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Desperate Housewives

#E102

"Pretty Little Picture"

Written by

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10/18/04 CONFORMED

Conformed to 10/17/04 broadcast cut

Prep Dates: 7/19/04 - 7/28/04  
Shoot Dates: 7/29/04 - 8/9/04

DESPERATE HOUSEWIVES

"Pretty Little Picture"

TEASER

FADE IN:

1 INT. CREMATORIUM - DAY (DAY 1)

1

TIGHT ON the face of MARY ALICE YOUNG, her eyes closed, her expression peaceful.

MARY ALICE (V.O.)  
After I died, I began to surrender the  
parts of myself that were no longer  
necessary.

The PINE LID of a box closes over her face, revealing a NAME PLATE that reads MARY ALICE YOUNG.

SERIES OF SHOTS: A hand SWITCHES on the machinery. Gears begin moving...

MARY ALICE (V.O.) (CONT'D)  
My desires, beliefs, ambitions,  
doubts; every trace of my humanity was  
discarded.

The door to the FURNACE opens. The pine box is across a RAMP towards a CHAMBER OF FIRE.

MARY ALICE (V.O.) (CONT'D)  
I discovered when moving through  
eternity, it helps to travel lightly.

We move OVER and AHEAD of the box and INTO the FLAMES.

MARY ALICE (V.O.) (CONT'D)  
In fact, I held onto only one thing:  
my memory.

We PUSH through the flames and onto --

2 EXT. WISTERIA LANE - NIGHT (PRE-DAWN) (NIGHT 1)

2

CLOSE ON: A chimney on a roof. We PULL BACK and begin FLOATING down our street.

MARY ALICE (V.O.)  
It's astonishing to look back on the  
world I left behind. I remember it  
all. Every single detail.

(CONTINUED)

2 CONTINUED: 2

We FLOAT over the driveway of the Van De Kamp house, then PUSH IN to the second story window.

3 INT. BREE'S HOUSE - BEDROOM - CONTINUOUS 3

Bree lies awake in bed. She checks the clock next to her.

MARY ALICE (V.O.)

Like my friend, Bree Van De Kamp.

4 OMITTED 4

5 INT. BREE'S HOUSE - LIVING ROOM - NIGHT (FLASHBACK) 5

REX, PAUL and MARY ALICE are there. A beaming BREE enters carrying a tray of appetizers.

MARY ALICE (V.O.)

I remember the easy confidence of her smile.

6 INT. BREE'S HOUSE - DINING ROOM - NIGHT (FLASHBACK) 6

Rex, Paul and Mary Alice are seated at the table. Bree pours brandy over a flambe, lights a match and sets it ablaze. Everyone is impressed.

MARY ALICE

The gentle elegance of her hands.

A7 INT. BREE'S HOUSE - FOYER - NIGHT (FLASHBACK) A7

Bree says 'good night' to her guests. Rex is beside her.

MARY ALICE (V.O.)

The refined warmth of her voice.

BREE

Bye!

Bree shuts the door.

MARY ALICE (V.O.)

But what I remember most about Bree...

BREE

Rex, wasn't that a lovely...

She turns to Rex, who coldly walks away without acknowledging her. Bree reacts.

(CONTINUED)

MARY ALICE (V.O.)  
... was the look of fear in her eyes.

END OF FLASHBACK

7 INT. BREE'S HOUSE - BEDROOM - NIGHT (PRE-DAWN) 7

CLOSE on a clock that reads: 5:35 a.m.

Bree stares at the clock for a beat. She then gets out of bed, puts on her robe and heads for the door.

MARY ALICE (V.O.)  
Bree had started to realize her world  
was unravelling. And for a woman who  
despised loose ends...

8 INT. BREE'S HOUSE - LIVING ROOM - CONTINUOUS 8

Bree descends the stairs. She crosses to Rex who lies asleep on the fold-out sofa.

MARY ALICE (V.O.)  
... that was unacceptable.

BREE  
Rex? Rex! You need to get up.

Rex reluctantly wakes up.

REX  
It's not even light out.

BREE  
Please hurry. If the kids see you sleeping down here, they're going to start asking questions.

Bree pulls off the sheets and starts to fold them. Rex remains curled up in bed.

REX  
Let 'em ask. I don't care anymore.

BREE  
Well, I care. They don't need to be burdened with our marital problems. And while we're working things out, the least we can do is try to keep up appearances.

(CONTINUED)

REX  
Oh, yeah. Appearances. I keep  
forgetting about appearances.

Rex sits up and begins to put on his slippers.

BREE  
Oh Rex... you look so tired.

REX  
I didn't sleep. This damn thing is so  
uncomfortable.

BREE  
Well... why don't you just move back  
upstairs and sleep in our bed?

REX  
We're in marriage counseling, Bree. I  
think that would confuse things.

BREE  
It's just... I miss you.

REX  
I know you do.  
(then)  
Of course, if I don't start getting  
some sleep pretty soon, I'll be forced  
to move back upstairs out of sheer  
exhaustion.

Bree waits til Rex has gone upstairs. She then crosses to  
open the desk drawer. She removes a pair of pliers.

MARY ALICE (V.O.)  
Yes, Bree was afraid of many things.  
But if there was one thing she wasn't  
afraid of...

Bree goes to the sofa bed. She pulls back the mattress to  
reveal several metal springs have been cut and are jutting  
straight up. She cuts one more and aims it straight up.

MARY ALICE (V.O.) (CONT'D)  
... it was a challenge.

She puts the mattress back down and smiles contentedly.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

9 EXT. WISTERIA LANE - MORNING (DAY 2) 9

Establishing shot -- a PAPERBOY rides down the street.

MARY ALICE (V.O.)

The day on Wisteria Lane began like any other day. With a cup of coffee and the morning paper.

10 INT. LYNETTE'S HOUSE - KITCHEN - MORNING 10

CAMERA PANS ACROSS: LYNETTE reads the paper at the breakfast table. The kids fight with plastic swords. Lynette continues reading, unperturbed.

MARY ALICE (V.O.)

While Lynette read the Business section...

11 EXT. GABRIELLE'S HOUSE - FRONT PORCH - MORNING 11

CAMERA PANS ACROSS: GABRIELLE reads the paper. She holds out a coffee cup to be refilled. Her housekeeper, YAO LIN, refills it.

MARY ALICE (V.O.)

... and Gabrielle studied the fall collections...

12 INT. BREE'S HOUSE - KITCHEN - MORNING 12

CAMERA PANS ACROSS: BREE reads the paper at a beautifully set table. She adjusts a flower in her floral arrangement.

MARY ALICE (V.O.)

... and Bree searched for decorating ideas...

13 INT. SUSAN'S HOUSE - KITCHEN - MORNING 13

SUSAN reads her paper and eats toast. As she eats, she gets crumbs all over herself. JULIE wipes her face with a napkin.

MARY ALICE (V.O.)

... Susan scanned the front page and saw something that caught her eye.

Susan sits up in her seat.

(CONTINUED)

CLOSE on the paper. PUSH IN on the date -- 'OCT. 15TH, 2004.'

Susan rises and goes to a CALENDAR on the wall. She flips the September page over. And there, on the October page, a POST-IT is stuck to the date of the sixteenth. In BLACK INK are the words, 'MARY ALICE'S DINNER.' Susan pulls the Post-It off.

14 EXT. WISTERIA LANE - DAY - LATER 14

Susan walks quickly to Lynette's house, the Post-It in her hand. She gets to Lynette's front door and knocks. A pensive look crosses her face.

15 EXT. LYNETTE'S HOUSE - FRONT PORCH - 1 MONTH EARLIER 15  
(FLASHBACK) - DAY

Suddenly MARY ALICE opens the door.

MARY ALICE  
Well, it's about time.

SUSAN  
Be nice. I come bearing snacks.

Susan (in a ponytail and different attire) follows Mary Alice inside to the sounds of laughter.

16 INT. LYNETTE'S HOUSE - LIVING ROOM - CONTINUOUS 16

Susan and Mary Alice enter to find Lynette, Bree and Gabrielle at the table.

BREE  
Lynette, these cards are sticky.

LYNETTE  
I know. Preston used the three of diamonds to scoop jam out of the jar.

GABRIELLE  
Well, we're just thankful for the forty-nine cards we have.

Susan and Mary Alice take their places at the table.

SUSAN  
Hello! Sorry I'm late.

MARY ALICE  
So Susan, I was just telling the girls I want to throw a dinner party.

(CONTINUED)

SUSAN

Really?

MARY ALICE

Yes! I mean, how long have we all lived on this street? We've never done a big group thing.

BREE

I think it's a great idea.

MARY ALICE

Paul never likes to have people over. But to heck with him. I'm doing it.

SUSAN

So when is this shindig?

MARY ALICE

How 'bout a month from tonight? That would be the 16th. Good for everyone?

Mary Alice looks at Bree, Gabrielle and Lynette... they ad-lib "Okay... sounds good... you're on." etc.

BREE

Should we all make something?

MARY ALICE

Oh no, no. *This is my party.* I've been wanting to have everyone over for years.

(then)

Oh, I'm so happy we're finally doing this. It's gonna be so much fun.

Mary Alice smiles broadly.

END OF FLASHBACK

17 EXT. LYNETTE'S HOUSE - FRONT PORCH - CONTINUOUS

17

Susan is there, sadly contemplating the memory. Suddenly Lynette opens the door.

LYNETTE

Hey...

Susan holds up the sticky note.

LYNETTE (CONT'D)

I know. Her dinner.

18 EXT. WISTERIA LANE - DAY - AN HOUR LATER

18

The women are gathered in front of Lynette's house.

SUSAN

How could we have all have forgotten  
about this?

LYNETTE

We didn't exactly forget. It's just...  
usually when the hostess dies, the  
party's off.

BREE

Lynette!

LYNETTE

I'm not being flip. I'm just pointing  
out a reality.

GABRIELLE

Mary Alice was so excited about it.  
It's so sad.

The women are silent for a moment. Then...

SUSAN

I think we should go through with it.

BREE

Really? Wouldn't that be in poor  
taste?

SUSAN

No. It's sort of a way to honor Mary  
Alice. It was so important to her.

GABRIELLE

We could all use a fun night.

BREE

Well, good. Because I have some new  
flatware that I've just been dying to  
show off.

SUSAN

Lynette?

LYNETTE

I'm in.

(CONTINUED)

BREE  
I'll make braised lamb shanks.

LYNETTE  
I'm still in.

BREE  
So, how many will I be cooking for?

GABRIELLE  
Seven. Three couples and Susan. Does that sound right?

SUSAN  
No, it sounds very very wrong.

GABRIELLE  
Oh...

BREE  
Is there somebody you'd like to invite?

Just then, MIKE DELFINO jogs by the four women. He waves at them. Susan smiles and waves back. He keeps going. The other three women slowly look at Susan.

SUSAN  
I have an idea...

19 INT. GABRIELLE'S HOUSE - FOYER - MORNING 19

Carlos stands near the stairs carrying his laptop, Gabrielle right behind him.

CARLOS  
A dinner party? Honey, I may be working late. The Dillman proposal is a complete mess.

GABRIELLE  
No, no, you promised you'd be home early every day this week.

He crosses past her.

CARLOS  
I'll try. But I can't guarantee anything.  
(off her look)  
This is business.

(CONTINUED)

GABRIELLE

Says the prince, as he rides off into the sunset. Boy, did the movies ever get that wrong.

CARLOS

You know what your problem is? You're very tense. You should go to a spa. Or go shopping. Find a way to relax.

Carlos grabs his coat and exits. Gabrielle thinks for a beat, then picks up the phone; dials.

20 INT. CLASSROOM - MORNING (INTERCUT CONVERSATION) 20

JOHN answers his cell phone.

JOHN

Hello?

GABRIELLE

Where are you?

JOHN

Algebra.

GABRIELLE

You free at four?

JOHN

I'm not sure. I got track after school.

GABRIELLE

Well, get here as fast as you can. My husband says I need to relax.

JOHN

You, uh... want me to stay in my gym clothes like last time?

GABRIELLE

(smiling)

If you would. Please.

Gabrielle hangs up.

21 INT. LYNETTE'S HOUSE - KITCHEN - DAY 21

During the following, Lynette finishes unloading the dishwasher, wipes down the counter, and begins to fold laundry. Tom is there, eating a banana.

(CONTINUED)

TOM  
(annoyed)  
A dinner party?

LYNETTE  
Yeah. It'll be fun. Bree's cooking.  
Everyone's coming.

TOM  
(opening briefcase)  
You know what, I haven't even had a  
chance to unpack yet, honey. I just,  
eh... I just need to chill for the  
next few days.

LYNETTE  
Oh, Tom! There'll be liquor. And hors  
d'oeuvres. And grown-ups without  
children. And... and... and  
silverware. Remember silverware?

TOM  
(hands her disposable  
camera)  
Homey, could you take this in for me?

LYNETTE  
Have you heard anything I just said?

TOM  
Yeah, I'm sorry, I'm just... wiped  
out. Three cities in six days, my head  
is just pounding. I'm not ready for a  
dinner party.

LYNETTE  
I already got a sitter.

TOM  
Can you cancel her? Please. Look,  
let's just stay in tomorrow night. We  
can get a bottle of wine, and rent a  
video, and I... I just wanna hang out  
with my best gal.

He kisses her.

TOM (CONT'D)  
That's all.

(CONTINUED)

LYNETTE

(caves)

I was looking so forward to a night out.

TOM

I know, sweetie. I'm sorry but... I'm beat. I mean, do you remember what it's like to work a sixty hour week?

Tom lays the banana peel into the laundry basket, then exits. Lynette just stands there, taking in the mess around her.

22 INT. BREE'S HOUSE - KITCHEN - DAY 22

Rex is packing his briefcase. Bree prepares his lunch.

REX

A dinner party? Do I have to go?

BREE

Well, given that we're hosting it, I'd say so. By the way, you won't be drinking at this party.

REX

Why is that?

BREE

Because when you drink, you get chatty.

(off his look)

No one needs to know that we're seeing Dr. Goldfine.

REX

If you spent half as much time working on our problems as you do covering them...

BREE

Not a drop.

REX

You know, this... this is ridiculous. And this whole thing about us taking tennis lessons --

(CONTINUED)

BREE

Well, the nurses at your office may start wondering why you're disappearing three times a week. Tennis lessons are a plausible alibi.

Bree hands him his lunch. Just before he exits...

REX

So, these tennis lessons we're taking... how we doing?

BREE

My backhand's improving immensely. But.. you're still having problems with your serve.

REX

Of course.

He exits.

23 EXT. SUSAN'S HOUSE - FRONT PORCH - DAY 23

Susan is there with KARL. There's tension. Karl's girlfriend, BRANDI, stands in the driveway next to the car.

KARL

A dinner party?

SUSAN

It's tomorrow night. So if you could just keep Julie an extra day...

KARL

Fine. But that's all. Brandi and I leave Sunday for a week up at the cabin.

SUSAN

What cabin?

Karl gestures to Brandi. Brandi sips from a soda, then gives Susan a nice wave. Susan gives her a far weaker wave back.

KARL

Brandi wanted some place where we could get away. Escrow just closed yesterday.

(CONTINUED)

SUSAN

You... you can afford a cabin, but you can't scrape up child support?

KARL

The check is in the mail.

Susan flips open the mailbox. It's empty.

SUSAN

Ah... no it's not.

Just then, Julie appears in the doorway, stopping them cold.

JULIE

I found my dental guard. I'm ready!  
(off their faces)  
Stop fighting.

SUSAN

We are being as nice as we can possibly be to one another.

JULIE

Like I said, stop fighting.

As Julie gives her mom a quick kiss, Brandi finishes her soda and tosses the empty can at the garbage can next to the front porch. It HITS THE RIM and LANDS inches from Susan's foot. As Brandi and Karl continue on to the car...

SUSAN

Excuse me! Brandi? Do you mind...?

BRANDI

Oh. Okay.

Brandi starts to move to the can. Karl stops her.

KARL

Wait. Susan, you're right there. You can pick it up.

SUSAN

I could, but she's the one who threw it.

KARL

Come on. Don't be petulant. Just pick up the stupid can.

(CONTINUED)

SUSAN  
No!

JULIE  
I can pick it up.

SUSAN  
Honey, stay out of this.

Susan looks defiantly at Karl.

KARL  
(sighs)  
Fine. This is so typical.

Karl crosses over to retrieve the can. Just as he reaches down, Susan KICKS it out from his reach.

SUSAN  
I'm sorry. Was that petulant, too?

KARL  
You know what?  
(then, in her face)  
Just pick up the damn can yourself.

Karl turns and starts back for the car.

SUSAN  
Yeah, well you just go to hell!

Susan tries to kick the can at Karl. But it misses, and is sent bouncing down the sidewalk, finally settling near a pair of feet which belong to...

MIKE DELFINO

Stopped, walking his dog. He's apparently seen everything.

MIKE  
(off can)  
You want me to pick it up?

Off Susan, dying inside.

24 INT. YOUNG HOUSE - KITCHEN - DAY 24

PAUL and ZACH YOUNG sit at the breakfast table in silence. Paul scans the headlines of a large stack of NEWSPAPERS, ignoring his food. Zach registers this.

(CONTINUED)

ZACH

Mrs. Warmington said she looked for Mom's obituary and couldn't find it. Did you put one in?

PAUL

I've had other things on my mind, Zach.

ZACH

But how could you not do that? People are gonna think we didn't care about her.

PAUL

I doubt people will give it much thought. Don't worry about it.

ZACH

You never talk about her. She hasn't even been dead a month and it's like you've totally forgotten she ever existed.

PAUL

It's a little early for this kind of talk.

ZACH

Maybe when you die, I won't put in an obituary.

Beat.

PAUL

That will be your choice to make.  
(then)  
Assuming you outlive me.

Paul goes back to reading. After a beat, Zach continues eating.

25 INT. GABRIELLE'S HOUSE - LIVING ROOM - LATER

25

Gabrielle is on the phone.

GABRIELLE

(into phone)

... Mom, it's no big deal. Carlos and I are driving in for the baptism. Problem solved.

(CONTINUED)

There is a KNOCK at the door. Gabrielle opens it, revealing John, looking hot in his P.E. shorts. Gabrielle motions him inside.

GABRIELLE (CONT'D)  
(into phone)  
Okay, fine. You stay with Aunt Maria,  
and I'll drive Nana to church.  
(covers mouthpiece;  
whispers to John)  
Take your clothes off.

Gabrielle watches as John kicks off his shoes, then peels off his shirt.

GABRIELLE (CONT'D)  
(into phone)  
Uh huh, I gotta go, mom... yes, right  
now. Okay, uh... you can give me  
directions later. Bye.  
(hangs up; to John:)  
Hi, how was school?

JOHN  
I got an A minus on my biology exam.

GABRIELLE  
You did? Well, let's see what you  
learned.

And with that, Gabrielle and John go at it. After a steamy beat, Gabrielle suddenly notices something in the window: A NINE-YEAR OLD MOON FACED GIRL, standing in the side yard, watching them. Startled, Gabrielle screams.

JOHN  
Who's that?

GABRIELLE  
I don't know.  
(to the girl)  
Hey, you!

The Moon Faced Girl runs away. Gabrielle crosses to the window, deeply concerned, and we...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

26-33 OMITTED

26-33

34 EXT. SUSAN'S HOUSE - CONTINUOUS

34

Lynette and Susan climb out of the car and cross to the trunk.

LYNETTE

So did Mike say anything?

SUSAN

No, but... God, you should have seen the look on his face.

LYNETTE

I'm sure it's not that bad. I mean, he's coming to the party, right?

SUSAN

(shrugs)

Eh, I left three messages on his machine. Oh, he's not gonna come. Big surprise, I did everything but foam at the mouth.

Lynette opens the trunk and pulls out bags of groceries, including a PHOTO PACKET.

SUSAN (CONT'D)

God, I hate when I get that way. It's like, every time I'm within ten feet of Karl, I just become this monster.

LYNETTE

You know what? It's not gonna change until you resolve your issues with that man.

SUSAN

What, you mean -- forgive him? No. You know, I've lived with this bitterness for so long, I think I'd be lonely without it.

LYNETTE

(flipping through pictures)

Honey, get a pet. See ya.

(CONTINUED)

Susan takes her bags and leaves. Lynette opens up the PHOTO PACKET and begins flipping through the pictures.

She FREEZES on a snapshot.

LYNETTE (CONT'D)

Son of a --!

CLOSE ON THE PHOTO:

It is a clearly inebriated TOM, arms thrown around the shoulders of a few equally pickled businessmen, lounging at a table strewn with huge margarita glasses.

The photo is dropped down on a TABLE, and we're now in --

35 OMITTED 35

36 INT. LYNETTE'S HOUSE - KITCHEN - (LATER) DAY 36

Tom takes in the photo.

TOM

It's a business meeting.

LYNETTE

It's a frat party.

TOM

(pointing)

Regional manager, corporate manager,  
head of sales.

LYNETTE

(pointing)

Margarita, cigars, sombrero.

TOM

Ugh, honey, what do you want me to do?  
Sit around the hotel the whole time,  
watching cable?

LYNETTE

No. But when I say, 'We've been  
invited to a party,' don't whine about  
your exhausting sixty hour week. Put  
on your dancing shoes, and take the  
mother of your children out for a good  
time!

(CONTINUED)

TOM  
Fine. You know what, you're right.  
Let's go out to that party.

LYNETTE  
Can't. I already cancelled the sitter.

Tom pulls a Jello container from the fridge.

TOM  
Okay... we'll throw the next one.

LYNETTE  
Throw a dinner party?! I don't even  
have time to wash my face!  
(then)  
No. You know what? I'm gonna go to  
this one. You can stay home and  
babysit the kids.

TOM  
Fine. I can handle that.

Tom is incapable of figuring out how open the Jello  
container. Lynette watches this for a beat, then abruptly  
snatches it from him, effortlessly pulls the lid off, hands  
it back to him, and storms out.

TOM (CONT'D)  
(humbled)  
Thank you.

AA37 EXT. GABRIELLE'S HOUSE - DAY

AA37

A car cruises into frame -- Gabrielle at the wheel, intently  
searching for the Moon Faced Girl.

MARY ALICE (V.O.)  
Gabrielle spent her morning searching  
for the mysterious little girl.

Gabrielle pulls into her driveway and is horrified to see --  
Carlos talking to the Moon Faced Girl on the porch.

MARY ALICE (V.O.) (CONT'D)  
Sadly for her... the mystery was  
solved a bit too quickly.

She gets out of the car and nervously crosses to them.

GABRIELLE  
Hey. What's going on?

(CONTINUED)

CARLOS  
(re: Moon Faced Girl)  
Have you met Ashley?

Gabrielle and the Moon Faced Girl stare each other down. Is there any recognition?

MRS. BUKOWSKI (O.C.)  
Found it!

Gabrielle looks over to see a woman, MRS. BUKOWSKI, coming toward them carrying a large BALL.

CARLOS  
Babe, this is Sheila Bukowski. Our new neighbor. They just moved into the Millers' old house.

MRS. BUKOWSKI  
My daughter left her ball in your yard. I'm so sorry.

GABRIELLE  
(relieved)  
Oh? Oh. No problem. Nice to meet you, Ashley.

Ashley just stares at Gabrielle blankly.

MRS. BUKOWSKI  
She's shy. She doesn't say much.

CARLOS  
(pats Ashley on the head)  
Yeah, but I can see her little mind working away!

Carlos kisses Gabrielle on the cheek before heading into the house. Ashley sees this, then watches as Carlos disappears inside the house.

MRS. BUKOWSKI  
(crossing away)  
Nice meeting you!

Ashley turns and looks up at Gabrielle. Their eyes lock. Mrs. Bukowski returns for her daughter.

MRS. BUKOWSKI (CONT'D)  
Come on, Ashley.

They exit. Off Gabrielle, worried...

A37 INT. YOUNG HOUSE - GARAGE - DAY

A37

Zach enters, carrying some rags. He crosses to a cabinet of car cleaning supplies, sets the rags down, and pulls a box off the shelf. Zach notices a smaller, odd looking box behind it. He opens the box and discovers a REVOLVER.

He stares at it for a beat.

37 INT. DR. GOLDFINE'S OFFICE - DAY

37

Bree, Rex, and DOCTOR GOLDFINE are there. A tape recorder records their session.

BREE

Private sessions? I don't understand.  
Why do we need private sessions?

DR. GOLDFINE

Private sessions allow us to work on  
the personal issues of both partners.

BREE

Oh, well I don't have any personal  
issues. My only personal issue is that  
my husband wants to leave me, and how  
can I work on that if he's not in the  
room?

REX

There are things I need to discuss  
with Dr. Goldfine and I can't have you  
there.

BREE

Why? I'm your wife. You can say  
anything in front of me.

(turning to Goldfine)

All we need is a few more sessions,  
and I'm sure we can...

REX

Dammit, Bree! A few more sessions  
isn't going to fix us. This is bigger  
than that.

Rex and Bree stare at each other for a beat. Then:

DR. GOLDFINE

Why don't we do it this way? Rex you  
can take the first half hour. Bree,  
you can take the second.

(CONTINUED)

BREE

Fine. Oh, and Doctor? If what he's about to discuss has anything to do with adultery, prostitution, or internet pornography, I really would appreciate you taking a moral hard line.

Bree leans over, picks up a tennis racket, and crosses out.

38 EXT. WISTERIA LANE - DRIVEWAY - DAY 38

CLOSE ON AN ODD COLORED-CHALK DRAWING. This is Ashley's handiwork and she's on her knees, embellishing the details..

Gabrielle walking up the sidewalk, holding something behind her back. She approaches Ashley.

GABRIELLE

Hi, Ashley. Remember me? We met earlier.

Ashley looks up at her blankly, then goes back to her artwork.

GABRIELLE (CONT'D)

Wow, aren't you the little artist? What are those... flamingos?

ASHLEY

No.

Ashley goes back to her drawing. Gabrielle forges on.

GABRIELLE

Well, they're very pretty.

(then; off drawing)

It almost looks like they're kissing.

(beat)

Funny thing about kissing. It's not just for husbands and wives. Sometimes we kiss our mom... or our grandpa... some times we even kiss our dog. Sometimes we even kiss people who are just our friends -- kinda like a... a "high five" on the lips. Right?

No response. Still feeling extremely vulnerable, Gabrielle reveals she's been carrying an EXPENSIVE DOLL.

(CONTINUED)

GABRIELLE (CONT'D)

Uh... hey Ash, I was at the mall and I saw this. I thought you might like it. She's Hawaiian. Her name is Princess Kaha'lua. I think it means "Little Waterfall." Or "Big Pond." Or something.

Gabrielle hands the doll to Ashley, who takes it and puts it in her lap without a second glance.

GABRIELLE (CONT'D)

Okay... so we're good, right? Okay. Well... you enjoy your new little friend, and if there's anything else you need, you just let me know.

Gabrielle starts to cross away.

ASHLEY

What I'd really like is a bike.

Gabrielle stops dead in her tracks.

39 INT. YOUNG HOUSE - LIVING ROOM - NIGHT (NIGHT 2) 39

Paul enters the darkened room and crosses to the fridge. He hears a strange, metallic spinning sound.

He flips on a light, REVEALING ZACH, seated on the floor holding a handgun, spinning the cylinder. A box of ammunition lies next to him. Paul takes this in for a beat.

PAUL

Where did you find that?

ZACH

She used this to kill herself. Why would you keep it?

Paul is silent.

ZACH (CONT'D)

WHY?!

PAUL

(startled)

Because I thought we might need it someday.

ZACH

For what?

(CONTINUED)

PAUL  
Protection.

ZACH  
I want to talk about mom.

PAUL  
You need to take your medication...

ZACH  
We are going to talk about mom!

There's a KNOCK ON THE SIDE DOOR. Zach and Paul exchange looks. Zach puts his finger up to his mouth to indicate 'Be quiet' to Paul. Zach opens the side door a crack, careful to keep the gun out of view. It's Bree with a gracious smile on her face.

BREE  
Hello, Zach, I hope this isn't a bad  
time.

As Zach and his father exchange looks, we:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

40 INT. YOUNG HOUSE - CONTINUOUS

40

Bree stands just outside the side door. Zach stands inside. He holds his gun behind the door, where Bree can't see it. Paul stands a few feet away, unseen by Bree.

ZACH

(a bit cold)

What can I do for you, Mrs. Van De Kamp?

BREE

Well, I just wanted to invite you and your father to a dinner party tomorrow night.

ZACH

I'm not sure where he is right now.

BREE

Oh. Well, I'm sorry it's such late notice, but... well, we wasn't sure you and your father were ready for any kind of social engagement yet, but... well, we're sort of throwing it in your mother's honor.

ZACH

(softening)

Really?

BREE

Yes, it's just gonna be a casual night with the gang. We're going to eat and tell fun stories about your Mom.

This touches Zach deeply. Zach's eyes begin to well up with tears. Paul sees this.

BREE (CONT'D)

Zach, are you okay?

Paul quickly walks over and puts his arm around Zach.

PAUL

Hello, Bree.

While Bree and Paul talk, Paul surreptitiously takes the gun out of Zach's hand. Zach doesn't fight him.

(CONTINUED)

BREE  
Oh, hi Paul. I was just...

PAUL  
I heard. Thank you, but we already  
have plans for tomorrow.

Bree's eyes dart back and forth between father and son. She  
now realizes she interrupted something odd between them.

BREE  
Oh. That's too bad. Well, I should go.

ZACH  
Thank you, Mrs. Van de Kamp.

BREE  
For what, Zach?

ZACH  
Remembering my mom.

Bree is a bit surprised by this statement. She looks to Paul,  
whose cold stare propels her away. After she's taken a few  
steps away, Paul closes the door.

MARY ALICE (V.O.)  
That night, Paul gave his son  
something to calm his nerves...

41 EXT. GABRIELLE'S HOUSE - SIDEWALK - DAY (DAY 3) 41

ON GABRIELLE, in a short skirt and stiletto heels, struggling  
to pull A CHILD'S BICYCLE from her trunk.

MARY ALICE (V.O.)  
... and the next day, Gabrielle calmed  
her own nerves by giving something to  
her new best friend.

Once she gets it out, she wheels it over to Ashley, who's  
standing on the curb.

GABRIELLE  
Here you go. Top of the line. Three  
speed, aluminum frame, handlebar  
ribbons and a bell. And you'll notice  
it's royal blue to match your pretty  
little eyes.

ASHLEY  
My eyes are green.

(CONTINUED)

GABRIELLE  
Yeah, well, you'll be cruising so fast  
on this, no one will even notice.  
(hands her helmet)  
It's all yours, hon. Have fun.

Gabrielle starts to get back in her car. Stops when she  
notices Ashley isn't getting on the bike.

GABRIELLE (CONT'D)  
What? What's wrong?

ASHLEY  
I don't know how to ride a bike.

GABRIELLE  
(taken aback)  
What? Well then why did you ask for  
one?

Ashley shrugs. Then...

ASHLEY  
Why can't you show me?

GABRIELLE  
Uh... sure. One of these days.  
Gabrielle starts to walk back to her car.

ASHLEY  
(annoyed)  
What's wrong with now?

Gabrielle stops dead in her tracks.

42 INT. SUSAN'S HOUSE - DAY

42

Susan is looking through a family photo album.

MARY ALICE (V.O.)  
After her talk with Lynette, Susan  
decided to take a look at her old  
photo album.

CLOSE ON: Photo after photo of Karl, Susan, and Julie in  
happier times. KARL'S HEAD HAS BEEN CUT OUT OF EACH PICTURE.

MARY ALICE (V.O.) (CONT'D)  
And she began to see herself in a  
whole new light. And the picture  
wasn't flattering.

(CONTINUED)

Susan winces at what she's done to the photos. After a beat, she picks up the phone and dials.

KARL (V.O.)  
(answering machine)  
Yeah, you got Karl. Leave a message.

Beep!

SUSAN  
(on phone)  
Hey Karl, it's me. I was hoping you'd be there. Um, listen, we need to talk. So, maybe when you drop Julie off tomorrow, we can have a moment? It's important. Give my best to...  
(swallows hard)  
Brandi. Call me.

Susan sits back down at the table. She continues flipping through the photo album.

MARY ALICE (V.O.)  
Susan was proud of herself. She was finally ready to let go of her anger.

Something catches Susan's eye.

CLOSE ON: Another photo of Susan and a headless Karl.

Underneath the photo is a strange circular piece of paper. Susan pulls it out to reveal it's the HEAD OF KARL that she cut from the photo.

MARY ALICE (V.O.) (CONT'D)  
Well... almost.

Susan crushes the head between her thumb and forefinger.

43 INT. LYNETTE'S HOUSE - KITCHEN - DAY 43

Lynette, in a mud mask, is at the refrigerator giving Tom directions for the evening. The boys are screaming for their mommy in the background.

LYNETTE  
The boys will be hungry at around five-thirty. So put the fish sticks in the toaster oven at five o'clock --

(CONTINUED)

TOM  
... for half an hour. I know, that's  
the third time you've told me.

LYNETTE  
Well, if the food's late, God help  
you.

TOM  
Beautiful, I don't need a pamphlet.  
It's not brain surgery. They're just  
kids, for God's sake.

Tom crosses out. Lynette looks after him, dismissed. After a  
beat...

LYNETTE  
Preston? Would you come here?

Preston crosses in.

PRESTON  
Yeah?

LYNETTE  
Sweetie, you know our rule about  
eating cookies, right?

PRESTON  
Yeah. We can't have them after five  
'cause sugar makes us hyper.

LYNETTE  
Yeah. But tonight... anything goes.

She hands Preston a box of cookies.

LYNETTE (CONT'D)  
Make sure you share with your  
brothers.

PRESTON  
Thanks, mom!

Preston runs out. As Lynette smiles a contented smile, we:

44 EXT. WISTERIA LANE - DAY

44

Gabrielle, in her heels, trots alongside the wobbly Ashley,  
who squints under her helmet.

(CONTINUED)

GABRIELLE

Don't look at your feet. Don't look at  
your feet.

Nervous, Ashley looks up at the sky.

GABRIELLE (CONT'D)

Look at the road. Look at the road.

Good. Ow... uh, okay...

(then)

Find your balance... find your  
balance...

(lets go)

Hey, it's all you! It's all you!  
You're doing great!

Gabrielle watches as Ashley rides on her own for a beat,  
until she hits a bump in the road and heads straight for a  
parked car.

GABRIELLE (CONT'D)

Okay, steer to the right! Watch the  
car. Watch the car! Watch the car!!

Ashley turns sharply away from the car and falls onto the  
grass. Gabrielle runs to her.

GABRIELLE (CONT'D)

(to herself)

Oh God...

(then)

You okay?

Gabrielle helps her up.

ASHLEY

Yeah, let's go again!

GABRIELLE

(off her shoes)

Oh, honey, these heels don't have  
another block in them.

ASHLEY

What about tomorrow?

GABRIELLE

Well, you won't be around tomorrow,  
'cause you have school.

ASHLEY

I'm home schooled. I'm always around.

(CONTINUED)

MARY ALICE (V.O.)

It was at that moment that Gabrielle realized this ride was far from over.

Gabrielle sighs.

45 INT. SUSAN'S HOUSE - LIVING ROOM - DAY 45

The doorbell RINGS over and over as Susan, half wet and wearing only a towel, runs down the steps to answer.

SUSAN

I'm coming!

Susan peers through the side window, opens the door to reveal Karl.

SUSAN (CONT'D)

Karl? What are you doing here? I asked you to come tomorrow.

KARL

You said you wanted to talk. It sounded important.

SUSAN

Tomorrow. I'm in a towel.

KARL

We were married fourteen years. I know what's under there.

Karl laughs and shoves past Susan.

46 INT. SUSAN'S HOUSE - KITCHEN - DAY 46

They cross to the kitchen table and sit.

SUSAN

I'm not really ready for this. I was gonna have a whole speech prepared.

KARL

Brandi and I have plans tomorrow. I suggest you wing it.

SUSAN

(takes a breath)

Oh, um... okay, here's the thing, Karl. I... was thinking about what happened in the driveway yesterday, and... I... I just don't want to...

(MORE)

(CONTINUED)

SUSAN (CONT'D)

I don't want to live like that -- I don't want to be the kind of person, and... and I just thought that if the two of us... you know, if we had a nice calm...

(then blurts out)

I need an apology, Karl.

KARL

A what?

SUSAN

An apology. For the way you ended our marriage. You never took any responsibility for your behavior.

KARL

I don't know what to say, Susan. The heart wants what it wants.

SUSAN

What does that mean?

KARL

I fell in love.

SUSAN

While you were married. To someone else.

KARL

(making utter sense to himself)

The heart wants what it wants.

SUSAN

Yeah, well, my heart wants to hurt you, but I can control myself.

KARL

I don't want to go back to that ugly place. Really. And if you do, I suggest you get some help.

Karl walks out on her. Again.

47 EXT. SUSAN'S HOUSE - DAY

47

Susan stays on Karl's heels, following him to the car..

(CONTINUED)

SUSAN

You know what? I don't need an apology! I don't need anything from you!

KARL

You're humiliating yourself.

Karl climbs into his car. Susan runs to the passenger side and flings open the door.

SUSAN

No, you're the one who's been humiliated, Karl. Why don't you see that? You walked out on your family. People think you're scum. Not me. So worry about yourself! I'm okay with me. I can walk down the street and hold my head high!!!

Susan slams the door, unaware it's caught the edge of her towel. Karl pulls away, RIPPING SUSAN'S TOWEL OFF HER BODY.

Susan stands frozen, butt naked on Wisteria Lane, watching her flapping towel being dragged off by Karl's car. He's not turning around. Susan snaps out of her shock and streaks back up to her front porch to find the door is LOCKED.

Susan cowers behind a porch pillar. She looks around to find some sort of cover and spies a pot of geraniums.

She GRABS the plant. Off Susan's naked panic...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

48 EXT. WISTERIA LANE - DAY 48

The street is quiet.

MARY ALICE (V.O.)  
As the sun slowly settled on Wisteria  
Lane....

A49 EXT. SUSAN'S HOUSE - CONTINUOUS A49

Susan remains frozen, stark naked, hiding behind a post on  
her porch.

MARY ALICE (V.O.)  
... an unsettled Susan racked her  
brain to find a way into her own  
house.

Susan picks up the pot of geraniums, covering her privates,  
and crab-walks over to...

49 EXT. SUSAN'S HOUSE - SIDE YARD - DAY 49

Susan rushes up the steps to the side door, tries the  
doorknob, but it's locked too. There's a window next to the  
side porch. She sets the pot down and leans over precariously  
to try and force the window open. Her hands slip, and she  
FALLS --

-- landing hard in the bushes under the window. She lies  
there prone, stunned and humiliated.

MARY ALICE (V.O.)  
Lying naked in her shrubs, it occurred  
to Susan this could very well be the  
most humiliating moment of her life.

MIKE (O.S.)  
Susan?

MARY ALICE (V.O.)  
She was wrong.

Susan looks up to see Mike standing in her yard. He's  
averting his eyes, trying to hide his amusement.

MIKE  
Uh, whatcha doing?

(CONTINUED)

SUSAN  
Locked myself out.  
(beat)  
Naked.

MIKE  
Oh.

SUSAN  
And then I fell.  
(beat)  
So how are you?

MIKE  
Good. Good. I just got back. I've been  
gone all day and I just got your  
messages about dinner, and, um... I  
would love to come if the invite still  
stands.

SUSAN  
(soldiering on)  
It's a date.

A beat. Mike can't suppress a grin.

MIKE  
All right. I, um... assume the dress  
is casual.

SUSAN  
Yeah. It's... it's casual.

Off Susan. Dying inside.

50-55 OMITTED 50-55

56 EXT. BREE'S HOUSE - FRONT DOOR (MINUTES LATER) 56

Mike and Susan, now dressed but still naked in many ways,  
walk up to the porch.

SUSAN  
Thanks for helping me break in. D'you  
think it'll be hard to replace that  
screen?

MIKE  
Well, it depends. Um, nail it in  
yourself, you might want to wear  
gloves.

(MORE)

(CONTINUED)

MIKE (CONT'D)

(beat)

Or pants. Pants wouldn't hurt.

Susan stops in her tracks, with a nervous smile.

SUSAN

Okay, I know what just happened is funny. In theory. But I'm nowhere near ready to laugh about it. So please, no jokes.

Before Mike can respond, Bree opens the door.

BREE

Hey! Where have you two been?

MIKE

Susan had a problem finding something to wear.

(then)

Oh, is that the kind of thing you meant?

SUSAN

Pretty much.

Mike gives a knowing smile to Susan.

A57 INT. BREE'S HOUSE - CONTINUOUS

A57

Bree escorts them into the party past Lynette, who's on a cell phone.

LYNETTE

(on cell)

The kids are bouncing off the walls? Huh. Well, I'm sure you can figure a way to put them to bed, Tom. I mean, for God's sake, Tom, they're just kids.

ANGLE ON: Mike and Susan, crossing into the living room. While Mike heads for the bar, Gabrielle crosses over with some difficulty to a chair. Susan notices.

SUSAN

Hey.

(re: limp)

Are you okay?

GABRIELLE

Yes, I... I went jogging today. And I think I just pushed myself too hard.

(CONTINUED)

SUSAN

Well, you're probably not wearing the right shoes.

GABRIELLE

Yeah... that thought did cross my mind.

ANGLE ON: Carlos and Rex. They're off to the side, both have wine glasses in their hands.

CARLOS

So Gabrielle says you and Bree are taking lessons three times a week?

REX

Um-hm.

CARLOS

I'm actually thinking about playing again. I mean, it's such great exercise.

REX

Mmm... that it is.

CARLOS

And my drop shot could use a serious tune-up. Think you could give me the number of your pro?

REX

Yeah... I'll, uh, give it to you later.

CARLOS

Well, what club does he work out of?

Carlos waits expectantly for a beat. Rex makes a decision.

REX

Um, we're not really taking tennis lessons, Carlos.

CARLOS

You're not?

REX

That's a story Bree concocted to cover the fact that we're seeing a marriage counselor.

(CONTINUED)

CRASH! Rex spins around and sees Bree, who has just dropped a tray of appetizers, standing behind him. She stares at him, shock and betrayal written on her face.

REX (CONT'D)  
Bree... Bree... he wouldn't stop asking about the tennis pro...

Bree GRABS the wine glass out of Rex's hand. All the guests turn to find Bree trembling with rage.

REX (CONT'D)  
(to the room)  
Bree and I are in marriage counseling. Everyone knows our secret now. Did... did the sky fall? Has your life come crashing down?

BREE  
If everybody would take your seats, dinner is served.

Bree crosses into the kitchen.

57 OMITTED 57

A58 INT. YOUNG HOUSE - LIVING ROOM - NIGHT (NIGHT 3) A58

The TV is playing the evening news. A bottle of pills sits on the coffee table. Zach is asleep on the couch.

Paul watches his son from the doorway. He moves to the couch and adjusts the blanket up to Zach's shoulder. His attention is pulled by--

INSERT NEWSCASTER ON TV: standing by the edge of a lake.

TV ANNOUNCER  
A grisly discovery was made today in Westbrook when a chest was found in Rockwater Lake, discovered by a local area businessman and his grandson while they were fishing.

ON THE TV: The toy chest sits on the ground near the lake, cordoned off by police tape. Several officers and a police photographer survey the scene.

(CONTINUED)

TV ANNOUNCER (CONT'D)

Investigators recovered a wooden chest containing what appears to be human remains. Now, a police spokesman says the body was --

CLICK! Paul turns the TV off with the remote. He walks out of the room. We STAY ON ZACH quietly sleeping. Or so it seems. Zach's eyes blink open.

58 INT. BREE'S HOUSE - DINING ROOM - (A SHORT TIME LATER)

58

Everyone is seated, having just been served their starters. The mood is tense, formal. No conversation to be had. Bree and Rex icily squared off at opposite ends of the table.

SUSAN

(lightening the moment)

Okay, I gotta break the ice here.

(to Bree)

So you're in counseling. Big deal. You want humiliation? I'll give you humiliation. I locked myself out of my house stark naked, and got caught by Mike.

GABRIELLE

Omigod! When did this happen?!

SUSAN

Today. Right before the party.

A beat. All heads turn to Mike.

MIKE

What can I say? Right place, right time.

He gives Susan a warm look. Beat.

LYNETTE

I think I can top that. Try getting thrown out of Disneyland for lewd behavior.

SUSAN

What? When was this?

LYNETTE

When Tom and I were first married. Things got a little out of hand on Mr. Toad's Wild Ride.

(CONTINUED)

REX  
You're kidding.

LYNETTE  
No. We got perp-walked down Main  
Street U.S.A.

GABRIELLE  
Well, since we're doing True  
Confessions, Carlos and I once broke a  
water bed in Cancun.

MIKE  
How'd you manage that?

GABRIELLE  
Oh, he used to have a thing for spiked  
heels.

CARLOS  
I'd just like to make it clear, she  
was wearing them.

Everyone laughs. There is a slight lull, then...

BREE  
Rex cries after he ejaculates.

Bree stares at Rex. Coldly. Then, silence. Rex folds his  
napkin and rises, then exits.

A59 INT. BREE'S HOUSE - FOYER - CONTINUOUS A59

Follow Rex as he grabs his keys off the table.

B59 INT. BREE'S HOUSE - DINING ROOM - CONTINUOUS B59

Back on the stunned group, reacting to a DOOR SLAMMING. The  
guests sit in awkward silence...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

59 EXT. WISTERIA LANE - NIGHT

59

Susan and Mike walk home from the party.

MIKE

You think we left too early?

SUSAN

I was thinking we left too late.

MIKE

So is, uh, Rex gone for good?

SUSAN

I don't know... God, I hope not. I mean, they've always been wound a little tight, but I've never seen 'em like that.

(then)

Then again, who am I to judge?

MIKE

You mean, people in glass houses shouldn't throw soda cans?

SUSAN

Okay, you have got to know that I only get that angry around Karl. He just treated me so badly at the end, I haven't been able to get past it.

MIKE

Well, maybe he did you a big favor.

SUSAN

What do you mean?

MIKE

Just look at Karl as a "starter marriage," you know, boot camp.

(flirting)

Preparing you for something better next time.

Susan looks at Mike -- this seems to land. As they arrive at Susan's front porch --

(CONTINUED)

SUSAN

Listen, Mike, about the whole "seeing me naked" thing, I... I just want to thank you for being such a perfect gentleman.

MIKE

(smiles, nods, then)  
Oh, I wasn't a perfect gentleman. I might have snuck a peek.

SUSAN

Oh.  
(flustered)  
Goodnight.

MIKE

And, um, for what it's worth... "Wow."

Susan smiles sweetly, flattered.

60 INT. LYNETTE'S HOUSE - LIVING ROOM - NIGHT 60

Tom dozes on the sofa, the TV droning an infomercial. Papers rest on his chest. Lynette enters, looks around the room, which is knee-deep in kid clutter and half-eaten snacks.

A sweater drops into frame and tickles Tom's face. He stirs, opens his eyes and sees Lynette.

TOM

Hi.

LYNETTE

How was your night?

TOM

We are raising little terrorists -- you know that, don't you?

LYNETTE

Oh. You didn't have a good time?

TOM

You know, drop the act. I know you gave 'em cookies.

LYNETTE

Doh. Who cracked anyway?

TOM

Porter.

(CONTINUED)

They share a smile.

TOM (CONT'D)

Yeah. So, how was your, uh, dinner party?

LYNETTE

Well, there was dinner. But it wasn't much of a party.

TOM

Uh oh. What happened?

LYNETTE

I don't know. Rex announced that he and Bree are in counseling. She retaliated with this whole "revelation" which I won't even go into now. And the bottom line is, he stormed out. Clearly there's trouble in paradise.

TOM

Honestly, I'm not that surprised.

LYNETTE

Why not?

TOM

I don't know. I just never got the idea that they were really happy.

Lynette pauses to absorb this. Then after a beat, she crosses into the kitchen to survey the damage of the room. A beat. She turns to Tom.

LYNETTE

Are we happy?

Tom looks at her. Doesn't answer right away. He's more intent on gauging where Lynette's going with this.

61 INT. GABRIELLE'S HOUSE - MASTER BATHROOM - NIGHT 61

Carlos picks up a nose hair trimmer and starts trimming. Gabrielle is putting moisturizer on her legs.

CARLOS

Man oh man -- I keep seeing that look on Rex's face. And then him taking off like that. Some night.

(then)

(MORE)

(CONTINUED)

CARLOS (CONT'D)

Then again, I would probably cry, too,  
if I had to have sex with that woman.

Carlos picks up a combs and starts grooming his goatee.

CARLOS (CONT'D)

I mean, you watch a man get torn down  
like that, it makes you wonder why he  
let her get away with it. Believe me,  
if a woman ever humiliated me like  
that in public? It would only happen  
once.

Carlos lumbers out. Off Gabrielle, frozen in fear.

A62 INT. BREE'S HOUSE - BEDROOM - DAY A62

Rex is sitting on the bed, seething. Bree is packing his  
suitcase.

BREE

So, uh, where are you going?

REX

I'll be staying at the motor lodge.

Bree goes to the drawer.

BREE

The hotel by the interstate has better  
rates. And, uh, it's closer to your  
work.

REX

Fine.

BREE

I'm packing your swimsuit. There's a  
pool there and... I know swimming  
relaxes you.

REX

When our kids ask where I am, what are  
you gonna say?

BREE

Um... I could tell them you went to  
tennis camp.

Rex glares at her.

BREE (CONT'D)

That was a joke.

(CONTINUED)

REX  
Yeah. I got it.

Bree closes the suitcase.

BREE  
Ah, there. Obviously if you've forgotten anything you can, um, come right back and get it.

REX  
Well... I'll call you.

Rex heads for the door.

BREE  
Rex?

He stops.

BREE (CONT'D)  
In college, when we first started dating, people were so jealous of us. We were the 'golden couple.' Everybody knew we were gonna have this wonderful life.  
(choking up)  
Why is this happening?

Rex searches for a beat, then;

REX  
Because you can't even let me pack my own suitcase.

Rex takes the suitcase and exits. Bree looks around the empty room, at the bed they shared for eighteen years. She notices something. She reaches and straightens the bedspread where the suitcase mused it.

62 EXT. SUSAN'S HOUSE - DAY (DAY 4)

62

Julie, clutching her duffel bag, closes the door of Karl's car. Karl kisses her goodbye.

KARL  
All right, see ya. Have fun.

Susan heads down the driveway, passing Julie.

JULIE  
Hey -- where you going?

(CONTINUED)

SUSAN  
Just be a sec.

JULIE  
Mom...

SUSAN  
(off Julie's panic)  
Don't worry, I'm not packin' heat.

Susan approaches Brandi's side of the car and opens the door.

SUSAN (CONT'D)  
Hey, Brandi. Could you scoot a little?

Brandi obeys before Karl can object. As Susan squeezes into the front seat --

63 INT. KARL'S CAR - CONTINUOUS 63

Brandi is now sandwiched between Karl and Susan.

SUSAN  
Just... scoot, thank you. Hi.

KARL  
What are you doing?

SUSAN  
I'll be quick. Brandi, I'm sorry for the way I treated you. It was uncalled for, and childish, and it won't happen again. I have built up a lot of anger towards you. Both of you. And I realize now that I just can't carry that around anymore, so... apology or no apology, I'm moving on.

Susan gets out of the car, heads back to the house. Behind Susan, the passenger door opens and Brandi gets out.

BRANDI  
Mrs. Mayer?

KARL  
Brandi? Brandi, get in the car!

Brandi ignores him and approaches Susan.

BRANDI  
Mrs. Mayer?

(CONTINUED)

SUSAN  
(turns around)  
Please... call me Susan.

BRANDI  
I just wanted you to know... what  
happened between me and Karl,  
things... got out of hand because I  
thought your marriage was over.  
(beat)  
Anyway, I just wanted you to know, I'm  
sorry. I really am.

Susan stares at her for a long beat. Then...

SUSAN  
Thank you.

As Brandi crosses back to the car, Susan stands perfectly  
still, moved.

MARY ALICE (V.O.)  
And though it came from an unexpected  
source, Susan finally got the apology  
she'd always wanted.

64-65 OMITTED

64-65

A66 INT. LYNETTE'S HOUSE - LIVING ROOM - NIGHT (NIGHT 4)

A66

Lynette enters, both arms full of groceries. Tom rushes down  
the stairs, wearing a sombrero and a goofy smile.

TOM  
Hey, let me take those.

He takes the groceries from her and crosses to the kitchen.  
Off Lynette's surprise...

LYNETTE  
You're wearing a really big hat.

TOM  
Yes, I am.

Tom rushes over to the stereo and tunes in some SLOW MEXICAN  
BALLAD.

(CONTINUED)

TOM (CONT'D)

Listen, the kids are watching a video,  
which means we've got only about 45  
minutes before they actually find  
Nemo, so I suggest that we...

Tom crosses to a table set with a picnic of take-out Mexican  
food, complete with margaritas. He picks up two drinks.

TOM (CONT'D)

... make the most of it.

LYNETTE

By reliving your night out with the  
guys?

TOM

(sincere)

Lynette, I'm trying.

Lynette hears him, takes a beat. He offers her a margarita.

LYNETTE

(off his sombrero)

You look ridiculous in that thing.

TOM

Sexy ridiculous?

LYNETTE

Maybe...

He sets down their drinks.

TOM

I can live with maybe.

He pulls her in and they begin to dance. Slowly, lovingly.

LYNETTE

Oh. You know, it's gonna take more  
than just this one night.

TOM

I know.

They kiss. Lynette begins to give herself over to the moment.  
Then --

TOM (CONT'D)

Ah. Looks like we've got an audience.

(CONTINUED)

REVEAL an unusually quiet Porter, Preston and Parker, raptly observing their parents from the staircase.

LYNETTE

Let 'em look. 'Long as they don't try to cut in.

Tom smiles and pulls her tighter.

66 INT. DR. GOLDFINE'S OFFICE - NIGHT

66

Dr. Goldfine is at his filing cabinet. WE SEE rows of AUDIO TAPES alphabetically filed. A beat. There is a knock at the door. Before he can answer, Bree barges in.

BREE

Dr. Goldfine --

DR. GOLDFINE

Bree? We're not scheduled now, are we?

BREE

I didn't have time to make an appointment.

(beat)

Rex moved out today.

DR. GOLDFINE

I'm very sorry to hear that, but unfortunately I'm completely booked right now.

BREE

I don't need much time, it just seems that you have more insight into my situation than I do, and I just think that --

DR. GOLDFINE

Bree, we can't talk now.

BREE

If you could just tell me what he told you, then I could fix the problem.

DR. GOLDFINE

I can't do that. It's completely unethical.

A BUTTON lights up near his desk.

(CONTINUED)

BREE  
Well why can't you --

DR. GOLDFINE  
(re: light)  
That's my next appointment.  
(gently)  
You really need to go.

BREE  
(trembling)  
Dr. Goldfine, please.

She has yet to reveal this much of herself to Goldfine.

DR. GOLDFINE  
Hold on. I'll go and talk to my  
client.

Dr. Goldfine crosses out. A beat. Bree looks down and sees the open CABINET with the AUDIO TAPES. She quickly moves to it and begins searching.

MARY ALICE (V.O.)  
Bree searched for Rex's audio tape,  
hoping to find answers. She found  
answers all right... but to entirely  
different questions.

She finds it. Just before she pulls the tape out, her eye catches another tape, marked YOUNG, MARY ALICE. Stunned, she pulls it out. Just then, she hears DR. GOLDFINE'S VOICE.

DR. GOLDFINE (O.S.)  
Okay, I'll... I'll be out in just a  
minute.

He's coming back! Moving fast to grab Rex's tape, she fumbles with the Mary Alice tape and DROPS IT. Quickly she scrambles to pick it up, then spins around just as Dr. Goldfine enters; palming the Mary Alice tape surreptitiously at her side.

DR. GOLDFINE (CONT'D)  
Bree, I'm... I'm sorry, he can't wait.  
But... I can see you first thing in  
the morning, eight o'clock.

BREE  
Eight o'clock.  
(crossing to the door)  
Sorry to interrupt. Bye.

(CONTINUED)

Tape in hand, Bree shuffles out, leaving an incredulous Dr. Goldfine.

67-73 OMITTED 67-73

AA74 EXT. WISTERIA LANE - NIGHT AA74

The camera FLOATS down the empty street.

MARY ALICE (V.O.)  
Yes, I remember the world. Every detail.

A74 INT. BREE'S HOUSE - BEDROOM - NIGHT A74

Bree holds MARY ALICE'S TAPE. She stares at it intensely.

MARY ALICE (V.O.)  
And what I remember most is how afraid I was.

Bree is startled by a POUNDING sound.

MARY ALICE (V.O.) (CONT'D)  
What a waste. You see, to live in fear is to not live at all.

The POUNDING continues as Bree looks out the window...

B74 OMITTED B74

C74 INT. GABRIELLE'S HOUSE - BEDROOM - NIGHT C74

Gabrielle, lying in bed next to John, post-coital. She's looking away from him, lost in thought.

MARY ALICE (V.O.)  
I wish I could tell this to those I left behind. But would it do any good? Probably not.

The POUNDING grows louder, sounding more like hammering. It draws Gabrielle to the window.

D74 INT. SUSAN'S HOUSE - LIVING ROOM - NIGHT D74

Susan studies a PHOTO of her, Julie and Karl. More acceptance than anger. As she sets it down into the photo album...

(CONTINUED)

MARY ALICE (V.O.)  
I understand now, there will always be  
those who face their fears. And there  
will always be those...

... she too hears the POUNDING and crosses to the window.

74 EXT. WISTERIA LANE - NIGHT

74

Paul POUNDS a "FOR SALE BY OWNER" sign onto his front lawn.

MARY ALICE (V.O.)  
... who run away.

FADE OUT.

THE END