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DESPERATE HOUSEWIVES

BY

MARC CHERRY

WRITER'S FINAL DRAFT
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TEASER

FADE IN:

EXT. SUBURBAN STREET - DAY

We're DRIVING down a tree-lined suburban street. We finally stop at a well-kept UPPER MIDDLE-CLASS house complete with white picket fence.

MARY ALICE (V.O.)

My name is Mary Alice Scott. When you read this morning's paper you may come across an article about the unusual day I had last week.

CLOSE-UP - MARY ALICE SCOTT

The camera pulls back to reveal an ATTRACTIVE WOMAN IN HER EARLY 30'S wearing gardening gloves, emerging from the house. She crosses to the flower bed and begins pruning.

MARY ALICE (V.O.)

Normally there's never anything newsworthy about my life. But that all changed last Thursday.

INT. SCOTT HOUSE - KITCHEN - DAY

Mary Alice's HUSBAND AND SON are seated at a table. She is busy serving them BREAKFAST.

MARY ALICE (V.O.)

Of course everything seemed quite normal at first.

INT. SCOTT HOUSE - LAUNDRY ROOM - DAY

Mary Alice puts some clothes into the WASHING MACHINE.

MARY ALICE (V.O.)

I performed my chores.

EXT. DRY CLEANERS - DAY

Mary Alice emerges from a dry cleaners with some CLOTHING encased in PLASTIC.

MARY ALICE (V.O.)

I ran my errands.

EXT. SCOTT HOUSE - BACKYARD - DAY

Mary Alice paints some LAWN FURNITURE.

MARY ALICE (V.O.)
I completed my projects.

INT. SCOTT HOUSE - KITCHEN - DAY

Mary Alice ADJUSTS bric-a-brac around the room.

MARY ALICE (V.O.)
In truth, I spent the day as I spent
every other day. Quietly polishing
the routine of my life until it
gleamed with perfection.

INT. SCOTT HOUSE - LIVING ROOM - DAY

Mary Alice stands completely still in the middle of the
IMMACULATE room.

MARY ALICE (V.O.)
Which is why it was so astounding
when late last Thursday afternoon...

INT. SCOTT HOUSE - HALLWAY - DAY

Mary Alice stands on a chair and reaches up to the top shelf
of the hall closet. She brings down a REVOLVER.

MARY ALICE (V.O.)
...I decided to take a loaded gun
from the hallway closet and empty its
contents into my head.

CLOSE on A GUN FIRING.

MARY ALICE falls to the floor.

We see what appears to be BLOOD spreading out over some tile.
As a woman's HAND begins to wipe it away...

INT. HUBER HOUSE - KITCHEN - CONTINUOUS

...we PULL BACK to reveal it's the hand of EDITH HUBER, a
plump woman in her late 40's, who has just spilled some
TOMATO SAUCE onto her kitchen counter. She wipes it up when
she suddenly HEARS something from outside.

MARY ALICE (V.O.)

My body was discovered by my next-door neighbor, Mrs. Edith Huber, who had been startled by what she would later describe to the police as a strange popping sound.

EXT. HUBER HOUSE - BACKYARD - DAY

Edith crosses to the FENCE and JUMPS up several times trying to PEER OVER. Seeing nothing, she goes back inside her home.

MARY ALICE (V.O.)

Her curiosity aroused, Mrs. Huber quickly tried to think of a reason for dropping in on me unannounced.

INT. HUBER HOUSE - KITCHEN - DAY

Edith crosses to her pantry, and pulls out a BLENDER that has a piece of TAPE on the side.

CLOSE ON TAPE: "PROPERTY OF MARY ALICE SCOTT."

MARY ALICE (V.O.)

After some initial hesitation, she decided to return the blender she had borrowed from me six months before.

EXT. HUBER HOUSE - FRONT YARD - DAY

Edith exits her front door, CARRYING THE BLENDER, and crosses to Mary Alice's front door. She KNOCKS. She waits for a response. Nothing.

She goes to the side of the house and peers in the window. She suddenly sees Mary Alice's lifeless BODY. She SCREAMS.

INT. HUBER HOUSE - KITCHEN - CONTINUOUS

Edith runs in, puts the BLENDER on the counter and quickly picks up the PHONE.

MRS. HUBER

(emotional)

Hello?! You've got to send an ambulance! It's my neighbor - omigod - there's blood everywhere! Yes! I think she's been shot! Please. You've got to send someone now!

Edith HANGS up the phone. She stands for a beat, TEARY-EYED.

MARY ALICE (V.O.)

And for a moment, Mrs. Huber wept in her kitchen, overcome by this senseless tragedy. But only for a moment. If there was one thing Mrs. Huber was known for, it was her ability to look on the bright side.

Edith reaches down to the blender and RIPS off the tape that reads 'PROPERTY OF MARY ALICE SCOTT'. She then puts the BLENDER back into her PANTRY.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

EXT. SCOTT HOUSE - FRONT YARD - DAY

A SUNNY afternoon. Various people are walking up to the house, dressed in BLACK and carrying COVERED DISHES.

MARY ALICE (V.O.)

I was laid to rest on a Monday morning. After the funeral, all the residents of Wisteria Lane came to pay their respects. And, as people do in these situations, they brought food.

EXT. SCOTT HOUSE - SIDEWALK - DAY

CLOSE ON LYNETTE SCAVO.

We PULL BACK to reveal a worn-down LYNETTE, late 30's, carrying a large PLATE OF CHICKEN.

MARY ALICE (V.O.)

Lynette Scavo, who lives on the corner, brought fried chicken. Lynette had a great family recipe for fried chicken.

INT. OFFICE - DAY (FLASHBACK)

An intense, yet CAPABLE-LOOKING Lynette is running a meeting.

MARY ALICE (V.O.)

Of course, she didn't cook much while she was moving up the corporate ladder. She didn't have the time.

INT. DOCTOR'S OFFICE - DAY (FLASHBACK)

Lynette and her husband, TOM, are staring in SURPRISE as a doctor points to images on an ULTRA-SOUND machine.

MARY ALICE (V.O.)

But when her doctor announced Lynette was pregnant with twins, her husband, Tom, had an idea.

CLOSE ON LYNETTE'S HUSBAND MOUTHING THE FOLLOWING WORDS:

MARY ALICE (V.O.)
 "Why not quit your job? It'd be
 better for the kids. You'd love being
 a stay-at-home mom. And it would be
 so much less stressful."

LYNETTE considers this for a moment, then nods in agreement.

END OF FLASHBACK

INT. SCOTT HOUSE - FRONT YARD - CONTINUOUS

The worn-down Lynette carries her PLATE of chicken.

MARY ALICE (V.O.)
 But this was not the case. In fact,
 Lynette's life was now so hectic...

We PULL BACK even farther to reveal she also pushes a stroller with PATSY, 18 months. PETER and PORTER, both 6, and PRESTON, 5, walk on the sidewalk in front of her.

MARY ALICE (V.O.)
 ...she was forced to get her fried
 chicken from a fast food restaurant.

Lynette's TWINS start ELBOWING each other. Lynette looks at them WEARILY.

MARY ALICE (V.O.)
 (continuing)
 Lynette would've appreciated the irony
 if she stopped to think about it. But
 she couldn't. She didn't have the time.

LYNETTE
 Boys, knock it off!

One of the boys pushes another, sending him into the third. All three boys start BRAWLING.

LYNETTE
 (continuing)
 DID YOU HEAR ME? I SAID KNOCK IT OFF!

She pushes the STROLLER aside and then rushes to SEPARATE her FIGHTING children.

PORTER

But he was the one who...

LYNETTE

No buts! You're going to behave today! I won't be humiliated in front of the entire neighborhood. And just so you know how serious I am...

Lynette reaches into her pocket and pulls out a SLIP OF PAPER. She holds it up in front of the boys.

PETER

What's that?

LYNETTE

This is Santa's cell phone number.

PORTER

How did you get that?

LYNETTE

I know someone who knows someone who knows an elf. Now if any of you acts up, so help me I'll call Santa and tell him you want socks for Christmas. You willing to risk that?

The boys SHAKE their heads nervously.

LYNETTE

(continuing)

Good. Now let's get this over with.

As Lynette stands up, MRS. HUBER suddenly crosses by.

MRS. HUBER

Lynette. I see you brought the children.

LYNETTE

My baby-sitter won't return my phone calls. Get off my back.

Lynette BREEZES past Mrs. Huber towards the front door.

EXT. SOLIS - FRONT YARD - DAY

GABRIELLE SOLIS, a glamorous woman in her late 30's, emerges from the front door carrying a large TUPPERWARE bowl.

MARY ALICE (V.O.)
 Gabrielle Solis, who lives three
 doors down, brought chilled gazpacho.

CLOSE ON GABRIELLE STRUTTING DOWN HER FRONT WALK.

INT. MANHATTAN FASHION SHOW (FLASHBACK)

CLOSE ON GABRIELLE STRUTTING DOWN A RUNWAY.

MARY ALICE (V.O.)
 Since her modeling days in New York,
 Gabrielle had always had a thing for
 Spanish cuisine and Spanish men.

As Gabrielle PASSES by we push in on CARLOS, who is seated in
 the audience. He WATCHES her intently.

INT. MANHATTAN RESTAURANT - NIGHT (FLASHBACK)

Gabrielle and Carlos are SEATED in an ELEGANT restaurant.
 Carlos takes a VELVET BOX out of his pocket and opens it.

MARY ALICE (V.O.)
 Carlos, who worked in mergers and
 acquisitions, proposed on their third
 date.

Gabrielle NODS. Tears well up in Carlos' eyes.

MARY ALICE (V.O.)
 (continuing)
 She was touched when tears welled up
 in his eyes. But she soon discovered
 this happened every time Carlos
 closed a big deal.

END OF FLASHBACK

EXT. SOLIS HOUSE - FRONT YARD - CONTINUOUS

GABRIELLE struts down her front walk. She joins CARLOS who
 has obviously been WAITING for her.

MARY ALICE (V.O.)
 So Gabrielle now had everything she'd
 ever wanted. A big house, lots of credit
 cards and a housekeeper who made her
 chilled gazpacho any time she wanted.

Gabrielle SHOVES the gazpacho into Carlos' hands.

MARY ALICE (V.O.)

But the gazpacho was not quite as chilled as Gabrielle's current relationship with her husband.

Gabrielle starts to cross the STREET. Carlos follows her.

CARLOS

Hey, if you talk to Al Mason at this thing I want you to casually mention how much I paid for your necklace.

GABRIELLE

Oh, eat me, Carlos.

CARLOS

He let me know how much he paid for his wife's new Jag. Just work it into the conversation.

GABRIELLE

There's no way I can just work that in.

CARLOS

At the Donahues' party, everyone was talking about mutual funds and you found a way to mention you once screwed Jon Bon Jovi and his brother.

GABRIELLE

You know, Carlos, there is a difference between bragging and entertaining cocktail conversation.

Gabrielle SWEEPS past Carlos up the walk to the SCOTT HOUSE and KNOCKS on the front door.

INT. SCOTT HOUSE - LIVING ROOM - DAY

CLOSE ON A HAND REACHING FOR A DOOR KNOB.

The door opens to reveal two GIFT BASKETS. We pull back to see they're carried by BREE VAN DE KAMP, late 30's. BEAUTIFUL and immaculately PUT-TOGETHER, she enters with a confident air.

MARY ALICE (V.O.)

Bree Van de Kamp, who lives down the block, brought baskets of muffins she baked from scratch. Bree was known for her cooking.

INT. VAN DE KAMP HOUSE - SEWING ROOM - DAY (FLASHBACK)

Bree is at a SEWING machine.

MARY ALICE (V.O.)

And for making her own clothes.

EXT. VAN DE KAMP HOUSE - GARDEN - DAY (FLASHBACK)

Bree is RAKING a vegetable garden with a HOE.

MARY ALICE (V.O.)

And for growing her own vegetables.

INT. VAN DE KAMP HOUSE - LIVING ROOM - DAY (FLASHBACK)

Bree shoves a KNIFE into a sofa. She PEELS the old fabric off. A bolt of brand NEW fabric sits beside her.

MARY ALICE (V.O.)

And for reupholstering her own furniture.

END OF FLASHBACK

INT. SCOTT HOUSE - LIVING ROOM - CONTINUOUS

BREE stands at the door holding her two GIFT BASKETS. She SMILES, then BREEZES into the party.

MARY ALICE (V.O.)

Yes, Bree's many talents were known throughout the neighborhood. And everyone on Wisteria Lane thought of Bree as the perfect wife and mother.

(then)

Everyone, that is, except her family.

REX VAN DE KAMP, 40, ANDREW VAN DE KAMP, 16, and DANIELLE VAN DE KAMP, 14, suddenly appear in the door frame. They all wear a WEARY expression. They follow Bree into the wake.

We cut to PAUL SCOTT, late 30's, who SOMBERLY greets his guests. Next to him is his son, ZACH, 16. BREE walks up to them.

BREE
 (gravely)
 Paul. Zachary.

MR. SCOTT
 (off baskets)
 Bree, you shouldn't have gone to all
 this trouble.

BREE
 No trouble at all. Now the red basket
 is filled with desserts for your
 guests. But the blue basket is just
 for you and Zachary. It's got rolls
 and muffins. Breakfast-type things.

MR. SCOTT
 Thank you.

BREE
 The least I could do was make sure
 you boys had a decent meal to look
 forward to in the morning. I know
 you're out of your minds with grief.

Mr. Scott and Zach nod EMOTIONALLY. They stand there SILENTLY
 for a beat. Then:

BREE
 (continuing)
 Of course, I will need the baskets
 back once you're done.

Bree CROSSES away. Mr. Scott and his son look at each other,
 then over at Bree's family who are all clearly MORTIFIED.

EXT. MEYER HOUSE - FRONT YARD - DAY

CLOSE ON SUSAN MEYER.

We PULL BACK to see SUSAN, mid-30's and her daughter, JENNA, 12,
 crossing the street. Susan carries a CASSEROLE DISH.

MARY ALICE (V.O.)
 Susan Meyer, who lives across the
 street, brought macaroni and cheese.
 Her husband, Karl, always teased her
 about her macaroni saying it was the
 only thing she knew how to cook and
 she rarely made it well.

INT. MEYER HOUSE - KITCHEN - EVENING (FLASHBACK)

CLOSE ON TWO HANDS PICKING UP A CASSEROLE DISH.

We pull back to see a BEAMING SUSAN taking the dish and SETTING it on a TABLE. Seated at the table are her husband, KARL, and a two-month old Jenna in a high chair. Moving boxes are in the background.

MARY ALICE (V.O.)

It was too salty the night she and Karl moved into their house.

INT. MEYER HOUSE - KITCHEN - EVENING (FLASHBACK)

CLOSE ON TWO HANDS PICKING UP A CASSEROLE DISH.

We pull back to see an ENRAGED SUSAN taking the dish and slamming it down on the table. A DRESS SHIRT is slung over one of the chairs. A four-year old Jenna sits at the table.

MARY ALICE (V.O.)

It was too watery the night she found lipstick on Karl's shirt.

Susan suddenly picks up the DRESS SHIRT and RIPS it in half.

INT. MEYER HOUSE - KITCHEN - EVENING (FLASHBACK)

CLOSE ON TWO HANDS PICKING UP A CASSEROLE DISH.

We PULL BACK to see a DEVASTATED Susan taking the dish and putting it down on the table. A ten-year old Jenna sits at the table. Karl enters carrying two suitcases.

MARY ALICE (V.O.)

She burned it the night Karl told her he was leaving her for his secretary.

Karl EXITS. Susan DISSOLVES into TEARS.

END OF FLASHBACK

EXT. SCOTT FRONT YARD - DAY - CONTINUOUS

Susan and Jenna head up the sidewalk.

MARY ALICE (V.O.)

It had been two years since Susan had divorced Karl. And though she was content, she'd started to think how nice it would be to have a man in her life who'd make fun of her cooking.

Just as they reach the front porch, Jenna looks up at Susan.

JENNA

Mom, why would someone kill themselves?

Susan STOPS. This question has caught her OFF-GUARD.

SUSAN

Well... sometimes people can be so unhappy they think it's the only way to solve their problems.

JENNA

But Mrs. Scott always seemed happy.

SUSAN

Yes, but some people pretend to be one way on the outside when they're totally different on the inside.

JENNA

Oh. You mean like how Dad's new girlfriend is always smiling and says nice things but deep down you just know she's a bitch.

SUSAN

I don't like that word, Jenna.

(then)

But, yes, that is a great example.

INT. SCOTT HOUSE - LIVING ROOM - MOMENTS LATER

There is a large crush of MOURNERS. Susan and Jenna ENTER. They make their way to the DINING ROOM. Susan places her MACARONI AND CHEESE on the buffet table.

INT. SCOTT HOUSE - KITCHEN - CONTINUOUS

BREE and GABRIELLE are seated, drinking WINE. LYNETTE is off to the side BREAST-FEEDING.

Susan ENTERS. She crosses to the table and SITS. The four women are SILENT, lost in their own thoughts. Susan reaches over and picks a wine GLASS off the table. She STARES at it.

CLOSE on the wine glass. WINE is poured into it. We pull back to find we are in...

INT. SCOTT HOUSE - KITCHEN - 2 YEARS EARLIER (FLASHBACK)

The wine is being poured by MARY ALICE. SUSAN is in the same chair, holding a wine GLASS. BREE and GABRIELLE are next to her. LYNETTE, eight months PREGNANT, is off to the side. MARY ALICE finishes pouring the WINE.

MARY ALICE

It's not the end of the world, Susan.

BREE

You want a handkerchief? I've got one in my purse.

SUSAN

I'm fine. Really.

Bree offers a HANDKERCHIEF to Susan.

BREE

It's one of my good ones. See the lace? I tatted it myself.

GABRIELLE

First of all, no one's impressed that you tat your own lace. If anything, it's weird. Secondly, Susan doesn't need a hankie. She's not even crying.

BREE

I don't see why not. If Rex had cheated on me, I'd be hysterical.

LYNETTE

So what did Karl say when you confronted him?

SUSAN

You'll love this. He looked me straight in the eye and said "It didn't mean anything."

All the women GROAN.

LYNETTE

What is that? Page one of the philanderer's handbook?

SUSAN

Then I asked him why he'd even feel the need to screw another woman? And he just got this zen look on his face and said, "You know, Susan, most men lead lives of quiet desperation."

GABRIELLE

Please tell me you punched him.

SUSAN

No, I said, "Really? And what do most women lead? Lives of noisy fulfillment"?

MARY ALICE

Good for you.

SUSAN

And of all people, did he have to bang his secretary? My God, I had that woman over for brunch!

GABRIELLE

It's like my grandma said, 'An erect penis doesn't have a conscience'.

LYNETTE

Come on. Even the flaccid ones aren't that ethical.

BREE

This is half the reason I joined the NRA. When Rex started going to those medical conferences, I wanted it in the back of his mind that he had a loving wife at home with a loaded Smith and Wesson.

MARY ALICE

Lynnie, Tom's always away on business. Do you ever worry he might...?

LYNETTE

Please. The man's gotten me pregnant three times in four years. I wish he was having sex with someone else.

GABRIELLE

So, is the dirtbag begging for forgiveness now?

SUSAN

No. He won't even promise to stop seeing her.

Susan starts to CRY. Bree turns to Gabrielle.

BREE

Now can I give her the hankie?

Gabrielle reacts. Bree HANDS Susan a HANDKERCHIEF.

SUSAN

I'm sorry. I just don't know if I can survive this.

Mary Alice REACHES across the table and takes Susan's HAND.

MARY ALICE

Sweetie, I'm not gonna listen to that kind of talk. Yes, it's gonna be rough for a while. And there will be days you won't feel like getting out of bed. But this, too, shall pass. And until it does you've just gotta deal with it. Because, at the end of the day, what other freaking choice do you have?

Mary Alice gives Susan a KNOWING smile. Susan, immediately sensing the truth of this statement, begins to LAUGH through her tears. Soon the other women JOIN IN.

After a beat the laughter starts to FADE into the background.

BREE (V.O.)

Susan!

END OF FLASHBACK

INT. SCOTT HOUSE - KITCHEN - CONTINUOUS

STARTLED, Susan looks over to see Bree STARING at her.

BREE

I said Paul wants us to come over Friday and go through Mary Alice's closet and pack up all her clothes. He can't face doing it himself.

SUSAN

(preoccupied)

Oh. Sure. That's fine.

BREE

Are you okay?

SUSAN

Yeah. I'm just so angry. If Mary Alice was having problems, she should've come to us. She should've let us help her.

GABRIELLE

But what problems could she have had? She was healthy, had a great house, a nice family. Her life was --

Gabrielle STRUGGLES for the word. Finally:

LYNETTE

Our life.

GABRIELLE

No. We'd have known if Mary Alice was having some sort of crisis. We all live fifty feet away, for God's sake.

SUSAN

Gaby, something must have been going on. Why else would she have done something so desperate?

As all the women PONDER this, the camera drifts off to the side of the kitchen door...

PAUL SCOTT (Mary Alice's husband), who's been EAVESDROPPING on their conversation. The malignant look in his eyes suggests he may know the answer to that question.

INT. SCOTT HOUSE - DINING ROOM - MOMENTS LATER

MIKE DELFINO, 39, is at the buffet table DISHING up some food. He's GOOD-LOOKING in a BLUE-COLLAR sort of way. Susan walks by just in time to see Mike REACH for the MACARONI AND CHEESE.

SUSAN

I wouldn't eat that if I were you.

MIKE

Why?

SUSAN

I made it. Trust me.

Mike, completely CHARMED by Susan's candor, starts to SCOOP a big helping of the MACARONI AND CHEESE. Susan STOPS him.

SUSAN

Hey! Do you have a death wish?

MIKE

I refuse to believe anyone could screw up macaroni and cheese that badly.

Mike SCOOPS the MAC 'N CHEESE onto his plate, winks at Susan, then tries some. He instantly GRIMACES.

MIKE

Omigod! How did you...? It tastes like it's burned and undercooked.

SUSAN

I get that a lot.

Susan hands him a NAPKIN. After he discreetly spits out the food, they both start to LAUGH.

MIKE

By the way, I'm Mike Delfino. I'm renting the Sims house next door.

SUSAN

Susan Meyer. I'm across the street.

MIKE

Oh, Mrs. Huber told me about you. She said you write children's books.

SUSAN

I'm very big with the under-five set. What do you do?

MIKE

Plumber. So if you ever have a clog or something...

Mike FLASHES a killer SMILE. Susan realizes she's being flirted with. She becomes FLUSTERED.

SUSAN
(re: macaroni)
Well... now that everyone has seen I brought something, I should probably throw this out.

Susan starts to cross off, then looks back and is THRILLED to see Mike is watching her walk away.

INT. SCOTT HOUSE - LIVING ROOM - CONTINUOUS

Lynette sits, trying to discreetly BREAST-FEED her toddler. She flinches in PAIN.

LYNETTE
Ow! Ease up, you little vampire!

Mrs. Huber suddenly crosses over.

MRS. HUBER
Lynette, I've been looking all over for you. Are you aware of what your sons are doing?

A look of PANIC crosses Lynette's face.

INT. KITCHEN - SCOTT HOUSE - CONTINUOUS

Susan enters the KITCHEN. Her daughter, Jenna, is THERE.

JENNA
Who was that guy you were talking to?
He's a hottie.

SUSAN
Yes, he is. Would you do me a favor?

JENNA
Want me to find out if he's single?

SUSAN
Just be subtle like Mommy taught you.

Jenna turns and EXITS.

EXT. SCOTT BACKYARD - DAY

Various MOURNERS are in the BACKYARD. In the center is a POOL.

LYNETTE, carrying the baby, emerges from the house to see her three SONS are in the pool SWIMMING. Three piles of CLOTHING are at the pool's edge. Mortified, Lynette RACES over.

LYNETTE

What are you doing? We are at a wake!

PETER

When we got here you said we could go in the pool.

LYNETTE

I said you could go by the pool!
(looking closely)
Are you wearing swimsuits?

PETER

Yeah. We put 'em on under our clothes before we left the house.

LYNETTE

You three planned this? That does it.
Get out!

PORTER

No!

LYNETTE

No? No?! I am your mother! You have to do what I say!

PORTER

We want to swim! And you can't stop us!

The twins CROSS their ARMS in DEFIANCE. PRESTON looks over at his brothers, then crosses his arms as well. LYNETTE stares at them in SHOCK. She then looks up at the crowd around her.

LYNETTE'S P.O.V.: EVERYONE in the BACKYARD is watching to see what she'll do. Each person silently JUDGING her as a MOTHER.

LYNETTE thinks for a beat then suddenly thrusts her toddler into a stranger's arms. She DESCENDS into the POOL, WADES over to an ASTONISHED Peter and Porter, GRABS them by their ears and FORCES them out of the pool. She throws back a look at Preston, who quickly SCURRIES out.

Lynette PICKS up the boys' clothing, SHOVES it into their arms, and gestures for them to EXIT. They do. Lynette then takes her toddler from the stranger and crosses, SOAKING WET, to Paul Scott.

LYNETTE
(totally dignified)
Paul, we have to leave now. Once
again, I'm so sorry for your loss.

As Lynette EXITS, all the ASTOUNDED mourners WATCH her go.

All of them, that is, but Paul, who stares intently at the EMPTY pool. There is an anguished LOOK on his face. This is a man with a SECRET.

ANGLE from under the water: We see the lone figure of Paul Scott staring into the water. The RIPPLES of the water DISTORT his face into something GROTESQUE and THREATENING.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. WISTERIA LANE - EARLY MORNING

The TREE-LINED street is barely touched by SUN-LIGHT.

MARY ALICE (V.O.)

The morning after my funeral my
 friends and neighbors quietly went
 back to their busy, busy lives.

INT. SCAVO HOUSE - KITCHEN - MORNING

In a messy kitchen, an EXHAUSTED Lynette serves bacon and
 eggs to her four children.

MARY ALICE (V.O.)

While some did their cooking...

INT. VAN DE KAMP HOUSE - KITCHEN - MORNING

Bree cleans her OVEN. She wears a HAIR NET and latex GLOVES.

MARY ALICE (V.O.)

...and some did their cleaning....

INT. SOLIS HOUSE - BEDROOM - MORNING

Gabrielle is in an awkward position STRETCHING.

MARY ALICE (V.O.)

...and some did their yoga...

EXT. DELFINO HOUSE - MORNING

Jenna knocks on the front door.

MARY ALICE (V.O.)

...others did their homework.

Mike answers the door.

JENNA

Hi. I'm Jenna. I was kicking my
 soccer ball, and it went into your
 back yard.

MIKE

Oh. Well, come in. We'll go get it.

Mike opens the screen door, and Jenna heads inside.

INT. MEYER HOUSE - LIVING ROOM - A LITTLE LATER

Susan and Jenna are there.

JENNA

...So, his wife died of cancer two years ago. He left L.A. because there were too many memories. He does over six figures a year, and he's just renting for tax purposes.

SUSAN

Did you get any sense of when he might be ready to start dating again?

JENNA

No, but I can lose my frisbee tomorrow.

Susan SMILES.

INT. SOLIS HOUSE - KITCHEN - AFTERNOON

Gabrielle and Carlos are in the kitchen, in the middle of a FIGHT.

GABRIELLE

I am not going to that party!

CARLOS

It's a business dinner. Tanaka expects everyone to bring their wives.

GABRIELLE

Every time I'm around that man he tries to grab my ass!

CARLOS

I made over two hundred thousand doing business with him last year. If he wants to grab your ass for a couple of seconds, let him!

Carlos EXITS as Gabrielle SMOLDERS.

EXT. SOLIS HOUSE - FRONT YARD - CONTINUOUS

JOHN, 16, a muscular, handsome neighbor, does YARD WORK.
Carlos emerges from the house.

CARLOS

John!

STARTLED, JOHN catches his hand on a THORN.

JOHN

Ow! Mr. Solis, you scared me.

CARLOS

(pointing to bush)

Why is that bush still here? You were supposed to dig that up last week.

JOHN

I didn't have time last week cause...

CARLOS

I don't want to hear your excuses.
Just take care of the bush!

Just then, Gabrielle EMERGES from the house. As Carlos crosses to his car...

GABRIELLE

You know, Carlos, I really hate the way you talk to me.

CARLOS

And I really hate that the diamond necklace I bought you set me back five thousand dollars. But I'm learning to deal with it.

(then)

So can I tell Tanaka we'll be there?

GABRIELLE sees that John is BLEEDING.

GABRIELLE

John, we have bandages. Top shelf in the kitchen.

JOHN

Thanks, Mrs. Solis.

John EXITS into the house. GABRIELLE turns back to Carlos.

GABRIELLE

All right, I'll go. But I'm going to keep my back pressed against the wall the entire time.

CARLOS

(suddenly smiling)

See? This is what marriage is all about. Compromise.

Gabrielle registers a look of disdain as Carlos gets into his CAR and takes off.

INT. SOLIS HOUSE - KITCHEN - MOMENTS LATER

John wraps a BANDAGE on his finger. GABRIELLE enters.

GABRIELLE

Is your finger okay?

JOHN

Yeah. It was just a small cut.

GABRIELLE crosses to JOHN. She takes his HAND. She examines it for a beat, then unexpectedly KISSES his FINGER softly.

They lock eyes. Before we know it, they're KISSING PASSIONATELY. Suddenly, he PULLS away.

JOHN

You know, Mrs. Solis, I really like it when we hook up, but... you know, I gotta get my work done. I can't afford to lose this job and --

Gabrielle REMOVES her top and lets it DROP to the floor. John, overcome by the sight of her BODY, drops his TOOLS.

Gabrielle takes John and LEADS him into the DINING ROOM.

GABRIELLE

(indicates table)

This is hand-carved. Carlos had it imported from Italy. It cost him fifteen thousand dollars.

JOHN

Want to do it on the table this time?

GABRIELLE
Absolutely.

John PICKS Gabrielle up and LAYS her on top of the TABLE. He pulls his SHIRT off, then GETS on the table with her. They kiss for a beat, then Gabrielle begins LAUGHING.

JOHN
What?

GABRIELLE
I was just thinking. The last thing my husband said was to make sure you took care of the bush.

Gabrielle and John both laugh UPROARIOUSLY. The camera pans up the wall to reveal a painting with a BOWL OF FRUIT on it.

EXT. DELFINO HOUSE - FRONT YARD - EARLY EVENING

SUSAN carries a BASKET OF FRUIT. She walks up Mike's front door and knocks. Mike OPENS the door.

MIKE
Hey, Susan.

SUSAN
I got you a little housewarming gift.

MIKE
Wow. The welcome wagon moves fast here. I haven't even unpacked yet.

Mike TAKES the basket. Susan smiles.

MARY ALICE (V.O.)
It was true. Susan had moved quickly. Because she knew when word of Mike's marital status spread...

A WOMAN'S VOICE (O.S.)
Hello there!

Susan and Mike turn and LOOK. Susan's smile FADES when she sees...

EDIE BRITT, 37, sexy and DETERMINED, striding up the walkway. She CARRIES a casserole dish.

MARY ALICE (V.O.)
 ...there'd be competition.

CLOSE ON EDIE BRITT STRUTTING UP THE WALKWAY.

MARY ALICE (V.O.)
 Edie Britt was the most predatory
 divorcee in a five block radius.

INT. BRITT HOME - LIVING ROOM - AFTERNOON (FLASHBACK)

Edie grabs a man in a BLUE UNIFORM and kisses him
 PASSIONATELY. He drops his TOOLBOX.

MARY ALICE (V.O.)
 Her conquests were numerous...

INT. BRITT HOME - LIVING ROOM - AFTERNOON (FLASHBACK)

Edie grabs a man wearing TENNIS WHITES and kisses him
 PASSIONATELY. He drops his tennis RACQUET.

MARY ALICE (V.O.)
 ...varied...

INT. BRITT HOME - LIVING ROOM - AFTERNOON (FLASHBACK)

Edie grabs a man wearing a BLACK SHIRT AND A WHITE COLLAR and
 kisses him PASSIONATELY. He drops his BIBLE.

MARY ALICE (V.O.)
 ...and legendary.

END OF FLASHBACK

EXT. DELFINO HOUSE - FRONT DOOR - CONTINUOUS

Edie WALKS up and joins Mike and Susan.

EDIE
 Hi, Susan. Hope I'm not interrupting.

Susan FORCES a smile.

MARY ALICE (V.O.)
 Yes, Susan Meyer had met the enemy.
 And she was a slut.

Edie EXTENDS her hand to Mike.

EDIE

You must be Mike Delfino. I'm Edie
Britt. I live down the street.

(handing him casserole) -
Welcome to Wisteria Lane.

MIKE

Thank you. What's this?

EDIE

Sausage puttenesca with cream sauce.
Just something I threw together.

Susan glares at Edie.

MIKE

Thanks, Edie. This is great. You
know, I'd ask you both in, but I was
in the middle of something when you--

EDIE

No problem. Just wanted to say 'hi'.

SUSAN

I'm late for an appointment anyway.

The women both turn and begin to WALK down the walkway.

MARY ALICE (V.O.)

And just like that, the race for Mike
Delfino had begun. For a moment, Susan
wondered if her rivalry with Edie would
be a friendly one.

Edie stops and turns back.

EDIE

Oh, Mike. I heard you're a plumber.

MARY ALICE (V.O.)

But she was quickly reminded that
when it came to men...

EDIE

Do you think you could stop by later
tonight and take a look at my pipes?

MARY ALICE (V.O.)

...women don't fight fair.

MIKE

Sure.

Mike SMILES and goes inside. Edie smiles SLYLY at Susan. Susan reacts.

Susan turns and starts RAPIDLY down the sidewalk. We FOLLOW her as she WALKS. Susan PASSES by the VAN DE KAMP house.

The camera STAYS on the house and we PUSH in towards the front window. We continue PUSHING in until we see the ENTIRE Van De Kamp family eating DINNER through the window. We push through the window and we're now...

INT. VAN DE KAMP HOUSE - DINING ROOM - NIGHT

...in the VAN DE KAMP dining room. BREE and REX sit at opposite ends of the table. In the middle are ANDREW, 15 and DANIELLE, 14. They're all QUIETLY eating dinner at an ELEGANTLY set table.

DANIELLE looks up from her BOWL.

DANIELLE

Why can't we ever have normal soup?

BREE

Danielle, there is nothing abnormal about basil puree.

DANIELLE

Just once couldn't we have soup people have heard of? Like French onion or Navy bean?

BREE

First of all, your father can't eat onions. He's deathly allergic. And I won't even dignify your Navy bean suggestion.

(then, cheerily)

So does everyone like their Osso Buco?

ANDREW

(indifferent)

It's okay.

Bree GENTLY places her fork on her plate.

BREE

Andrew, I spent four hours cooking this meal. How do you think it makes me feel when you say 'it's okay' in that sullen tone?

ANDREW

Well, who asked you to spend four hours on dinner?

BREE

Excuse me?

ANDREW

Tim Harper's mom gets home from work, pops open a can of pork and beans, and boom! They're eating. Everybody's happy.

Bree stares COLDLY at her son. Beat.

DANIELLE

(sotto, to Andrew)

Apologize now. I'm begging.

BREE

You'd rather I serve pork and beans?!

ANDREW

I'm just saying does every dinner have to be one of Martha Stewart's greatest hits?

Bree throws her NAPKIN down. She rises and PACES around the room. She suddenly CROSSES to Andrew and LEANS into him.

BREE

You're doing drugs, aren't you?

ANDREW

What?!

BREE

Change in behavior is one of the warning signs and you've been as fresh as paint for the past six months. So is it crack? That would explain why you're always locked in the bathroom.

DANIELLE

Trust me. That's not what he's doing.

ANDREW

(to Danielle)

Shut up!

(to Bree)

Mom, I'm not the problem here. You're the one always acting like she's running for the mayor of Stepford.

BREE

Hey! I work myself to the point of exhaustion to create a lifestyle for my family that is both elegant and wholesome. And it's astonishing to me that the only reaction I get for my efforts is cold indifference.

ANDREW

Whatever.

Andrew sullenly resumes EATING. Bree SITS back down. Beat.

BREE

Rex, seeing how you're head of this household, I would really appreciate you saying something.

Rex LOOKS UP from his food.

REX

Everybody just be quiet so I can eat this slop in peace.

Bree STARES at Rex in utter SHOCK. Rex gives her a look of complete DISDAIN. After a beat, the entire family resumes eating their food in SILENCE.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. SUPERMARKET - AFTERNOON

A SUBURBAN supermarket. Various SHOPPERS walk about.

MARY ALICE (V.O.)

Two days after my funeral, my friends
started to let go of their grief.

Susan, Gabrielle, Bree and Lynette stand together in an aisle, deep in CONVERSATION. Patsy, Lynette's daughter, rides in the cart; her sons, Peter, Porter and Preston are off to the side completely bored.

MARY ALICE (V.O.)

The healing process officially began
with the trashing of a "dear" friend
and neighbor.

SUSAN

...and she brought him sausage
puttenesca!

LYNETTE

That is so like Edie to come up with
a phallic entree.

BREE

I can't help but feel responsible.
I gave her that recipe.

GABRIELLE

Hey, you had no idea she was going to
use it for evil.

PETER

Mom, let's go! We're missing 'Sponge
Bob.'

LYNETTE

Just a minute, honey. Mommy's
gossiping with her friends.

SUSAN

I hate acting like some love struck teenager, but it's just... I think we could be good together. From the first moment we met we had this amazing connection.

BREE

This was when he was spitting out your macaroni?

SUSAN

Yeah.

PORTER

Mom!

LYNETTE

Okay, okay. Why don't you help Mommy shop? Go to the next aisle and pick up that Cool Aid you love.

The three boys take off. Lynette shouts after them.

LYNETTE

And come right back!

The boys disappear around the corner.

GABRIELLE

I'm rooting for you, Susan. Just be aware Edie is going for it. I saw her at the salon yesterday. She was getting a bikini wax.

SUSAN

So she's thrown down the gauntlet.

LYNETTE

Totally.

BREE

You know, Lynette, that Cool Aid is right next to the grape juice, which is all in glass bottles.

LYNETTE

Oh, crap... I gotta go.

Lynette turns to leave. We FOLLOW HER into the next aisle, where she finds Preston standing by himself.

LYNETTE

Preston? Where are your brothers?

PRESTON

They found an empty shopping cart.

LYNETTE

Oh, crap...

WOMAN (O.S.)

Lynette Scavo! Is that you?

Lynette looks around to see NATALIE WELLMAN, late 30's, dressed in business attire.

LYNETTE

Natalie Wellman? I don't believe it.

NATALIE

Lynette! How long has it been?

LYNETTE

Years. How are you? How's the firm?

NATALIE

Good. Everybody misses you. We all say if you hadn't quit, you'd be running the place by now.

LYNETTE

Yeah, well...

NATALIE

So... what's it like? Do you just love being a mom?

MARY ALICE (V.O.)

And there it was. The question that Lynette always dreaded. For the people who asked it, only one answer was ever acceptable. Any other and she'd be found lacking as a woman. So Lynette responded as she always did. She lied.

LYNETTE

Oh, yes. Best job I've ever had.

WE SEE behind Lynette an ELDERLY LADY waiting in the checkout line. Suddenly WE HEAR a commotion, and an EMPTY CART thunders into frame, broadsiding the elderly lady, knocking her over.

Lynette closes her eyes, knowing that whatever just happened behind her - she's gonna have to answer for.

INT. SOLIS HOUSE - BEDROOM - AFTERNOON

Gabrielle and John are LYING quietly and contentedly in bed. They've obviously just finished MAKING love. Gabrielle is smoking a CIGARETTE.

JOHN

You know what I don't get?

GABRIELLE

What?

JOHN

Why you married Mr. Solis.

Gabrielle gives John a SURPRISED look. She sees he's SERIOUS.

GABRIELLE

Well... he promised he'd give me everything I ever wanted.

JOHN

And did he?

GABRIELLE

Yes.

John THINKS about this for a beat.

JOHN

Then why aren't you happy?

GABRIELLE

As it turns out, I wanted the wrong things.

JOHN

So...do you love him?

GABRIELLE

I do.

JOHN

(suddenly irritated)

Then why are we here? Why are we doing this?

Gabrielle FIXES John with an INTENSE stare.

GABRIELLE

Because I don't want to wake up one day with the urge to blow my brains out.

She KISSES him. She then takes a DRAG off her CIGARETTE.

JOHN

Hey, can I have a drag?

GABRIELLE

Absolutely not. You're much too young to smoke.

Gabrielle SMILES at John and blows smoke in the air.

INT. MEYER HOUSE - KITCHEN - AFTERNOON

SUSAN fries a pan of BACON at the stove. She takes out the bacon and THROWS it in the TRASH. She then takes the pan and empties the GREASE into the SINK.

On the COUNTER are OPEN JARS of peanut butter, cooking oil and lard. After she pours the grease into the sink, Susan SCOOPS out a large SPOONFUL of lard and starts JAMMING it down the DRAIN.

Jenna SITS at the table, watching this SPECTACLE.

JENNA

You're crazy. You know that?

SUSAN

Mike's a plumber. Unclogging drains is what he does. And I've got to make my move before Edie makes hers.

JENNA

Can't you just ask him out on a date?

SUSAN

We need to get to know each other first. This way we can talk and it'll feel spontaneous and casual. I don't want him to think I'm desperate.

(indicates hair brushes on counter)

Hey, come here and start pulling the hair out of these brushes.

Jenna RELUCTANTLY gets up and crosses to the counter.

JENNA

Mom, how can you be so hung up on this guy? You just met him.

SUSAN

You're right. He'll probably turn out to be an ax murderer, or married, or gay. Or with my luck, all three. But until the sad truth comes pouring out, Mike is a definite 'maybe.' And it's been a while since I've had that! No, I'm not in love with him. But damn, I am in love with the possibility.

(then)

Does that make sense?

Jenna is FROZEN, staring out the window. Susan SEES this.

SUSAN

Honey, what's wrong?

Susan LOOKS out the window and SEES what Jenna is STARING at.

Susan's P.O.V. - EDIE BRITT is in the driver's seat of a RED convertible. She's parked in front of MIKE'S house. Suddenly Mike EMERGES from his house. He WALKS to the car and GETS in. Edie pulls AWAY.

Susan is in shock for a beat. Then:

SUSAN

Get my car keys.

EXT. FREEWAY - MOMENTS LATER

Susan and Jenna are in Susan's car SPEEDING down the HIGHWAY.

JENNA
Mom, this is crazy.

SUSAN
Be quiet! I'm concentrating.

Up ahead, Edie's car WEAVES in and out of TRAFFIC.

INT. COWBOY BOB'S STEAKHOUSE - AFTERNOON

Susan and Jenna ENTER. They walk to the hostess' PODIUM.

HOSTESS
How many?

SUSAN
Two, please.

The hostess takes them to a TABLE. They SIT. The hostess hands them MENUS and crosses away. Susan LOOKS around. She suddenly spots MIKE and EDIE on the other side of the ROOM.

SUSAN
There they are.

JENNA
Okay. So what're we doing?

SUSAN
I have to see if this is a date.

JENNA
Mom, why are you torturing yourself?
What else could it be?

SUSAN
It could be lunch, okay? A simple,
innocent meal between two
platonic...why is she touching him?

Susan sees Edie STROKE Mike's hair. Mike subtly PUSHES her hand away.

SUSAN
Okay, that's good. He's not into her.
He thinks she's too pushy.

Edie puts her HAND on Mike's SHOULDER and WHISPERS something in his ear.

SUSAN

Well, now she's just throwing herself
at him. It's pathetic.

Mike and Edie LAUGH uproariously at something. As they laugh,
Mike takes Edie's HAND.

Susan is DEVASTATED. She turns to Jenna.

SUSAN

Let's get out of here.

EXT. PARKING LOT - MOMENTS LATER

Susan and Jenna get into their car.

JENNA

Mom? You okay?

SUSAN

I'm not this pathetic. I can't not
possibly be this pathetic. I make fun
of women who act like this. Dammit!
Okay, this was it for me. I know the
score and he is officially out of my
mind. I'm gonna walk away with my
dignity intact. Let's go.

Susan backs up the car, but OVERSHOOTS and backs into a RED
CONVERTIBLE. She and Jenna turn to see what they've hit.

SUSAN

Please tell me that's not --

JENNA

Yeah. It's Edie's car.

They exchange a look. A beat. Jenna suddenly slumps down in
her seat as Susan PEELS out of the parking lot.

On their way out, we catch a CAR coming in, containing Bree,
Rex, Andrew and Danielle.

INT. COWBOY BOB'S STEAKHOUSE - A LITTLE WHILE LATER

Bree, Rex, Andrew, and Danielle are seated at a booth. A waiter
wearing a COWBOY hat taking their ORDERS.

WAITER

...I'll put your orders in and then
I'll be back soon with your drinks
and your plates for the salad bar.

He crosses away. Andrew looks ACROSS the room.

ANDREW

Hey, they got video games! Is it okay
if we play until our food gets here?

BREE

This is family time, Andrew. I think
we should all...

REX

(interrupting)
Go ahead and play.

Bree SHOOTS Rex a look. The KIDS leave the booth. Beat.

BREE

I know you think I'm angry about
coming here. But I'm not.

Rex STARES at Bree and says nothing.

BREE

You and the kids want a change of
pace. Something fun. I get it.

Rex continues to STARE at her.

BREE

But I do think tomorrow we'll all
probably want something healthier.
I'm thinking about serving Chicken
Saltimbocca. Doesn't that sound good?

REX

I want a divorce.

Bree LOOKS at him in shock.

REX

I just can't live in a freaking
detergent commercial anymore.

The waiter walks up and sets a PLATE in front of Rex.

WAITER

Salad bar's over there. Help yourself.

The waiter LEAVES. Rex and Bree sit in SILENCE for a beat.

BREE

Why don't I get your salad for you?

REX

Bree. Did you hear what I just said?

Bree ignores him and CROSSES to the salad bar. As she starts putting together a salad, EDITH HUBER, walks over.

MRS. HUBER

Bree Van de Kamp!

BREE

Oh, hello, Mrs. Huber...

MRS. HUBER

We didn't get a chance to talk at Mary Alice's wake. How're you doing?

EXPRESSIONLESS, Bree stares at Mrs. Huber.

MARY ALICE (V.O.)

For a moment Bree considered pouring her heart out to this woman she barely knew. She considered telling her how alone and hurt and betrayed she felt. But to do so would be admitting failure. And that was simply not an option.

BREE

(with a big smile)

Everything is great. Just great.

Bree crosses BACK to the table. She sets the salad plate DOWN in front of Rex and SITS.

BREE

I got you the honey mustard dressing. The ranch looked a little suspect.

Rex just stares at her. Then:

REX

Are we gonna talk about what I said?

BREE

If you think I'm going to discuss the dissolution of my marriage in a place where the restrooms are labeled 'Chicks' and 'Dudes', you are out of your mind. Eat your salad.

Rex gives up, and takes a few angry BITES of the salad. Suddenly, a strange LOOK comes over his FACE. He drops his fork, then GRABS his throat. Bree looks up.

BREE

What is it? What's wrong?

REX

(re: salad)

What's in this?

BREE

What do you mean 'what's in this'?
It's salad.

REX

With...onions?

BREE

What?

Rex tries to STAND. He is unable to BREATHE.

REX

You put onions in my salad!

BREE

No, I didn't. You're allergic to...
(then; horrified)
...oh, wait.

Rex falls over onto the floor, UNCONSCIOUS. As he falls, he knocks a plate off the table, which CRASHES to the floor.

INT. SCOTT HOUSE - BEDROOM - MIDDLE OF THE NIGHT

Zachary Scott (Mary Alice's son) sits bolt upright in bed. He's just heard something. A SMASHING sound. He hears it again, and again. He slips out of bed to go investigate.

EXT. SCOTT BACKYARD - MOMENTS LATER

Zachary comes out to find his father, Paul, at the bottom of the now DRAINED swimming pool, HACKING away at the plaster with a pick-axe. Drenched in sweat, he's obviously been working for hours.

Zach watches him for a moment, confused. Then...

ZACH

Dad?

Paul doesn't hear his son. He continues to feverishly SWING away with the PICK-AXE. He is a man OBSESSED.

Zach steps down into the pool; goes to his father.

ZACH

Dad! What are you doing?

Paul, STARTLED, turns around.

PAUL

Zach, what are you doing up?

ZACH

Why is the pool drained? What is going on?

PAUL

Go back to bed.

ZACH

Dad, listen to me. I think you need some help. We should call Dr. Lee.

PAUL

(vehement)

I'm not calling anybody. And neither are you? Do you understand me?

Zach is STUNNED. This is a side of his father he's never seen.

We pull back on the image of these two men standing in the middle of a DRAINED swimming pool in the middle of the NIGHT.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. WISTERIA LANE - EARLY MORNING

The TREE-LINED street is barely touched by SUN-LIGHT.

MARY ALICE (V.O.)

The Friday after my funeral was the
day that everything changed forever.

INT. STARBUCKS COFFEE - MORNING

There is a line of people waiting to get coffee.

MARY ALICE (V.O.)

And it all began with a morning cup
of coffee.

Susan steps to the front of the line.

SUSAN

I'll have a large decaf, and a sweet
roll... No, I shouldn't... Aw, what
the heck - make it two.

The counter person goes to fill her order. As she waits, she
overhears TWO TEENAGE GIRLS in line behind her, talking.

TEENAGE GIRL #1

So, are you gonna go to the mall with
me tonight, or not?

TEENAGE GIRL #2

I can't. I'm babysitting for Edie
Britt.

Susan's ears perk up. She begins to listen intently.

TEENAGE GIRL #1

Can't you get out of it?

TEENAGE GIRL #2

No. She's dropping her kid off to
spend the night. She's paying me
time and a half - it's major bank.

TEENAGE GIRL #1
Spending the night? What's that
about?

TEENAGE GIRL #2
It means she's getting laid.

Susan's face goes ashen.

TEENAGE GIRL #1
By who?

TEENAGE GIRL #2
I dunno. Somebody new, I guess.

Susan thinks for a beat, then grabs her purse and BOLTS for
the door - KNOCKING people out of her way en route. The
Counter Person, holding her order, shouts after her:

COUNTER PERSON
Ma'm? Your order!

Susan exits.

INT. SCAVO HOUSE - KITCHEN - DAY

Lynette feeds strained peaches to Patsy at the table. The
kitchen is in complete disarray and Lynette looks even worse.
After a beat Patsy FLINGS a handful of peaches at her mother.
A look of utter DEFEAT crosses Lynette's face.

PORTER (O.S.)
Mommy!! Mommy!!

LYNETTE
(wearily)
Now what?

Porter comes rushing in.

PORTER
Daddy's home!

Lynette's eyes widen with DELIGHT.

INT. SCAVO HOUSE - LIVING ROOM - CONTINUOUS

TOM is in the entry way. His boys SURROUND him excitedly.
Lynette rushes in holding Patsy.

LYNETTE

Honey! I wasn't expecting you for another week.

TOM

I'm just here for the night. I'm going to Frisco in the morning.

PRESTON

Daddy, did you bring us presents?

TOM

I don't know. Let's see.

Tom reaches into the SHOPPING BAG. He pulls out a FOOTBALL. The boys CHEER.

TOM

Now I'm not gonna give it to you unless you promise to go outside right now and practice throwing for twenty minutes. Promise?

PORTER

We promise!

Tom hands the boys the FOOTBALL and they RUSH outside.

LYNETTE

I'm so glad you're back, Tom. Even if it's for one night.

They kiss PASSIONATELY, trying to maneuver around the BABY in Lynette's arms. Tom suddenly takes PATSY out of Lynette's arms and places her in the CRIB.

TOM

Here. Come with me.

Tom PULLS Lynette into the BEDROOM.

INT. SCAVO HOUSE - BEDROOM - CONTINUOUS

Tom immediately starts TAKING off Lynette's CLOTHES.

LYNETTE

You've got to be kidding. I look awful. And I'm exhausted.

TOM
Sorry, baby. But I gotta have it.

LYNETTE
Is it okay if I just sorta lay there?

TOM
Absolutely.

Tom lays Lynette down on the BED. He RIPS off his shirt and pants and then LAYS on top of Lynette and begins KISSING her. After a beat Lynette begins EAGERLY kissing him back.

LYNETTE
God, I love you.

TOM
I love you more.

Tom begins undoing the BUTTONS on Lynette's BLOUSE. She suddenly PULLS away.

LYNETTE
Wait. I gotta tell you. I was having problems with swelling so the doctor took me off the pill. You'll have to put on a condom.

TOM
(annoyed)
Oh, what's the big deal? Let's risk it.

Lynette stares in DISBELIEF at Tom's SMILING face.

She then REARS back and PUNCHES him in the face, sending Tom REELING. She grabs her CLOTHES and EXITS, leaving a stunned Tom clutching his face in pain.

EXT. SOLIS HOUSE - FRONT YARD - NIGHT

Carlos, still in his business SUIT, is bent over PEERING closely at the LAWN. Gabrielle EMERGES from the front door. She is DRESSED in a stunning evening GOWN.

GABRIELLE
I found my earrings. We can go now.

CARLOS
I don't think this lawn has been
mowed. Was John here today?

GABRIELLE
Of course.

Carlos gets down on his KNEES. He starts feeling the GRASS.

CARLOS
Feel this. It hasn't been mowed.
That's it. We're getting a real
gardener.

GABRIELLE
(alarmed)
Why?

Carlos turns and looks at Gabrielle.

CARLOS
Are you deaf? I just said he's not
doing his job!

GABRIELLE
It's dark. You just can't see that
the lawn has been mowed.

CARLOS
It hasn't been! Feel this grass.

GABRIELLE
I think you're being silly, but if
you want to fire him, fine. We can
talk about it in the morning. Let's
just get going, okay?

ANNOYED, Carlos turns and HEADS for the car. An INTENSE look
comes over Gabrielle's FACE as she watches him go.

INT. TANAKA HOUSE - ENTRY HALL - A LITTLE LATER

A SWANKY party. The place is loud and packed. Carlos and
Gabrielle ENTER. Carlos immediately SPOTS an elderly JAPANESE
gentleman who waves him over.

CARLOS
There's Tanaka. Time for me to go
into my dance.

GABRIELLE

Carlos, wait. I need the car keys. I left my purse in the front seat.

Carlos DIGS into his pocket and hands Gabrielle the KEYS. He heads into the PARTY. Gabrielle WATCHES him cross away, then GRABS a young waiter as he is PASSING by her.

GABRIELLE

(to waiter, re: Carlos)

See that man over there? Can you make sure he's got a drink in his hand all night long?

Gabrielle HANDS the waiter a twenty dollar bill. The waiter smiles and nods. Gabrielle turns and EXITS the front door.

INT. CAR - MOMENTS LATER

Gabrielle is SPEEDING through the neighborhood with an INTENSE look on her face.

EXT. SOLIS HOUSE - DRIVEWAY - MOMENTS LATER

The garage door LIFTS up automatically. Gabrielle QUICKLY pulls up and JUMPS out of the car. She DISAPPEARS into the garage. Moments later she APPEARS pushing the LAWN MOWER.

EXT. SOLIS HOUSE - FRONT YARD - A WHILE LATER

Gabrielle, still in her evening GOWN, is hurriedly MOWING the lawn.

EXT. SOLIS HOUSE - FRONT YARD - A WHILE LATER

Gabrielle is FURIOUSLY trimming her hedge.

Across the street, a man in a BATHROBE pulls his trash CAN to the curb. He looks up to see Gabrielle doing YARD WORK in her GOWN. He is nonplussed.

INT. TANAKA HOUSE - LIVING ROOM - A LITTLE LATER

Gabrielle SLIPS in. Calm and collected, she immediately LOOKS for Carlos.

She sees him standing with a group of men. He is LAUGHING uproariously. He is obviously DRUNK.

As Gabrielle is watching, the waiter crosses up and takes the GLASS from Carlos' hand and REPLACES it with another. Carlos doesn't NOTICE. Gabrielle BREATHES a sigh of relief.

She looks in the mirror and sees a piece of SHRUB in her hair. She removes.

INT. SOLIS HOUSE - KITCHEN - THE NEXT MORNING

Gabrielle READS the morning paper. Carlos enters putting on his jacket. He is clearly suffering from a HANGOVER.

CARLOS

Honey, how did I get home last night?

GABRIELLE

Don't worry. I drove. So what would you like for dinner tonight?

CARLOS

Food's the last thing I want to talk about right now. I'll call you later.

GABRIELLE

(demurely)

I'll be here.

Carlos gives Gabrielle a KISS on the cheek, then exits the front door. Gabrielle WAITS for a beat, then RUNS to the window.

EXT. SOLIS HOUSE - FRONT YARD - CONTINUOUS

Carlos is in the middle of the walkway staring down at the LAWN, which has obviously been MOWED. He bends down to FEEL it. He stands up, thoroughly CONFUSED.

CLOSE on GABRIELLE who's watching from the window. She SMILES.

INT. HOSPITAL ROOM - NIGHT

Rex is lying awake in a BED. Bree is in a chair by his side. There is SILENCE. Then:

REX

I can't believe you tried to kill me.

BREE

Yes, well, I feel badly about that.
 (then; off Rex's stare)
 I told you. Edith Huber came over and
 I was distracted. It was a mistake.

REX

Since when do you make mistakes?

BREE

(beat)
 What's that supposed to mean?

REX

It means I'm so sick of your need to
 be so goddamned perfect all the time.
 I'm sick of the bizarre way your hair
 doesn't move. I'm sick of you making
 our bed before I've had my morning
 pee. You're this plastic suburban
 housewife with her pearls and her
 spatula who says things like 'We owe
 the Hendersons a dinner.' Jesus,
 Bree. Where is the woman I fell in
 love with, who used to burn the toast
 and drink milk out of the carton? And
 laugh. I need her. Not this cold,
 perfect thing you've become.

Bree STARES at Rex for a moment. She is DEVASTATED. Then,
 with all the DIGNITY she can MUSTER, Bree walks over and
 PICKS UP a vase of FLOWERS off the table next to Rex.

BREE

These need water.

Bree CROSSES into the bathroom.

INT. HOSPITAL BATHROOM - CONTINUOUS

Bree shuts the door. She goes to the sink and begins to FILL
 the vase up with WATER. She looks up and SEES herself in the
 MIRROR. She begins to SOB. She quickly puts her HAND over her
 mouth to MUFFLE the sound.

MARY ALICE (V.O.)

Bree sobbed quietly in the restroom
 for twenty minutes. But her husband
 never knew. Because when Bree finally
 emerged...

INT. HOSPITAL ROOM - A LITTLE LATER

Bree EMERGES from the bathroom looking as POISED and as COLLECTED as she did going in.

MARY ALICE (V.O.)
...she was perfect.

INT. MEYER HOUSE - KITCHEN - EVENING

Jenna watches as her mother paces back and forth. Susan is clearly AGITATED.

SUSAN
They're doing it. I know they are.

JENNA
Mom, it's over. Let it go.

SUSAN
If he just got a chance to know me better.
(then)
Maybe it's my fault. Maybe I didn't fight hard enough.

JENNA
Maybe you didn't. But there's not much you can do about it now.

A look suddenly comes over Susan's FACE.

SUSAN
Do we have the stuff to make a cake?

JENNA
(confused)
I think so. But we're out of sugar.

SUSAN
(meaningfully)
Then I guess I'll have to go borrow a cup.

EXT. BRITT HOME - FRONT YARD - MOMENTS LATER

Susan STRIDES up the WALKWAY, carrying a glass MEASURING CUP. She KNOCKS on the front door. NO ANSWER. She PEEKS into the window. NOTHING.

Susan looks around to make sure the coast is clear, then walks to the backyard gate. She surreptitiously SLIPS in.

We follow Susan as she SLINKS along the side of the house. She PEERS into a side window. Still NOTHING.

SLOWLY, she comes upon the back patio, where she peeks through the SLIDING GLASS DOOR. Inside the house she sees...

Lit CANDLES everywhere. Plates of HALF-EATEN food and EMPTY wine glasses lay on the dining room TABLE. However, Edie and Mike are nowhere to be found.

Beat. Susan gingerly slides the glass door OPEN.

INT. BRITT HOME - DEN - CONTINUOUS

Susan pokes her head INSIDE.

SUSAN

(softly)

Hello? Anybody home? I need to borrow sugar.

No answer. Susan QUIETLY lets herself in. She walks a few steps when she suddenly spots various articles of CLOTHING scattered on the floor. She reaches down and picks up a pair of men's TROUSERS. She winces. She WALKS a few more steps and picks up a woman's BRA. She EXAMINES it for a beat, then:

EDIE (O.S.)

Omigod! Yes! Yes! Yes!

Susan, hearing the OBVIOUS sounds of LOVE-MAKING, slowly sits down onto the coffee table. She is clearly HEARTBROKEN.

MARY ALICE (V.O.)

And just like that the possibility that Susan had clung to, the maybe of Mike Delfino, was gone forever. And despite the precariousness of her situation, Susan took a moment to mourn her loss.

Susan DROPS her measuring cup and TOSSES the bra aside. She's too busy CRYING to notice the bra has landed on a lit CANDLE.

As Susan buries her head into her hands, the FLAMES from the bra quickly SPREAD to the DRAPES.

Susan, smelling smoke, looks over and sees the BLAZING FIRE. She JUMPS up, grabs the trousers and beats them against the drapes, trying to put out the flames.

MARY ALICE (V.O.)

It didn't take Susan long to realize
this was just not her night.

Suddenly, the trousers catch FIRE. Susan quickly DROPS them.

EDIE (O.S.)

(calls off)

Is somebody out there?

Susan freezes. She realizes she's SCREWED. She makes a mad dash out the sliding glass door, leaving in her wake a room full of flames.

As the flames continue to mount, our attention is drawn down to the floor where we see... the GLASS MEASURING CUP.

EXT. BRITT HOME - BACK YARD - CONTINUOUS

Susan runs to the back fence. She turns back to take one last look: The ENTIRE den is on FIRE.

Susan grimaces, then heaves herself over the fence and DISAPPEARS from view.

EXT. BRITT HOME - FRONT YARD - AN HOUR LATER

The street is filled with fire trucks and police cars. A crowd of ONLOOKERS, all in bathrobes, has gathered. They watch as the firemen try to put out the FLAMES.

LYNETTE, BREE, GABRIELLE, and SUSAN are all gathered TOGETHER watching the scene.

GABRIELLE

So do they know what caused it?

BREE

Apparently, Edie left some candles
unattended in the den.

LYNETTE

Poor Edie. Although, I'm not gonna
miss that lime-green carpeting she
had in there.

GABRIELLE

Really. It's a shame it didn't spread to her guest bathroom. That wall of waves and seashells. Eeuuckk.

LYNETTE

I know. Everytime I went in there, I felt like I needed a dramamine.

Gabrielle and Lynette share a laugh. Susan glares at them.

SUSAN

(emotional)

Come on, guys.

GABRIELLE

Susan, we were just kidding.

SUSAN

I know. I just feel so bad for Edie. This will be so devastating for her.

GABRIELLE

Don't you worry about Edie. She's a strong lady.

LYNETTE

Yeah. She'll find a way to survive this.

BREE

Besides, what other choice does she have?

The four women stare at the FLAMES. They consider the truth of these words as the light from the fire FLICKERS on their faces. Just then, Mrs. Huber shuffles over in her slippers.

MRS. HUBER

Have you heard the dirt? The fire started while Edie was having sex.

LYNETTE

Do we know who the guy was?

MRS. HUBER

No. Apparently he's at the hospital. He suffered some smoke inhalation.

SUSAN

(anguished)

Oh, god.

GABRIELLE

Susan, you don't look well. I think
you should sit down.

Gabrielle takes Susan to the CURB. Susan sits for a beat lost
in her own guilt. Suddenly:

MAN'S VOICE (O.S.)

So what's going on here?

Susan looks up to see MIKE DELFINO standing next to her.

MARY ALICE (V.O.)

And suddenly, like a phoenix rising
from the ashes, there he was.

Susan, obviously STUNNED, rises.

SUSAN

Mike? I thought you were...? Where
have have you been?

MIKE

I just got home from the movies. Did
Eddie have a fire?

SUSAN

Yeah. But she's fine.
(relieved)
Everything's fine now.

Mike and Susan share a smile.

MARY ALICE (V.O.)

And just like, Susan Meyer was happy.
For once again her life had...
possibilities.

EXT. DELFINO HOUSE - FRONT YARD - A LITTLE LATER

Mike and Susan WAVE goodbye to each other. Mike stands on his
porch and watches as Susan exits into her home. He turns and
ENTERS his.

INT. DELFINO HOUSE - LIVING ROOM - CONTINUOUS

MARY ALICE

...not to mention a few unexpected
surprises.

Mike reaches under his coat and takes out a GUN. He puts it on the table. The phone rings. He answers it.

MIKE

Hello? Yeah, I'm back. No, nothing yet.
(listens for a beat)
Relax. I'm getting close.

EXT. SCOTT HOUSE - FRONT YARD - MORNING

The driveway is littered with boxes. Susan, Lynette, and Gabrielle are busy loading up Susan's SUV.

MARY ALICE (V.O.)

The next day my friends came together to pack away my clothes, my personal belongings, and what was left of my life.

Bree emerges from the house carrying a box.

BREE

This is the last one.

LYNETTE

So are we good?

SUSAN

Wait. Before we go...

Susan pulls a bottle of champagne and paper cups from her car.

GABRIELLE

What's that?

SUSAN

I bought some champagne at the store. It was Mary Alice's favorite. I thought before we carted her stuff away we'd have a toast.

GABRIELLE

Great idea.

Susan pops the cork and begins to pour.

SUSAN

All right, ladies. Lift 'em up.

(they do)

To Mary Alice, a good friend and neighbor. Wherever you are we hope you've found peace.

Everyone ad-libs 'To Mary Alice' and takes a sip. Beat. Bree bends down to pack away the final box into the car.

GABRIELLE

Hey, did you guys check out Mary Alice's dresses? She always said she was a size six. She was a size eight. I guess we found the skeleton in her closet.

MARY ALICE (V.O.)

Not quite, Gabrielle. Not quite.

Suddenly a COAT falls out of the BOX Bree is CARRYING. When she BENDS over to PICK it up, she sees a LETTER, stuffed in one of the POCKETS. Bree PULLS the letter out.

GABRIELLE

What's that, Bree?

BREE

Some kind of letter. It's addressed to Mary Alice.

MARY ALICE (V.O.)

How ironic. To have something I tried so desperately to keep secret, treated so casually...

Gabrielle takes the letter and starts to OPEN it.

BREE

What are you doing? That's private.

GABRIELLE

It's already been opened. What's the big deal?

MARY ALICE (V.O.)

But keeping secrets is hard. And keeping them from your friends is even harder.

Gabrielle unfolds the letter. The girls READ over her shoulder.

MARY ALICE (V.O.)

I'm so sorry, girls. I never wanted you to be burdened with this. I really didn't.

INSERT LETTER:

I KNOW WHAT YOU DID. IT MAKES ME SICK. AND I'M GONNA TELL.

BACK TO SCENE

The women stare at it in STUNNED silence. Then:

SUSAN

What does this mean?

LYNETTE

I don't know. But look at the post mark.

BREE

She got this the day she died.

GABRIELLE

Do you think this is why she...?

Gabrielle STOPS, but everyone knows what she was about to say. The same thought is OCCURING to all of them. Finally:

SUSAN

(whispering)

Oh, Mary Alice. What did you do?

As our women remain FROZEN on the LAWN we PULL BACK. A man JOGS by. Two girls jump rope. PULL BACK further to show another man MOWING his lawn. Cars are PASS. A beautiful day in SUBURBIA.

And nobody seems to be DESPERATE.

FADE OUT.

THE END