an affair. Said she was gonna leave me or him. Not sure which. She wasn't using proper nouns, but the caller ID said she was talking to someone at Betty's Bees. Thank God I was eavesdropping.

EMERSON

If your old lady was stepping out on you, why do you care who killed her?

DUSTY FITZ

I'm hoping she was leaving him and not me. I couldn't bear it if she was leaving me.

EMERSON

Uh-huh. What line of work was she in?

DUSTY FITZ

Bees. Know anything about bees?

Emerson heaves an exhausted sigh.

EMERSON

I know somebody who knows somebody.

(then)

Before we continue, I'd like to say I'm sorry
for your loss and... I do accept credit cards.

Emerson slaps a credit card slider on his desk.

DUSTY FITZ

I have a check card.

EMERSON

Any ladle's sweet that dishes out gravy.

NARRATOR

The facts were these:

INT. BETTY'S BEES - RECEPTION - DAY

CAMERA PUSHES IN ON KENTUCKY FITZ (late-20s) in her Betty's Bees
uniform, sitting in front of the corporate logo.

NARRATOR

*One Kentucky Fitz, wife of Dusty, was the
number-one Bee-Girl of Betty's Bees.*

QUICK FLASHES OF BETTY'S BEES PRODUCT LINE FROM THE CATALOG:

Creams, soaps, shampoos, lip balms, all sporting Betty Bee's mug.

NARRATOR

*Betty's Bees (trademark) was all the buzz in
beauty and well-being with honey and honey-
based moisturizers, anti-aging creams, soaps
and lip balms.*

INT. MORGUE - DAY

CAMERA MOVES WITH THE CORONER as he leads Ned, Emerson and Chuck
to two COVERED BODIES on two tables, one faceup, one facedown.

NARRATOR

*Kentucky was 26 years, 3 weeks, 5 days and 39
minutes old when found stung to death behind
the wheel of her Betty's Bees Bee-mobile.*

NED

Which one is Kentucky Fitz?

CORONER

Biscuits.

EMERSON

"Biscuits"?

The coroner indicates the facedown body first, then faceup.

CORONER

You got biscuits, you got shrimps.

(points to heels)

Biscuits.

(points to toes)

Shrimps.

EMERSON

You got something we can use to flip her over?

CORONER

Why you gotta flip her over? Front don't look much different than the back. And it ain't like you gonna be having a conversation.

The coroner holds out his hand, waiting for payment.

EMERSON

It sure ain't.

Emerson slaps a wad of cash in the coroner's hand and he EXITS. Ned touches Kentucky's shoulder and she FLASHES ALIVE, still facedown. Her eyes open.

NED

Hello, Kentucky. We'd like to have a conversation.

CHUCK

Maybe she's paralyzed from all the bee-stings.

KENTUCKY

I'm just taking in my surroundings. Apparently, I'm dead.

Kentucky turns over on the table, knocking the sheet covering her to the floor, REVEALING her once-beautiful body, now BUBBLED AND SWOLLEN from thousands of bee-stings. [NOTE: Her naughty bits will be strategically covered, *Austin Powers*-style.] There's an awkward moment where they all stare at her.

KENTUCKY (CONT'D)

Really?

Chuck quickly grabs the sheet and drapes it back over Kentucky.

CHUCK

Sorry about that. And I'm sorry we have to pepper you with questions in your last moments of life, but was your death an accident?

KENTUCKY

Was I accidentally swarmed by bees? No. That was on purpose.

NED

Why would someone swarm you with bees?

KENTUCKY

I may have been up to some mischief.

EMERSON

Your husband thinks what got you killed was a workplace romance gone all sorts of sour.

KENTUCKY

My husband has a problem with eavesdropping. There was no romance. It was my workplace that went sour. I was leaving Betty's Bees.

CHUCK

Dusty will be tickled you weren't cheating.

KENTUCKY

I love my husband. I could never hurt him. I'm his only family. He was never close with his own family and my family doesn't like him. So it really is just me. Was just me.

NED

You tell your husband you were leaving Betty's Bees?

KENTUCKY

If I told him I was quitting Betty's Bees, he'd worry and ask lots of questions why, then I'd have to lie about sabotaging Betty's Bees.

EMERSON

Why'd you sabotage Betty's Bees?

KENTUCKY

Why? Because Betty deserved it. Intention was to quit before I got caught.

NED

Who caught you?

KENTUCKY

I couldn't see his face. Or her face. Regardless of genitalia, I didn't see much. All the lights went out one by one. Then there was a terrible hum. And out of the darkness... out of the night, it came for me. It spit something, then a swarm of bees attacked. I tried to get a good look at it, but the bees were already stinging my eyes.

Ned's been totally sucked into the story.

NED
That's terrifying.
(to Chuck and Emerson)
That's terrifying.
(off watch BEEP)
Oh. Sorry. Five seconds.

CHUCK
Any last wishes?

EMERSON
How were you sabotaging--

But Chuck was louder.

KENTUCKY
My only wish is that Dusty not be alone. He
doesn't like alone.

EMERSON
Yeah, yeah. How were you sabotaging Betty's Bees?

KENTUCKY
With a lot of might--

Ned can't wait another second. He touches her mid-sentence and she FLASHES DEAD, but her chest heaves slightly. Emerson shoots Chuck a look, annoyed.

EMERSON
That's nice. Don't know what she was doing,
but we know it required a lot of effort.

NED
Do you hear something?

EMERSON
Is she still breathing?

CHUCK
That's not breathing.

Kentucky does one last heave and her jaw drops open, BELCHING A SWARMING CLOUD OF BEES into the room.

INT. MORGUE - CORONER'S OFFICE - CONTINUOUS

Emerson, Chuck and Ned rush in, slamming the door behind them. The coroner stares:

CORONER
I told you not to turn her over.

OFF that...

END OF ACT ONE

ACT TWO

INT. PIE HOLE - DAY

Ned, Emerson and Chuck in a booth. Olive bustles back and forth, eavesdropping as she goes, waiting on various customers.

NED

Could that have happened to me? On the roof?
Could I have been swarmed? In my underwear,
too. I could've been swarmed in my underwear.

EMERSON

You don't just get to put those pictures in my
head. That is an assault on my imagination.

CHUCK

Poor Kentucky. What a horrible way to die.
Thousands of little stingers stinging you.

Olive arrives with two slices of pie, one à la mode, one not.

OLIVE

Like little stinging secrets that don't just
sting you once, they keep stinging you until
you're bloated and filled with pus.

(off their stares)

Who wanted à la mode?

Emerson and Chuck raise their hands and Olive places the pies
down in front of them, giving the mode to Emerson and moving on.

NED

Kentucky got bloated and filled with pus on
account of her sabotaging Betty's Bees.

CHUCK

Boy, Kentucky sure had it out for Betty. But
who had it out for Kentucky?

NED

The Terrifying Bee-Man.

CHUCK

What if he's made entirely out of bees and the
reason she didn't see his face is because he
doesn't have one? What if there's a whole
society of Bee-Folk who walk among us shaped
like people?

NED

You're thinking about how you can train
your bees to walk around in people shapes,
aren't you?

CHUCK

Yes.

EMERSON

Ain't no bees walking around in people shapes.
Kentucky was wiggity-wiggity-whacked.

NED

With a swarm of bees.

EMERSON

Smells like an inside job.

NED

Kentucky was talking to someone at Betty's
Bees when Dusty was dropping eaves.

CHUCK

Someone who might know what she was doing and
who would wanna kill her for it.

EMERSON

If it's an inside job, we need an Inside Bee-Girl.

NED

No.

EMERSON

We've got to tap this honey at its source.

Emerson produces a newspaper with a circled ad that reads:
"Calling All Bee-Girls! Bee All You Can Bee with Betty's Bees."

EMERSON (CONT'D)

Calling all Bee-Girls.

NARRATOR

*Under the nom de plume of Kathryn "Kitty"
Pimms, Chuck answered the call calling
for Bee-Girls.*

CLOSE ON RÉSUMÉ:

The name on top reads: "Kathryn 'Kitty' Pimms." Chuck's alias.

ON CHUCK

Dressed for her job interview, hat and bee broach, et. al.

CHUCK

I love bees because they've been who they are
without apology for 35 million years. They
don't have to prey on others to survive. They
work tirelessly, not for themselves but for
each other. They have the freedom to fly out
into the world, yet they always come home.

Chuck recites her essay as CAMERA PULLS BACK to REVEAL we are--

INT. BETTY'S BEES - WOOLSEY NICHOLLS'S OFFICE - DAY

Chuck sits opposite WOOLSEY NICHOLLS, a jolly man (40s/50s), who is ENCHANTED with the charming young lady in front of him.

CHUCK (CONT'D)

They have heart and nobility and furry behinds.

WOOLSEY

Stupendous! You know, I often find that the most amazing creatures have furry behinds.

He continues to prattle MOS as CAMERA PUSHES IN ON Chuck:

NARRATOR

Sitting in Woolsey Nicholls's office, discussing the furry behinds of bees, Chuck realized this was her very first job interview. Ever. She considered this fact for a moment, then had to ask:

CHUCK

I have to ask. Are you the Woolsey Nicholls behind Bzzzzzzzzzz! Honey and More?

WOOLSEY

I am!

CHUCK

What are you doing at Betty's Bees? Aren't you Betty's Bees' biggest rival?

WOOLSEY

I own Betty's Bees now. We've kept the acquisition very quiet. These days, mergers can send brand loyalists into a tizzy.

CHUCK

I'm a honey loyalist, you'll get no tizzy from me. I just hope you're not killing Bee-Girls.

WOOLSEY

I beg your pardon?

CHUCK

The Bee-Girl sales division. With any acquisition, there's restructuring and downsizing. I just hope it doesn't affect the Bee-Girls.

WOOLSEY

Bee-Girls will always have a home in my hive. Unfortunately, though fortunately for you, we've recently had an opening in our Bee-Girl division.

CHUCK

I did hear something about Kentucky Fitz. Something about a honey-harvesting tragedy?

WOOLSEY

Yes. Very sad. She had a bright future ahead of her here at the new Betty's Bees.

CHUCK

I heard someone saying something about Kentucky planning to leave Betty's Bees before she died.

WOOLSEY

You sure do hear a lot of things.

CHUCK

It's a very gossipy office.

WOOLSEY

Well, I believe that particular rumor to be false, Kitty. Kentucky was invested.

Woolsey pulls out a mock-up of a Betty's Bees product, featuring Betty's original face, and folds over a transparency that covers Betty's original face with Kentucky Fitz's smiling face.

WOOLSEY (CONT'D)

She was the new face of Betty's Bees. We designed our entire brand relaunch around her.

CHUCK

But Betty's the face of Betty's Bees.

WOOLSEY

Betty was the old face. "Old" being the operative word.

CHUCK

She's 37.

WOOLSEY

She's 38. And 38 rounds up to 40, which rounds up to 50, which rounds up to "old." And if you're in the business of selling products that promise youth, beauty and vitality, you have to make a strong case for it. Correction, we have to make a strong case for it. Kitty, I'd be honored if you called Betty's Bees your new home.

CHUCK
Betty's Bees is my new home.

WOOLSEY
Stupendous!

Chuck never lets her smile drop. But as we ZOOM in on her BEE BROACH, we see: the TINY WIRE where the stinger should be.

INT. EMERSON'S CAR - DAY

TIGHT ON ANOTHER WIRE, leading to a pair of old-school HEADPHONES, currently being shared by Ned and Emerson. Ned shoots Emerson an annoyed look.

NED
Chuck has a new home. I blame you.

EMERSON
I blame me, too. That went well.

NARRATOR
Emerson Cod's inside man, aka, Betty's Bees' newest Bee-Girl Kitty Pimms, buzzed through the offices of Betty's Bees...

INT. BETTY'S BEES - KENTUCKY FITZ'S OFFICE

Chuck ENTERS and slinks over to Kentucky's desk and begins looking over her datebook before stuffing it under her arm.

NARRATOR
...until she buzzed upon the office of one Kentucky Fitz.

She opens a succession of drawers and realizes the lock on a particular drawer has been broken. She opens the drawer to see an ANTIQUE HOUSE KEY with a distinctive bee handle, marked "88."

NARRATOR (CONT'D)
Chuck-slash-Kitty searched for any hint of a saboteur's agenda.

Chuck moves to a closet and opens it and STARTLES TO SEE BETTY BEE (late 30s) standing inside, STARTLING to see Chuck.

NARRATOR (CONT'D)
What she found was the eponymous Betty Bee.

CHUCK
What are you doing in there?

BETTY
Cognitive therapy for claustrophobia.

CHUCK

You're Betty Bee.

Betty steps out of the closet, brushing off her garment.

BETTY

That's right. Why am I explaining myself to you? You should be explaining yourself to me.

CHUCK

I'm sorry. I was told this office was vacant.
(offers her hand)
Kitty Pimms. I was just hired.

BETTY

By whom?

CHUCK

Woolsey Nicholls.

BETTY

(concealing disdain)

Woolsey.

(eyes narrow)

So you're replacing Kentucky? A little soon after her death. Seems distasteful, doesn't it?

CHUCK

It does, but it also speaks to the efficiency of your human resources department.

Betty sizes Chuck up and down as she slides by the desk, surreptitiously sliding the drawer open and stealing the key.

BETTY

I wonder how else you'll be replacing Kentucky. Since I'm a withered hag tattered by every grain of sand in the hourglass, Betty's Bees still needs a fresh, young face. And after what happened to Kentucky... well, no one wants to think about that when they buy lip balm.

Betty moves off, then stops and forces a smile:

BETTY (CONT'D)

Welcome to Betty's Bees.

Chuck looks down to see the ANTIQUE KEY is now missing.

OMIT

INT. BETTY'S BEES - BETTY'S OFFICE - CONTINUOUS

Betty approaches her desk, opens a drawer, places the antique key inside and closes and locks the drawer. She looks up and STARTLES to see Chuck standing just inside her doorway.

CHUCK

I just wanted to say what an honor it is to be working with you.

BETTY

Thank you. Get out.

NARRATOR

And so Chuck got out, but the question remained:

INT. PIE HOLE - KITCHEN - NIGHT

Chuck presses dough into a pan as Emerson and Ned stand nearby. Olive ENTERS and EXITS the scene, coming and going with dirty plates and pie, respectively.

NED

Betty Bee. Co-conspirator or killer?

EMERSON

Stealing a key out of a dead lady's desk doesn't make you either.

OLIVE

Hide what you know. I'm always hiding what I know. And Betty's hiding something by hiding that key.

CHUCK

Olive's right. The key is key.

OLIVE

And when I get done serving these pies, I'll tell you exactly what that key is for.

EMERSON

Don't be yapping like you know what you're yapping about.

Olive moves off, balancing three slices of pie on her arm.

CHUCK

Kentucky was going to be the new face of Betty's Bees, which does give Betty motive.

EMERSON

Getting replaced by younger and better-looking always gives you motive.

NED

But Kentucky was sabotaging Betty's Bees (trademark). Which is owned by Woolsey Nicholls, which gives Woolsey motive.

EMERSON

Woolsey's a businessman. Somebody sabotage him, he'd send a swarm of lawyers, not bees.

Olive returns with dirty dishes.

OLIVE

I got it. They were lovers of the same-sex persuasion and the key is for their love nest.

NED

We've ruled out workplace romance.

OLIVE

I'll just cross that off my list then.

CHUCK

I haven't ruled out workplace romance.

EMERSON

Romance gives you motive. Somebody's always loving somebody they shouldn't be loving.

Olive notices Emerson was starting right at her when he said it. She shoots him a look and turns her attention to Chuck, who surreptitiously uncaps the dropper bottle and doses the pie.

OLIVE

(re: the pie)

Is that for your aunts?

CHUCK

Mmm-hmm. Extra vanilla.

OLIVE

Aunt Lily loves her vanilla.

EXT. AUNTS' HOUSE - WINTER NIGHT (RE-USE FROM "CORPSICLE")

NARRATOR

Olive Snook discovered it wasn't vanilla while delivering pie to Chuck's aunts. It wasn't the only secret she would discover that night.

INT. AUNTS' HOUSE - LIVING ROOM (RE-USE FROM "CORPSICLE")

A MERMAID floats right before Lily's eye, at least appears to.

NARRATOR

The high doses of herbal mood-enhancers not only caused particularly-vivid side effects, but they also prompted a confession:

LILY

I'm Charlotte's mother.

Lily blinks and the mermaid is now Olive. Olive can only stare. The infamous CHEESE CRAB crawls onto her shoulder and shares Olive's stunned disbelief.

NARRATOR

It was a confession not even Lily's sister Vivian had heard. And to ensure that she never would, Lily banished Olive from their lives.

INT. PIE HOLE - NIGHT

Chuck places the pie in a Pie Hole box and hands it to Olive as she's crossing into the kitchen.

NARRATOR

Since both Chuck and her mother were supposed to be dead, neither could know the other was alive.

Olive walks around the corner and throws the pie in the trash. Chuck joins Emerson on the stools, with Ned behind the counter.

EMERSON

I don't know if Betty killed Kentucky or didn't kill Kentucky, but either way, Betty's hiding something about something.

CHUCK

I'll give Betty the shakedown tomorrow.

NED

No shaking. What if somebody at Betty's Bees finds out you're a spy. Spying is a lot like sabotage. In that they kill you for it. That's what you do with spies and saboteurs. You kill them and you don't feel bad about it because they were spying and sabotaging.

Olive approaches with a dish rag and starts wiping the counter.

CHUCK

They won't kill me during office hours.

EMERSON

Yeah. Stop trying to spook my inside man.

NED

You could die.

OLIVE

And you're already dead.

LILY (O.S.)

Told you she wasn't dead.

Ned, Emerson, Olive and Chuck all turn to see: AUNTS LILY and VIVIAN ENTER. Ned and Olive stare in horror at Vivian and Lily.

Olive and Ned turn to see: Chuck's stool is spinning by itself and Chuck is nowhere in sight, and neither is Emerson.

NED

If I could breathe, I would vomit.

VIVIAN

Olive Snook, every week, a delicious, life-giving pie, then nothing for months. I thought you were dead. And so soon after Charlotte. I was beginning to take everyone dying personally.

LILY

We would have called, but by the time I knew we were coming, Vivian was already on the bus.

VIVIAN

Lily was very tenacious. She tried to get me to come home at six consecutive stops.

LILY

She insisted on coming all this way just to ask why you stopped delivering pie.

OLIVE

I'm... just really flaky.

LILY

That's what I told her.

VIVIAN

It's not about the pie. Although the pie was always lovely and... so vivid.

OLIVE

I gotta go get somebody's something.

KITCHEN

Olive ENTERS to find Chuck squatting next to the freezers, as Emerson looks on. They speak in hushed tones:

CHUCK

You stopped delivering their special pies? She said, "Months." All this time I've been making special pies and...

OLIVE

...and dosing them with God-knows-what that you claim is vanilla but that ain't vanilla.

Chuck's mouth drops and Olive spins around with pie box in hand.

CHUCK

What'd you do with the pie I just baked them?

OLIVE

I threw it away.

DINING ROOM

Olive approaches with the pie box and tries to steer around the aunts and Ned, but Vivian steps right into her path.

NARRATOR

The weight of kept secrets had become unbearable for the pint-sized pie-slinger.

VIVIAN

Olive... why won't you talk to me? I thought you were my friend.

LILY

Like I said, flaky.

OLIVE

I've got something to say. And I'm gonna say it to you, you, you and your hump.

In the kitchen, we can see Emerson skulking toward the back door, wearing a large trench coat draped over his shoulders concealing Chuck, who is holding onto him piggyback style.

NARRATOR

Olive wanted to let loose the secrets and lies she'd been force-fed by her friends... that Chuck was still alive... that Lily was her mother, but instead what came out was this:

CAMERA PUSHES IN ON OLIVE as she emits a PIERCING SCREAM. Heads turn. Olive keeps SCREAMING. Ned, Lily and Vivian stare. Emerson stalks out with Chuck under his coat, Lily and Vivian are too busy staring at a screaming Olive.

NED

What has gotten into you?

OLIVE

I am a sawed-off shotgun of secrets!

VIVIAN

Did she say she was armed?

OLIVE

I don't have a gun! I am a gun! At any moment, truth buckshot could come spewing outta my muzzle! Look out!

NED
That's enough.

LILY
That's enough.

OLIVE (CONT'D)
Truer words have never been spoken. This rifle is going away in a satin-lined case with the trigger locked and the safety on. I quit. I'm quitting you... and this... all of this.

VIVIAN
Olive, you don't have to quit. You just have to calm down. Would you like a drink? Lily, hand me your purse.

OLIVE
(to Ned, heart breaking)
I'm not thirsty. I'm tendering my resignation and resigning my tenders to the cold, harsh reality of what's not meant to be.

NED
You can't just leave.

LILY
Vivian, go wait outside.

VIVIAN
But...

LILY
Haven't you caused enough trouble?

Vivian reluctantly walks outside. She glances back at Olive.

NED
This is your home. Where you gonna go?

LILY
I know a place.

OFF that pronouncement...

CUT TO BLACK.

OMIT

END OF ACT TWO

ACT THREE

INT. OLIVE'S APARTMENT - MORNING

Ned ENTERS to find Chuck standing in the middle of Olive's now-empty apartment. Her furniture, her pictures, her personal tchotchkes -- all gone. Only plants remain.

CHUCK

Aunt Vivian always used to say there was nothing sadder than an empty birdcage.

(then)

Is Olive ever coming home?

NED

She didn't say. Wouldn't say. She just said her apartment was paid through the end of the year and asked me to water her plants.

CHUCK

I feel like I broke her. I enlisted her to spy on my aunts, then turned her into a homeopathic drug mule.

NED

What kind of homeopathic drugs was she muling?

CHUCK

I baked antidepressants into pies for my aunts to try to get them out of the house. Something I always wanted to do when I was alive but just never had the opportunity.

Ned stares at her slack-jawed for a moment, then:

NED

Did it work?

CHUCK

It got them out of the house. Well, Olive got them out of the house. They got out of the house. Vivian took the bus. She hates the bus. It's too intimate. Oh, I wish there was some way I could thank Olive.

NED

You could water her plants.

CHUCK

I already did. I couldn't sleep. My mind wandered over here, then I followed. Then my mind wandered off again.

NED

Where'd it go?

CHUCK

Home. Home-home. With my dad.

NED

Oh. That's a ways to wander.

CHUCK

It's been wandering since Betty's Bees. You know, that was my first job interview ever? For most people, that's the big foray into growing up and leaving home. And I didn't foray until yesterday.

NED

Leaving home is overrated. But I may be biased.

CHUCK

I haven't gone anywhere with my life and this is my second one. All I have is a fake résumé filled with things I've never done. I've never even lived alone. How long did you live alone?

NED

Long enough.

CHUCK

But don't you think that's odd? I find that odd. My entire life... My aunts swept in the moment my dad died. You swept in the moment I died.

NED

You're thinking about living here now, aren't you?

CHUCK

Yes.

(then)

You hate corduroy. And sleigh-bell slippers. And I'll stop walking in on you doing things you don't want me to know you're doing.

NED

That never would have happened if you were wearing your slippers.

CHUCK

I think it'll be romantic.

NED

I'm confused. More.

CHUCK

"More"?

NED

More of an explanation. How is it romantic?
You got a job and now you're moving out.

CHUCK

I didn't get a job. I'm undercover Kitty.
And I'm not moving out. I'm moving next door.
It's very French. First-class, Parisian
living. His and Her suites and coy midnight
knocks on the door to share a lover's boudoir.

NED

You'll be knocking?

CHUCK

Mmm-hmm. You can knock, too.

NARRATOR

This was not romantic for the Pie-Maker.

NED

Yay. Knocking.

They turn to see Emerson in the doorway, surveying the room.

EMERSON

Where's Olive?

EXT. MOUNTAINS (VFX) - DAY

CAMERA DESCENDS THROUGH the BANK OF CLOUDS that part to REVEAL
ROCKY, SNOW-COVERED MOUNTAINS.

NARRATOR

Olive Snook was where Lily had taken her.

We HEAR A SWELLING ORCHESTRA reminiscent of Rodgers and
Hammerstein, but legally NOT. CAMERA DIPS into a lush valley,
wooded with steep cliffs, soaring over the treetops, REVEALING
an open, green field tucked away between the mountain peaks.
CAMERA FINDS OLIVE SNOOK running over the hill, in Julie Andrews-
"Sister Maria" nun regalia. She spins TOWARD CAMERA, arms
outstretched, opens her mouth and SINGS A BEAUTIFUL ARIA.

OLIVE

SINGING ARIA...

A passing GAGGLE OF NUNS react unfavorably, shushing Olive:

NUNS

Shhhhh.

NARRATOR

*It was a place that valued Olive's silence as
much as Lily did.*

OMIT

INT. BETTY'S BEES - BETTY'S OFFICE

The doors bang OPEN TO REVEAL Woolsey with one arm around Chuck, with his other arm holding a large BINDER. The BANG of the doors STARTLES Betty sitting behind her desk.

WOOLSEY

Hello, Betty! A little bee tells me you've met Kitty Pimms.

BETTY

Briefly.

WOOLSEY

This morning Kitty says to me, she says, "I wanna talk to Betty Bee, Bee-Girl to Bee-Girl, and tell her how much she means to me."

BETTY

Bless.

WOOLSEY

I'll leave you two ladies to get acquainted. If there's a lull in conversation, ask Kitty why she loves bees. You'll be glad you did!

Woolsey shuts the doors behind him, with a salute, as Chuck spots the locked drawer she saw Betty put the key in.

CHUCK

Betty, I know Kentucky was your number-one Bee-Girl and I'm not looking to replace her, but I would like to live up to her standard of honey harvesting and sales excellence.

BETTY

You're not really going to stand there and kiss my ass, are you? Or didn't Woolsey tell you? He didn't. How politic.

CHUCK

Tell me what?

BETTY

Woolsey's acquisition was a hostile takeover.

CHUCK

He didn't mention the "hostile" part.

BETTY

Oh, yes. The ass you were just kissing is now just the ass of a retired honey mascot. That's my new title. Honey mascot-slash-Consultant. Used to be Founder and President.

CHUCK
That'd make me stinging mad.

BETTY
(shrugs)
Eh. I get to keep my old office. Just not my dignity. When all of your bees die, it's hard to care about any of it.

CHUCK
Your bees died?

BETTY
Finger on the pulse, Kitty. The colony collapsed. Mites might've caused it. In fact, we know they did. Took over every hive. Not long after Woolsey took over Betty's Bees. It'd almost be poetic if it didn't suck so much.

NARRATOR
Kentucky didn't sabotage Betty's Bees with a lot of might. She sabotaged Betty's Bees with:

CHUCK
A lot of mite. Ss.
(off Betty's look)
Take a lotta mites to cause a colony collapse.

BETTY
Sure does.
(then)
I grew up with generations of those bees. The first hive was an infestation in the corner of my bedroom. I was five. I tried to kill it.

CHUCK
Oh.

BETTY
I was stopped. Mother was a Methodist and Daddy was a Pragmatist so "God put those bees there for a reason." They were right.

CHUCK
You lived with bees? That sounds magical.

BETTY
We called it the Honey House. The Honey House is empty now. We all left together, me and the bees. Those bees built Betty's Bees.

CHUCK
What happened to your bees... do you think that could have been... sabotage?

BETTY

A conspiracy. How dramatic. You think someone intentionally murdered my bees?

CHUCK

Just a thought.

BETTY

If it were sabotage that killed my bees... let's just say I wouldn't want to be the saboteur. But this wasn't sabotage, Kitty. Sometimes bad things just happen.

NARRATOR

Unbeknownst to Chuck, aka, Kitty Pimms, something bad was about to just happen to her.

OFF that...

END OF ACT THREE

ACT FOUR

INT. PIE HOLE - NIGHT

Ned, Emerson and Chuck sit in a booth with Dusty Fitz.

EMERSON

Kentucky ever say anything about colony collapse?

DUSTY FITZ

Is it upsetting? She tends not to tell me things that might be upsetting.

CHUCK

It's when a beehive becomes inhospitable -- in this case, infested with mites. The bees all fly away to die. It's a natural phenomenon.

EMERSON

But when you got a bee company bought out by its chief rival, and a star employee dead, maybe it don't happen so naturally.

CHUCK

Kentucky was sabotaging Betty's Bees, which required a lot of might, as in effort, and a lot of mites, as in pests. She infected the hives.

NED

Somebody found out and they killed her for it.

DUSTY FITZ

How do you know she was sabotaging anything?

NED

She confessed. Before she died. Not to us, but to a reliable source who also wishes to remain anonymous.

DUSTY FITZ

Is your reliable source Betty Bee?

EMERSON

What makes you say that?

DUSTY FITZ

Kentucky was very close with Betty. They were like sisters until someone asked Kentucky to be the new Betty. Then they didn't talk anymore. Kentucky just stopped mentioning her.

CHUCK

Betty stole a bee-handled key from your wife's desk. Does that mean anything to you?

DUSTY FITZ

If it had a bee handle, it might be from Betty's Bees. Kentucky had a safe-deposit box at the Betty Bee Credit Union.

EMERSON

We need to get that key.

CHUCK

I know it's hard to hear your wife was killed because she was a saboteur, but the good news is she wasn't cheating on you. She loved you very much. She would never hurt you.

DUSTY FITZ

(fighting emotion)

She was the only family I ever had. That I liked or that liked me. If I was more comfortable with you people, I'd cry.

CHUCK

You can cry. It's okay.

EMERSON

It's not okay for a grown man to weep in public with happy families enjoying pie.

(to Dusty, sensitively)

If you can't hold it, you go to the men's room and cry in private on the toilet like a man.

DUSTY FITZ

Excuse me.

Dusty quickly moves off. After he's gone:

CHUCK

I saw where Betty put that key. I can get it tomorrow. She can't stay in her office all day.

Emerson and Chuck look to Ned for an argument.

NED

What?

EMERSON

Thought you might start squawking about how dangerous it is to go back. Squawk-squawk.

NED

I'm not gonna wag my finger, if that's what you expect. This is Chuck's life and she's entitled to live it however she'd like. Can't expect her to sit inside all day and... HIDE!

CHUCK

I don't need to--

EMERSON

Hide your ass, woman.

EXT. PIE HOLE - NIGHT - CONTINUOUS

Vivian approaches the bakery, watching all the blinds being pulled one after the other and the OPEN sign turned to read: "CLOSED." Ned quickly comes outside, spinning and locking the door behind him. He turns to see Vivian approaching.

NED

Oh. Vivian. I didn't see you. I was just closing up. There. All closed.

VIVIAN

There are still people inside.

NED

Cleaning crew. How are you?

VIVIAN

To be honest, I wasn't craving pie. I was craving company. Lily absconded with herself. First time in 30 years I don't know where she is. I didn't know where else to go.

NED

It's all right. I'm sure Lily will be back.

VIVIAN

Oh, yes. Though I don't know about Olive... and then, of course, there's Charlotte. Everyone seems to be leaving me. Home was my haven. Now all the things there just remind me of all the things not there.

NED

Chuck. I mean, Charlotte.

VIVIAN

Her room is how she left it. Clothes in the closet, books on the shelves. Her special pillow still at the head of her bed.

NED

I didn't know she had a special pillow.

VIVIAN

It was her father's. I'm sure it's teeming with fungus and microscopic bugs that feed on flakes of human skin, but she was fond of it.

NED

I know you loved having Charlotte safe at home, smiling on the other side of the room... but she's gone now. She's moved out.

(MORE)

NED (CONT'D)

(corrects himself)

I mean, *on*. She's moved on. Maybe it's time for you to move on and get rid of that pillow.

NARRATOR

As the Pie-Maker considered Chuck's worldly belongings and how Vivian clinged to them...

EXT. NUNNERY - COURTYARD - DAY

In the middle of the courtyard, stacked high, are Olive's belongings: steamer trunks, her couch, etc. Olive approaches a stern-yet-serene-looking MOTHER SUPERIOR.

NARRATOR

...Olive was clinging to her own.

OLIVE

Excuse me, Mother Superior. I've been here for a day and I was told the porter would come for my things. Do I need to tell him what room I'm in?

MOTHER SUPERIOR

The "poor," Sister. The poor will come for your belongings. Part of your vow of poverty.

OLIVE

I thought that was a temporary vow since I'm only going to be a temporary nun. Don't you have some kind of storage facility?

MOTHER SUPERIOR

This is your home for as long as you're here, and as long as you're here, you'll live as a nun.

OLIVE

But I like my belongings. That's why they belong to me. I wanna be poor in other ways.

MOTHER SUPERIOR

We offer sanctuary, but it doesn't come without a price. Work hard and you'll see results. Commit yourself and you may even find that you wish to stay.

OLIVE

Like a gym membership? I can cancel anytime?

MOTHER SUPERIOR

God in His wisdom has led you here. Take refuge and hide your secret from the world.

OLIVE

Lord, put your arm around my shoulder and your hand over my mouth.

MOTHER SUPERIOR

Once your baby is born, you can return to the outside world.

OLIVE

Whoa. Hold that pregnant pause. I'm not with-child. Unless it's immaculate conception or I wore a strange man's underwear.

MOTHER SUPERIOR

I just assumed, based on who brought you here.

OLIVE

This is where Lily came to have Chuck? Lily's one of those girls I heard about.

MOTHER SUPERIOR

Ah. Here come the poor.

Olive's face drops as DOZENS OF POOR rush toward her belongings.

INT. BETTY'S BEES - RECEPTION - DAY

Chuck approaches the reception desk outside Betty's office, wearing her bee broach. Betty's SECRETARY is hunched over, back to Chuck, looking through the filing cabinets behind his desk.

CHUCK

Is Betty in?

The assistant turns to REVEAL IT'S NED.

NED

She's on a call. Can I take a message?

CHUCK

Ned? What are you doing here?

NED

Filing. Fielding calls. Making coffee.

CHUCK

What happened to Betty's assistant, Giancarlo?

NED

He had to, um, scoot.

NARRATOR

What happened to Giancarlo was this:

INSERT

A slice of pie on a plate with a note reading: "From a Secret Admirer in Accounting."

NARRATOR

After eating a slice of pie from what he believed was a secret admirer in Accounting...

CLOCK WIPE TO:

The same plate, only the pie is 90% eaten. We HEAR an OFF-CAMERA stomach GURGLE AND RUMBLE, followed by a MOAN.

NARRATOR (CONT'D)

...Giancarlo experienced what could best be described as "extreme intestinal distress."

RESUME - NED AND CHUCK, AS BEFORE

CHUCK

You pruned his pie?

NED

Sent him home with the scoots, then I hid in human resources, waited for them to call Happy Time Temp Agency. Then I called Happy Time Temp Agency, canceled their order and showed up with a smile and a pleasant attitude.

CHUCK

That is the most romantic thing I've ever heard.

CLOSE ON - CHUCK'S BEE BROACH...

INT. EMERSON'S CAR - DAY

Emerson sits in the car, listening to the headphones.

EMERSON

He's. Stalking. You.

RESUME - NED AND CHUCK

NED

You don't think I'm stalking you?

CHUCK

I'd be a hypocrite if I judged you for dosing someone's pie. Why? Are you stalking me?

NED

That depends. Now that we're living our new Parisian lifestyle, does that mean I can't be close when danger's about or afoot?

CHUCK

I do feel safer now that you're here.

NED

(into bee-broach bug)

Good. Then this isn't stalking. It's just good, old-fashioned chivalry.

Just then, the door to Betty's office swings open and Betty steps out, putting on her coat. Chuck ducks behind the filing cabinet so Betty doesn't see her speaking to Ned.

BETTY

Walk with me.

Ned glances back at Chuck as he follows Betty.

BETTY (CONT'D)

Cancel all my appointments. I'm leaving early. But I've got one more thing to do. Have my car waiting for me downstairs.

She tosses Ned her keys over her shoulder as he tries to keep up. Chuck watches them go, then quickly walks to Betty's door.

NARRATOR

With the Pie-Maker serving the perfect distraction...

INT. BETTY'S BEES - BETTY'S OFFICE - CONTINUOUS

Chuck skulks into Betty's office, closing the door behind her. As she moves over to Betty's desk, CAMERA PUSHES IN ON BETTY'S BALCONY DOOR, slightly ajar. A SINGLE BEE flies inside.

NARRATOR

...Chuck bee-lined for the stolen bee-key.

ON CHUCK - She grabs a letter opener off Betty's desk and starts prying at the locked drawer. The lock pops off and Chuck slides the drawer open to REVEAL the bee-handled KEY.

NARRATOR (CONT'D)

She found the bee-key exactly where Betty Bee put it. Then she made an equally-important discovery of a different kind...

She sees a FRAMED NEWSPAPER CLIPPING on top of the credenza. It's YOUNG BETTY standing in front of a clapboard house sporting a BEE BEARD! CAPTION READS: "Betty Bee's First Bee Beard."

We HEAR a low-level HUM that builds to an active BZZZZZZZZZZing. A BEE flies through FRAME. Suddenly, Chuck turns to see:

NARRATOR (CONT'D)

...before she herself was discovered.

The TERRIFYING BEE-MAN, standing right behind her. His/her face and much of his/her torso is obscured by a MASS OF CRAWLING, ANXIOUS BEES. Chuck opens her mouth to scream and...

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

OMIT

INT. BETTY'S BEES - BETTY'S OFFICE - DAY

Emerson and Ned burst through the doors together to find...

NED

Chuck!

...Chuck sitting behind Betty's desk, covered in an A MASS OF CRAWLING, ANXIOUS BEES.

NED (CONT'D)

I told you this was dangerous. Just because you're alive-again, doesn't mean you can't be dead again. There's a reason I don't let Digby play in traffic.

(then)

I suppose we can talk about this later.

Chuck, unable to speak, just stares at them, her finger poking out from among the bees, toward Emerson.

EMERSON

Why she pointing at me?

Ned uses the coat stand to push bee-covered Chuck toward Emerson.

EMERSON (CONT'D)

Why you pushing her toward me?

NED

'Cause you're in front of the open door.

Emerson crosses to the balcony door and pushes it all the way open, as Ned cautiously approaches the chair Chuck is sitting in. He continues to push Chuck toward the balcony door.

NED (CONT'D)

Don't offend the bees. Don't offend the bees.
Don't offend the bees. Don't offend the bees.

They arrive at the open door and Chuck spits the Queen Bee out of her mouth with a "PUHHH." The Queen flies out and the swarm of bees fly off of Chuck and follow their leader.

NED (CONT'D)

She's been traumatized. Give her a hug!

Emerson takes Chuck into a reluctant hug.

EMERSON

Girl, what happened to you?

NARRATOR

What happened was this:

MINUTES EARLIER - FLASHBACK

Chuck is looking at the NEWSPAPER CLIPPING of bee-bearded Young Betty. We HEAR a low-level HUM that builds to an active BZZZZZZZZZZing. A BEE flies through FRAME. Chuck turns to see:

NARRATOR

The Bee-Man was not composed of bees. The drones nested around their Queen, safe inside the Bee-Man's mouth.

The TERRIFYING BEE-MAN, standing right behind her. His/her face and much of his/her torso is obscured by a MASS OF CRAWLING, ANXIOUS BEES. Chuck opens her mouth to scream and...

...the Terrifying Bee-Man SPITS SOMETHING at Chuck.

CLOSE ON - A CAGED QUEEN BEE - SLOW MOTION

A small, plastic honeycomb-shaped cage houses a Queen Bee. Cage and Queen sail through the air toward Chuck...

NARRATOR (CONT'D)

But when he spat the Queen, she signaled her drones to attack any perceived predator.

...and flies directly into her mouth.

NARRATOR (CONT'D)

Unlike Kentucky Fitz, Chuck kept a cool head and an open mouth. She was not perceived as a predator, but a nest.

THE SWARM OF BEES fly INTO Chuck's POV, COVERING THE CAMERA.

RESUME - THE PRESENT

Ned quickly closes the door after the last of the bees escapes. Chuck retrieves the NEWSPAPER CLIPPING of Young Betty sporting a bee beard in front of a clapboard house numbered "88."

CHUCK

Look. This is Betty Bee as a little girl.

EMERSON

She was either an unfortunately-hairy child...

NED

...or Betty Bee is the Terrifying Bee-Man.

CHUCK

Wasn't she with you?

NED

She didn't get out of the elevator with me.
She must've come back up here to wiggity-whack
you for being a spy.

EMERSON

Like she wiggity-whacked Kentucky.

CHUCK

Well, my wiggity wasn't whacked. And I got
the bee-key.

EMERSON

That's a house key.

CHUCK

I know whose house it goes to.
(re: the clapboard house)
Look at the house number. Why would Kentucky
have the key to Betty's childhood home?

EMERSON

Now that we got the key, we're gonna find out.

NARRATOR

As Chuck followed the bee-key that was key...

INT. NUNNERY - CHAPEL - CONFESSIONAL BOOTH - EARLY EVENING

Olive slides into the booth.

NARRATOR

*...Olive Snook followed her homesick heart to
the confessional.*

OLIVE

Forgive me, Father, for I'm going to file a
police report on all my worldly possessions.
I know that's greedy and wrathful, but there
was a miscommunication. And now that we're
discussing it, I don't think I belong here.
I'm not cut from the cloth that a woman of the
cloth is cut from. My cloth is a much more
delicate fabric. It has a floral print.

Suddenly, the PARTITION SLIDES OPEN, REVEALING LILY.

LILY

A-ha! I knew you'd lapse.

OLIVE

You. You got some crust coming in here like
that. How long have you been lurking?

LILY

I've been lurking since you walked through those gates. Had to make sure you didn't get any ideas in that nubbin of yours about leaving.

OLIVE

It's your fault I'm here. You and your damn -- Hail Mary -- secrets. Spent so much time praying, I've run out of things to say. I'm having awkward silences with God. I wanna go home.

LILY

Where's "home"? Back to slinging pies where you spend every waking minute praying that the man you worship might show you a sign of his love? You can do that here. And commiserate.

OLIVE

These nuns aren't my people. Unless you're telling me "flibbityjibbit" is a title of respect.

LILY

You're not even trying to enjoy yourself.

OLIVE

All right. They serve a nice merlot at Eucharist.

LILY

You know things about me nobody knows. And this place knows things about me nobody knows.

OLIVE

Like how you holidayed here 30 years ago and found a baby in the cabbage patch. And by "cabbage patch," I mean your lady parts.

LILY

Vivian can never know about that. She thought I was in Paris, apprenticing at a world-class *fromagerie*, but I was here, pregnant with Charlotte.

OLIVE

Why don't you just tell her?

LILY

Charlotte's father, my lover, was Vivian's fiancé.

OLIVE

You did not just tell me another secret! You're a home-wrecker, too. Wait. Chuck's father, your lover, was Vivian's fiancé.

(MORE)

OLIVE (CONT'D)

You're Chuck's aunt and mother, which makes
Chuck's father your brother? Jiminy-Crispy.

LILY

Don't "Jiminy-Crispy" me. It's not incest.
He was our stepbrother. We were in our
twenties when his father married our mother.

OLIVE

Chuck thinks her mother died during
childbirth. I mean, according to Vivian,
Chuck -- Charlotte thought her mother died
during childbirth.

LILY

It doesn't matter what Charlotte thought.
She's dead now. Look at you, all pious.
You'd think you'd fit right in at a nunnery.
Hell, might even do you some good.

OLIVE

Who are you? The "Good for Me" police?

LILY

That Epic Tanty you pitched back at the Pie
Hole wasn't all my doing.

OLIVE

I admit I do have some man issues to sort out.

LILY

So sort 'em out. Sort 'em out right here
where men won't be an issue. Stay as long as
you like. Until your head is clear.

And with that, Lily slowly slides the partition shut, leaving
Olive alone in the dark.

NARRATOR

*But Olive feared Lily's idea of "as long as
you like" was considerably longer than hers.*

OMIT

CUT TO BLACK.

END OF ACT FIVE

ACT SIX

OMIT

INT. BETTY'S HONEY HOUSE - NIGHT

NARRATOR

39 miles away, north by northeast. The Private Detective, the Pie-Maker and Chuck climbed a windy road to the childhood home of Betty Bee. A home that was supposed to be vacant.

(then)

But the home was not vacant at all.

Dark and moody, with shafts of moonlight cutting through the room. Ned, Emerson and Chuck (in beekeeper's suits) climb the stairs to the second floor. Mounting the landing, Emerson, gun drawn, sees the walls and ceiling covered in patches of hives.

EMERSON

Damn... Somehow a crazy cat-lady don't seem so crazy anymore.

NED

So Kentucky helps Betty steal Betty's bees, they fake a colony collapse and get away with conspiracy, sabotage and grand theft.

CHUCK

Then why would Betty kill Kentucky?

EMERSON

Maybe she didn't kill Kentucky.

NED

What do you mean? You've been on the trolley, ringing the "Betty did it" bell.

EMERSON

That was when Betty's bees were dead, not stolen. She's no longer the craziest and/or most pissed-off person in the equation.

CHUCK

Who is?

EMERSON

My money's on Woolsey Nicholls.

NED

I thought he'd just send a swarm of lawyers.

EMERSON

If it was business, but this was personal.
You gotta be emotionally invested to put on a
swarm of bees and sting a bitch to death.

CHUCK

Woolsey hand-picked Kentucky to be the new
face of Betty's Bees. Then she betrayed him.

EMERSON

Sabotaged his company and stole his bees and
played him like Boo Boo the fool.

BETTY (O.S.)

Boo Boo had it coming.

Emerson, Ned and Chuck all startle and SCREAM, turning to see
Betty standing in the next room, unprotected by a bee suit.

BETTY (CONT'D)

Woolsey's conglomerate takes over Betty's Bees,
he tells me I'm too old and slaps my name on an
inferior product. Did you know there's now 60
percent less honey in all Betty's Bees honey-
based products. Including honey. Fine. He
wants the company, he can have it. But I'll be
damned if he can have my bees.

(to Chuck)

Hello, Kitty.

(to Ned)

And you. You're not a temp. Who are you people?

EMERSON

We're private investigators. We were hired by
Kentucky's husband to find her killer.

BETTY

There is no killer. That's what the police
told me. Can't prosecute a swarm of bees
for murder.

EMERSON

You can prosecute Woolsey Nicholls.

BETTY

Evidently not. No weapon. No motive.

NED

Bees were his weapon. And you know the motive.

BETTY

I loved Kentucky like a sister, but if I told
the police Woolsey killed her because we were
sabotaging his company, I would go to jail a
lot longer than Woolsey ever would for murder.

EMERSON

You might be safer in jail.

CHUCK

I was attacked in your office by a swarm of bees. I think those bees were meant for you.

NED

If you loved Kentucky like a sister, then you have to tell the police what you know. You can't let Woolsey get away with murder.

BETTY

Woolsey is gonna get away with murder unless you can pull his DNA off one of those bees.

CHUCK

Oh. Oh.

INT. BETTY'S BEES - WOOLSEY NICHOLLS'S OFFICE - NIGHT

The doors burst open as Emerson (gun drawn), Ned, Chuck and Betty ENTER. Woolsey reacts, startled behind his desk.

EMERSON

Please don't stand up. Allow me to introduce myself. Emerson Cod, private detective. I'd like to ask you a few questions about Kentucky Fitz's murder and the attempted murder of Betty Bee.

WOOLSEY

I don't know anything about Betty, but Kentucky wasn't murdered. That swarm chased her to her car, all the way from the colony.

NED

That swarm chased her all the way from you. And you tried to kill Betty the exact same way, but that wasn't Betty in her office.

Chuck holds a small evidence bag with a CAGED QUEEN BEE inside.

CHUCK

This is the Queen Bee cage that you spat at me when you were covered in bees. We found it outside Betty's office, under a swarm.

EMERSON

I'm sure if we tested it for spittle, we'd find some that belongs to you.

WOOLSEY

(voice cracking)

I have no idea what you're talking about.

A BEE crawls out of Woolsey's collar and buzzes into the air.

NARRATOR
The facts were these:

FLASHBACK

Woolsey sits behind his desk, showing Kentucky the mock-up of a Betty's Bees product featuring Betty's original face. He smiles and flirts (albeit professionally), never blinking.

NARRATOR
Woolsey Nicholls was madly in love with Kentucky Fitz. The operative word was "madly."

Woolsey folds over a transparency on the Betty Bee product mock-up that covers Betty's face with Kentucky's.

NARRATOR (CONT'D)
Betty Bee was a withered hag by the mere fact that she wasn't Kentucky.

Kentucky forces a smile, pretending to love her face on the Betty Bee product.

NARRATOR (CONT'D)
Shortly after Kentucky gratefully accepted Woolsey's offer to become the new face of Betty's Bees, he discovered her gratitude was insincere and her intention was sabotage.

CLOSE ON - A JAR OF DEAD BEES - ANOTHER FLASHBACK

NARRATOR
Infected bees were found in Kentucky's possession. She was smuggling mite-infested bees into his new colony.

A magnifying glass MAGNIFIES a mited bee held with tweezers.

ON WOOLSEY

He sits behind his desk, brooding. CAMERA PUSHES IN on his inscrutable expression...

NARRATOR (CONT'D)
Betrayed and brokenhearted, but not sloppy, Woolsey dealt with Kentucky using a means that would also imply accidental death.

He holds up a CAGED QUEEN BEE.

OMIT

FLASHBACK - BETTY BEE'S OFFICE (RE-USE OF SCENE 49)

Chuck is looking at the NEWSPAPER CLIPPING of bee-bearded Young Betty, her back to CAMERA so we can't clearly see who she is.

We HEAR a low-level HUM that builds to an active BZZZZZZZZZZing. A BEE flies through FRAME.

Chuck turns to see: The TERRIFYING BEE-MAN, standing behind her. His/her face and much of his/her torso is obscured by a MASS OF CRAWLING, ANXIOUS BEES. Chuck opens her mouth to scream and--

INT. BETTY'S BEES - WOOLSEY NICHOLLS'S OFFICE

TWO POLICE OFFICERS pin Woolsey to his desk and cuff him.

NARRATOR

Woolsey Nicholls confessed to the murder of Kentucky Fitz and attempted murder of Betty Bee.

Woolsey is pulled to his feet and led out of the room. CAMERA PUSHES ON Betty as a wry smile crawls across her cheek.

NARRATOR (CONT'D)

He never knew the colony collapse was a hoax or that Betty had stolen back her bees.

EXT. BETTY'S HONEY HOUSE - DAY

BZZZ! A YELLOW NEON SIGN that reads: "HONEY HOUSE" blinks on.

NARRATOR

Since Kentucky Fitz was like a sister to Betty Bee, Betty Bee was like a sister to Dusty Fitz and made him her new partner.

Betty stands proudly. She's joined by Dusty Fitz, who holds a framed photo of his deceased wife.

CLOSE ON:

NED stands in the middle of a library of books. Squeezing one last tome onto an already-full shelf, he steps back, REVEALING:

INT. OLIVE'S APARTMENT

The once-barren apartment has been transformed -- furniture, paintings and SHELVES and SHELVES of BOOKS.

NARRATOR

Realizing that his colony had not collapsed -- but had merely expanded into His and Her suites -- the Pie-Maker labored to make Chuck's suite feel like home.

The door behind Ned CLICKS open. Chuck ENTERS, her mouth instantly agape.

CHUCK
Are those my books? And my furniture... And my special pillow. How did you...?

NED
Welcome home.

Chuck smiles.

INT. NED'S APARTMENT - BEDROOM - NIGHT

Ned lies awake in his bed, staring at the ceiling.

NARRATOR
And so the Pie-Maker had come to understand home did not mean four walls and a door you never walked out of.

INT. OLIVE'S APARTMENT - BEDROOM - NIGHT

Chuck clutches her special pillow tightly, then places it at the head of her new bed. She lies down.

INT. LIBERTY APARTMENT BUILDING - HALLWAY - NIGHT

Chuck knocks on Ned's door. He answers. She slips inside.

NARRATOR
Home was a feeling of where you belonged.

INT. EMERSON'S OFFICE - NIGHT

Emerson, at his desk, puts the final touches on his pop-up book.

NARRATOR
For Emerson Cod, home was "Lil' GumShoe," the tale of a girl whose father couldn't find her, so she had to find him. Mr. Cod insists it's a work of fiction, but if published, it could serve as a how-to manual for an audience of one.

CAMERA PUSHES IN ON THE "LIL' GUMSHOE" COVER. Where a MAGNIFYING GLASS highlights a thumb print and Emerson's byline.

INT. NUNNERY - NIGHT

Olive uses a light brush to clean a truffle, smiling to herself.

NARRATOR
For Olive Snook, home was the place she hoped to find herself and perhaps...

A SHADOW falls over Olive. She looks up to see a TRUFFLE-HUNTING PIG. She's wearing a collar that reads: "PIGBY."

NARRATOR (CONT'D)
...find new friends with not so many secrets.

OLIVE
Heya, Pigby.

INT. PIE HOLE - DINING AREA - DAY

Ned and Chuck bustle about the kitchen.

NARRATOR
For "Lonely Tourist" Charlotte Charles, aka, Chuck, home was where the Pie-Maker was.

CAMERA moves away from Ned to FIND one MAN (50s) in an overcoat and a fedora, with his back to CAMERA.

NARRATOR (CONT'D)
And this home was a place the Pie-Maker's father who abandoned him would return to...

WE SLOWLY PUSH in on the man from behind, closer and closer...

NARRATOR (CONT'D)
...even if the Pie-Maker never knew he was there.

CUT TO BLACK.

END OF SHOW